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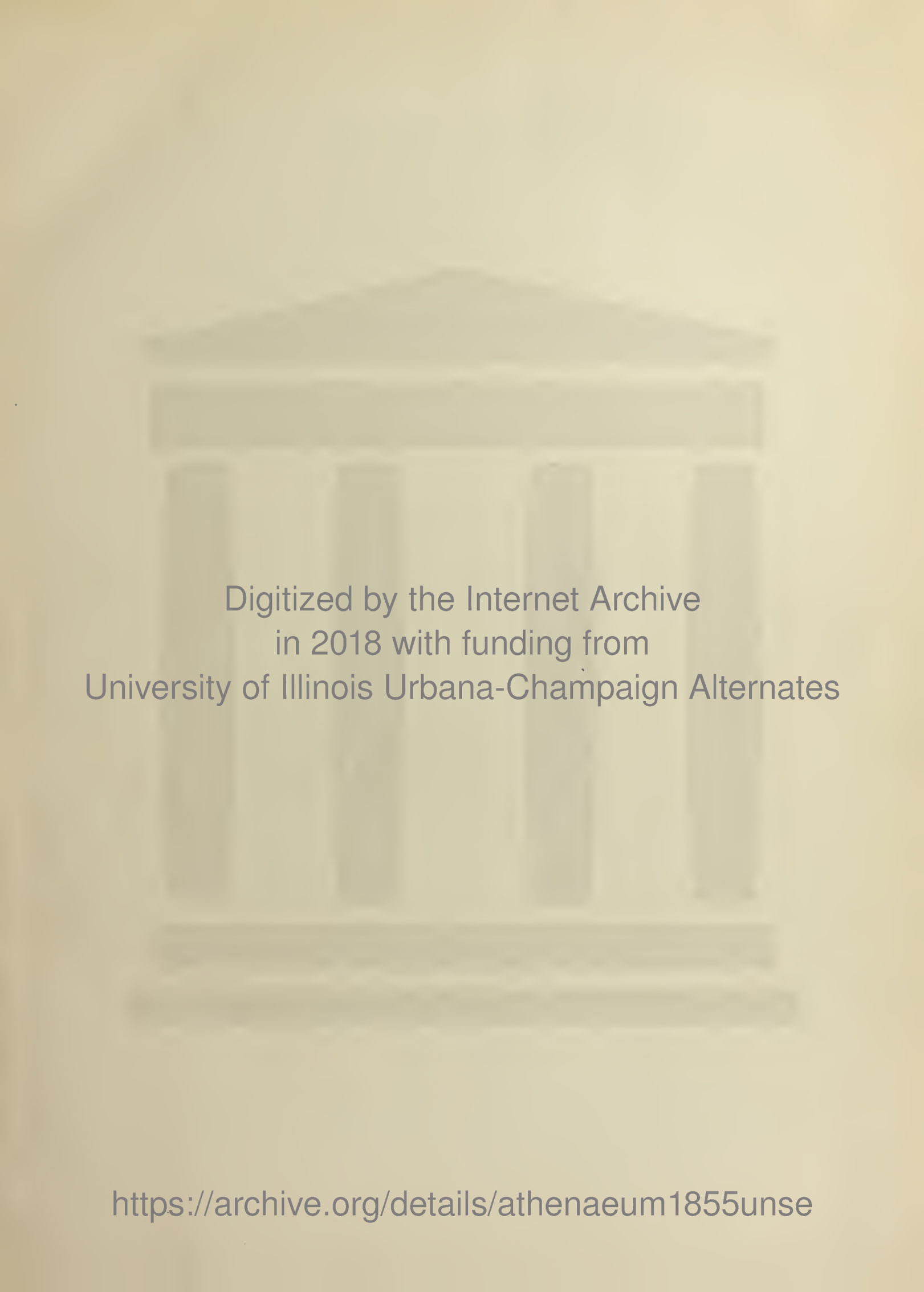
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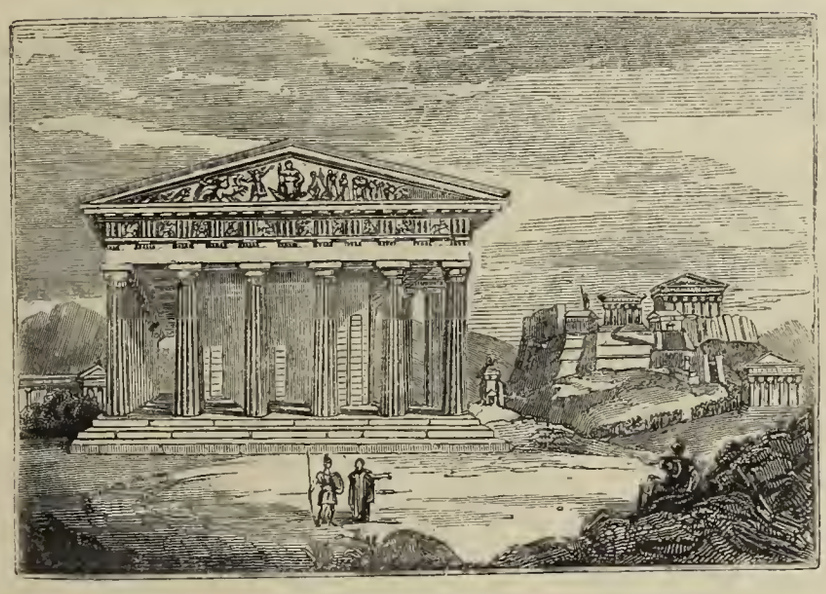

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AT
1855

INDEX OF CONTENTS TO THE VOLUME FOR 1855.

About's (E.) Tolla, 1179 [see also 1244]; Greece and Greeks of Present Day, 1429
Adventures of a Cornish Baronet, by Mrs. R. Lee, 1464
Adventures of Caliph Haroun al Raschid, 1464
Adventures of My Cousin Smooth, 1401
Africa: Expedition to Central, Dr. Vogel, 50, 463; Return of the Pleiad, 200; 331; Dr. Barth, 463; Meeting of Dr. Barth and Dr. Vogel, 521; Barth and Vogel, 1063; Hydrography of Inner Africa, 489; Great Inner Sea, 1116, 1153; New Expedition, 645; Niams-Niams, 81
Airy's Lecture on Pendulum Experiments, 291
Alchymists, by an Officer of U.S. Army, 671
Alfred Leslie, by Brown, 1464
Alice Nugent, 16
Allen's (Capt.) Dead Sea New Route to India, 919
Allingham's (W.) Music-Master, 943
Almanacs, Calendars, &c.: For 1855, 80; Cape of Good Hope, 789; Bombay, 842; Victoria (Melbourne), 900. For 1856, 1400, 1463
America: Constitution of U.S., by Ticknor, 231; Seventh Census of U.S., 1850, ed. by De Bow, 312; Liberty and Government Questioned, by Ryle, 426; Vacation Tour, by Weld, 576; America and the Americans, by Baxter, 644; Few Months in America, by J. Robertson, 673; Spanish Conquest, by Helps, 835; Mosquito Shore, Adventures, by Bard, 1176; Panama in 1855, by Tomes, 1178; Minnesota and Far West, 1363
Andax's (F.) Hint to Ladies on Low Dressing, 460
Anderson's (P.) English in Western India, 45
Angel in the House, 76
Anglo-Saxon Mark Courts, by Maurer, 349
Angus's (J.) Butler's Analogy, with Life, 1431
Anna Clayton, 873
Aquarium, Marine, Handbook, 1531
Arabs, History of, by Sédillot, 319
Archæology: Archæological Essays, by Ross, 1336; British Antiquities, by Rhind, 973; Ulster Journal, 701 [see also 734]. Archæological Association, Mr. Pettigrew, 52; 82, 975. Archæological Institute, Meeting at Sbrewsbury, 928. Provincial Societies: Chester, Journal, 173; Liverpool, 265, 845; London and Middlesex, 1005, 1402, 1500; Somersetshire, 1301; Surrey, First Report, 116—Meeting at Chertsey, 522; Wiltshire, 1215; Dublin Societies, 234; South Munster Meeting, 845; Sussex Collections, 615; Remains near Inverness, 1309; Isle of Wight, 1214, 1436, 1499. Roach Smith's Collection, 341
Archer's Statistical Register of Victoria, 432
Arctic Expeditions: Sir John Ross on Failure of Searching Expeditions, 224; Admiralty Chart, 52; 175; Letter from Dr. Rae, 202; Blue Book, 647; Expedition in Search of Lieut. Kane, 734; Rewards, 844, 903; Tablet for Beechey Island, 844; Return of Dr. Kane's Expedition, 1280; Arctic Voyages, Last of, 1397; Rodgers's Cruise, 1435
Aristotle, Politics, by Congreve—by Eaton, 1458; On the Vital Principle, trans. with Notes by Collier, 1150
Armstrong's (C. E.) Tar of the Last War, 549
Armstrong's (F. C.) Battle on the Bosphorus, 1497
Arnold's (T. J.) Reynard the Fox, 1001
Arnold's (W. D.) Palace at Westminster, 1003
Arnott's (N.) Smokeless Fireplace, 1029 [see also 928]
Art, Scenery, and Philosophy in Europe, 789
Assyrian Antiquities, 351, 764, 1086; Inscriptions, Publication of, 874 [see also 903]
Astronomy: Atlas, by Johnston, ed. by Hind, 1029; Manual, by Galbraith and Haughton, 1186
Augustin, the Happy Child, trans., 144
Australia: 115, 148; Australia and its Gold Fields, by Hargrave, 231; Golden Colony, by Wathen, 372; Statistical Register of Victoria, by Archer, 432; Land, Labour, and Gold, by W. Howitt, 668; Victoria Almanac—Gold Era of Victoria, by Caldwell, 900; Failure of Yan Yean Reservoir, by Wilkie, 1085; Price of Newspapers, 57
Autograph Miscellany, 991 [see also 1100, 1164, 1275]
Autographs: Mr. Canton's Collection, 491; Fénelon, 555; Luther's Sermons, 845; Herr Kunzel's Album, 979; Muratori's, 588; Sales of Letters, 351, 1540
Bailey's (Ph. J.) Mystic, 1208 [see also 1346]
Baitál Páchísí, trans. by Barker, 874
Ballads of Ireland, ed. by Hayes, 1234
Balfour's (J. H.) Sketch of Dr. Golding Bird, 519
Banking, Theory and Practice, by Macleod, 922
Barber's (G. D.) Ancient Britons, 488
Barber's (M. A. S.) Sorrows of the Streets, 199
Barrow's (J.) Tours in Central Europe, 173
Bartlett's (J. F.) Brief Hist. of Christian Church, 1115
Bartlett's (W. S.) Frontier Missionary, 144
Bateman's (C. H.) Lamp of Love, 432
Bathgate (W.) on Popular Literature, 49
Baths of France, Central Germany, &c., by Lee, 319
Baxter's (W. E.) America and Americans, 644
Beale's (A.) Simplicity and Fascination, 1401
Beattie's (W.) Memoir of W. H. Bartlett, 1239
Beaumont's Catherine the Egyptian Slave, 1335
Beecher's (C. E.) Letters on Health & Happiness, 1335
Beecher's (H. W.) Star Papers, 948
Bede's (C.) Motley, 925
Bedford's (J.) New Theories of the Universe, 81
Beginning without an End, 173
Belaney's (R.) Massacre at the Carmes, 997
Belcher's Expedition in Search of Franklin, 1397
Bell's (C. D.) Unconscious Influence, 1531
Bell's (J.) Ivan III., 973
Bell Smith Abroad, 812
Bellot, Lieut., Memoirs, 1111
Benefit of Christ's Death, ed. by Babington, 1028
Beowulf, Poems of, trans. by Thorpe, 967
Beste's (J. R.) Wabash, 755
Beulé's (E.) Studies on Peloponnesus, 872
Bhagavad-Gítá, trans. by Thomson, 840
Bible, with Introductions, &c., 433; What is It, 761
Bigsby's (R.) National Order of Merit, 731
Biography: Rev. Jacob Bailey, by Bartlett, 144; W. H. Bartlett, by Beattie, 1239; Lieut. Bellot, 1111; J. Gordon Bennett, 1049; Dr. Golding Bird, by Balfour, 519; Countess of Blessington, by Madden, 135, 168, 704 [see also Letters from W. S. Landor, 200, 265]; A Bourgeois of Paris, by Véron, 377; Anne, Duchess of Brittany, by Miss Costello, 143; J. Silk Buckingham, Autobiography, 341; Edmund Burke, by Prior, 195; Bishop Butler, by Angus, 1431; Byrom's Journal and Remains, 871; Charles Caldwell, M.D., ed. by Warner, 1080; Lieut.-Col. Champion, 1241; Lord Cloncurry, by Fitzpatrick, 577 [see also 646]; Philip de Commines, ed. by Scoble, 517; William Cowper, ed. by Bickersteth, 231; English Poets, by Cunningham, 424; Etty, by Gilchrist, 74; Henry Fielding, by Lawrence, 1296 [see also 1339, 1370]; Dr. John Fisher, by Lewis, 347; Goethe, by Lewes, 1302; J. B. Gough, Autobiography, 972; Horace Greeley, by Parton, 316; Herodotus, Life and Travels, by Wheeler, 1299; John Howard, by Field, 1029; Edward Irving, by Wilks, 12; Italian Painters, by a Lady, ed. by Wornum, 54; Alderman Kelly, by Fell, 1400; Sir John King, 1336; Catherine de' Medici, Youth of, by Von Reumont, 998; Milton, by Keightley, 999; Mohammad, by Sprenger, 165; John Montagu, by Newman, 611; James Montgomery, by Holland and Everett, 105, 1268; Napoleon Bonaparte, by Abbott, 1150; Napoleon the Third, by Greenwood, 731; Sir Isaac Newton, by Sir D. Brewster, 697; Rev. Robert Newton, by Jackson, 483; Nicholas the First, by Mayne, 13; Rev. Dr. Paul, Works and Memoir, 901; Sir W. Pepperrell, by Parsons, 1113; Rev. Thos. Price, by J. Williams, 1331; Princesses of England, by Mrs. Green, 549; Queens of England of House of Hanover, by Doran, 784; Rachel, Lady Russell, by Guizot, 1056; St.-Arnaud's Letters, 781, 807; St. Augustine, by Schaff, 488; Salvator Rosa, by Lady Morgan, 167; Sand's History of My Life, 110, 345, 616, 868, 995, 1211; Richard Lalor Sheil, by M'Cullagh, 397; Short Sketches of Notable Lives, by Colquhoun, 1304; Sydney Smith, by Lady Holland, 665, 699 [see also 734, 1064, 1130]; Elizabeth Squirrell, Autobiography, 1305; Sir Robert Strange and Andrew Lumisden, by Dennistoun, 255; Von Gluck, Life and Music, 917; Warrington Worthies, by Kendrick, 43; Wellington, by Wilson, 872; Andrew Yarranton, by Dove, 49; Thomas Young, M.D., by Peacock, 403
Bird and Blossoms, 433
Bishop Bonner, Letter of, 1242, 1276
Blake's (B.) Infidelity Inexcusable, 1305
Blakey's (R.) History of Political Literature, 483; Angler's Song-Book, 732
Blanc's (Louis) French Revolution, 77, 1329
Blanche and her Betrothed, 1531
Blue Beard, Semi-burlesqued, 378
Bodenstedt's (F.) Peoples of Caucasus, 787
Book of Psalms and Sacred Harmonies, 378
Botany: British Mosses, by Stark, 48; Ferns, by Sowerby, 232; Voyage of Herald, by Seeman, 232, 1531; Ferns, 232; First Steps, by Archer, 584; Medical Botany, by Earl Stanbope—Prodromus Floræ Zeylanicæ, by G. F. Kelaart, 673; Supplement to Baines's Flora of Yorkshire, by Baker and Nowell, 974; Flora of Coliseum, by Deakin, 1428
Bowman's (Miss) Charade Dramas, 199
Brabazon's (Miss) Home Happiness, 433
Brame's (W. R.) Last of the Czars, 1335
Brande's (K.) Sir John Franklin, 732
Breen's (J.) Planetary Worlds, 618
Brewer's Mythology, and History, of Greece, 553
Brewster's (Sir D.) Memoirs of Sir Isaac Newton, 697
Bristol Bibliographer, 424 [see also 82]
Brittany and La Vendée, 644
Brooks's (S.) Aspen Court, 783
Brougham's (Lord) Collected Works, 461; Appendix to Historical Sketches, 1143, 1183, 1237; Analytical View of the Principia, 1495
Browning's (R.) Men and Women, 1327
Buckingham (Duke of), Court of George III., 511, 547
Buckingham's (James Silk) Autobiography, 341
Burnett Prize Treatises, 867, 1213
Burton's Pilgrimage to El Medinah and Meccah, 865
Busk's (Mrs.) Mediæval Popes, &c., 425
Butler's (Major) Travels in Assam, 582
Byrom's (John) Journal and Remains, 871
Byron's Home and Grave, 1085—Poetical Works, 1272
Calderwood's Philosophy of the Infinite, 287
Caldwell's (Dr.) Autobiography, ed. by Warner, 1081
Calendar of Victory, by Johns and Nicholas, 841
Californian Crusoe, 263
Calvin's (John) Letters, trans. by Constable, 1272
Cambridge Essays, 1362; University Transactions, 837
Camden Society: Miscellany, Vol. III., 1109; Grants by Edward V., by Stirling, 289 [see also 324, 351, 381, 411]
Campbell Monument, 1274, 1306, 1337; Gossip, 977, 1033, 1118, 1402
Canada, Condition and Prospects of, 1057—an Essay, by Hogan, 1085; Sketch, by Taebe, 1185
Cane's Williamite and Jacobite Wars in Ireland, 1207
Carisbrooke Castle, 1499
Carleton's (W.) Willy Reilly, 519
Carlyle (Thos.), Passages from Writings of, 1272
Carr's (J.) Russia as It is, 924
Carr's (W.) Turn round my Drawing-Room, 841
Catalogues of Imperial Library, 751
Catherine Irving, 760
Caucasus, Peoples of, by Bodenstedt, 787; Tribes of, by Haxthausen, 1239
Cavalry in War, by Beamish, 919
Caw, Caw, 1400
Chamier's (Capt.) My Travels, 925
Chaplain's Reports on H. of Correction at Preston, 1366
Chapuis's Secondary Formations of Luxembourg, 926
Charcoal, Sanitary Applications, by Stenhouse—by Forbes Watson, 1056
Charles Worthington, by Singleside, 1366
Chemistry: Chemistry of Common Life, by Johnston, 402; Manual, by Glover, 489; Elements, by Miller, 673; Agricultural, by Liebig, 920; Imponderable Agents and Inorganic Bodies, by Scoffern, 1497 [see also 1535]
Children's Book, 1304
Chili, by Mackenna, 584
China: Huc's Chinese Empire, 78; Hamberg's Rebel Chief, Hung-Siu-tsuen, 103; D'Orléans' History of Two Tartar Conquerors, 400; Who is "God" in China? 790; Impressions of China, by Fishbourne, 971; Buddbist Works, 523; Chinese Puff, 1065; Men and Manners in, 1338
Christ of History, by Young, 487
Christianity, Certainty of, 461
Christmas Books for Children, 1399, 1532
Christmas's (H.) Christian Politics, 378; Society of Antiquaries, 551; Ecclesiastical History Society, 1087
Chronology, Compendium, by Jaquemet, 896
Chronometers, Meridian Distances, by Shadwell, 789
Church (The): History of the Book of Common Prayer, by Procter, 198; Twenty Years' Conflict, 673; Conybeare's Essays, 790; Fish's Aggressive Power of Church, 926; Bartlett's Brief History, 1115; Bode's Sermons on Formularies, 1213; Liturgy of 1689, ed. by Taylor—Pretyman's Revision of Prayer-Book, 1336
Cinderella and Slipper, illust. by Cruikshank, 144
Cleve Hall, 672
Clyde's (J.) Romaic and Modern Greek, 292
Clytemnestra, &c., by Meredith, 426
Coal-Mining, by Marlor, 618
Codex Montfortianus, Collation, by Dobbin, 81
Cole's (A. W.) Honeymoon, 704; The World in Light and Shade, 841; Legends in Verse, 1267
Colquhoun's Short Sketches of Notable Lives, 1304
Compass in Iron Ships: Letters from Mr. Airy, 144 [see also 201], 233; from Mr. Scoresby, 292, 322
Conchology: Sowerby's Popular British, 113; Index Testaceologicus, by Wood, 1465
Confession of Faith, 704
Congreve's (R.) Roman Empire of the West, 670
Conolly's (J.) Ethnological Exhibitions, 731
Conscience's (H.) Curse of the Village, trans., 812
Constant's (W.) Gems, 668
Conversation-Guide, by Marcus, 433
Conversion (A), by Count Raousset-Boulbon, 141
Conybeare's Essays, Ecclesiastical and Social, 790
Cooke's (J. E.) Ellie, 1335
Copyright: Leverson's Copyright and Patent, 16; Pictorial Copyright, Letter from J. C.—from M. M., 466; Pictorial Copy-right and Copy-wrong, 294, 322, 380, 434; Australia, Letters from W. Howitt, 51, 148; from Mr. Robertson, 115, 174, 234; Cape of Good Hope, 265; 295, 380; American Reprints in Colonies, Letter from Mr. W. Chambers, 324; Copyright Act, 1534
Corner's (Julia) Brothers Basset, 925; Familiar Fables—Mother Goose, 145
Cornwall: its Mines, Miners, and Scenery, 172
Costello's (Miss) Memoirs of Anne of Brittany, 143
County Magistrate, by Lord B*******, 1002
Courcillon's (E. de) Le Curé Manqué, 925
Cousins, The, 263
Covenanters, Minute-Book of War Committee, 516
Cowper's Poetical Works, ed. by Willmott, 10
Crimea: by a Lady—by Baker, 375; Crimea and Odessa, by Koch, 456; Peard's Campaign, 702; Grant's Sketch—Schnitzler's Description, 703; Week in, 1057; Lord De Ros's Tour, 788 [see also War, Books on the]
Crimean Enterprise, The, by Capt. Gleig, 1241
Croker's Review of 'Memoirs of Thomas Moore,' Remarks on, by Nemesis, 319
Cross Purposes, by M. Casson—by C. Sinclair, 1335
Cruise of the Yacht Maria, 513
Crystal Palace: Sotheby's Few Words—Crystal Palace, an Essay—A Dialogue, 81; Views, with Literary Notices, by Wyatt, 150; How to see, 762
Cuba, Pictures of, by Hurlbnt, 1360
Cunningham's (P.) Lives of Eminent Poets, 424
Curling's (H.) Mess-Table, 519; Nonpareil House, 1497
Curran's Sketches of Irish Bar, 695
Customs Tariffs of all Nations, 1150
Dalton's (Dr.) History of British Guiana, 142
Damascus, Five Years in, by Porter, 1427
Dancing, History of, by Fertiault, 40
Dante, by Fauriel, 757 [see also 815]; Divine Comedy, trans. by Cayley,—by Brooksbank, 348
Darling's (J.) Administration of Trust Funds, 731

Davies's (H.) Mercantile Law of France, 726
D'Aulnoy's (Countess) Fairy Tales, tr. by Planché, 637
D'Aunet's (Madame) Journey to Spitzbergen, 759
Deakin's (R.) Flora of Coliseum at Rome, 1428
Decimal Coinage, 814, 876, 1151, 1241, 1436
De Foe and Churchill, by Foster, 519
Delamer's Flax and Hemp, 199
Delessert's Six Weeks in Island of Sardinia, 427
Dennistoun's (J.) Memoirs of Sir R. Strange, 255
Dent (F.) On Clock and Watch Work, 377
Department of Science and Art, Report, 877
Deschanel (E.) Bad Things about Women, 48
Dhu's (E.) Stanhope Burleigh, 704
Dickens's (C.) Little Dorrit, 1393
Dictionaries: Arrowsmith's Geographical Dict. of Scripture, 173; Circassian, by Lœwe — Walker's, ed. by Nuttall, 433; Smith's (W.) Latin-English, 642 [see also 707]—Smaller Latin-English, 760; Foley's English-Irish, 756; Block's Dict. of French Administration—School Dict. of German Language, 874; Piper's Military and Naval, 973; Yonge's Phraseological English-Latin, 1030; Webster's, Pocket Edition, 1273
Disciple whom Jesus loved, by Macfarren, 173
Doctor Antonio, 1400
Domville's (Sir W.) The Sabbath, 643
Doran's (Dr.) Queens of England, 784
Douglas (Sir H.) On Naval Gunnery, 71
Doyle's (M.) Small Farms, 673
Dozen Pair of Wedding Gloves, 80
Drama: Sappho, Tragedy, by Grillparzer, tr., 108; The Czarina, by Scribe, 171; The Yogi's Daughter, by Hopkins—Five Dramas, by an Englishman, 194; Charade Dramas, by Bowman, 199; Meleager, Tragedy, by Ileyse, 423; Eugenia Carnot, 519; Vanity's Victim, Comedy, 618; Fall of Poland in 1794, 901; Ivan III., by Bell, 973; Beaumont and Fletcher, by Leigh Hunt, 993; Maître Favilla, by G. Sand, 1265; Cleon, by Thom—Iphigenia at Delphi, by Gurney, 1267; Agamemnon the King, by Blew, 1496; Dramatic Works of Sheridan Knowles, 1497
Drama of Life, by Gasc, 349
Drion's (C.) Protestant Church of France, 1186
Druses of the Lebanon, by Chasseaud, 41
Duberly's (Mrs.) Journal during Russian War, 1528
Dublin, History of, by Gilbert, Vol. I., 11
Dumas' (A.) Woman's Romance, 923; Queen's Necklace, 1433 [see also 461]
Duncan's (C.) Campaign with Turks in Asia, 945
Dunciad, The, 50
Dyer's (F. N.) Step-Son, 80
Eastern King, Private Life of, 752 [see also 436, 1308]
Ebeling's Politico-Religious Troubles in France, 1236
Eccles's (Mrs.) Riches of Poverty, 291
Ecclesiastical History Society, 1151
Edith Vernon, 488
Education: Fröbel's System, 348; Digest of Evidence on National System in Ireland, by Le Poer Trench, 813; Report on National Education in Ireland—Compulsory Education, by Timbrell—National Education and Crime, by Maconochie—Thoughts on National Education, by Lord Lyttelton—Schools of Industry, by Brady, 901; Short Notices, 81
Edwards's (A. B.) My Brother's Wife, 948
Egyptian Discoveries, 979
Electricity: Faraday's Experimental Researches, 704
Electric Telegraph, by W. F. Cooke, 200; Prof. Edlund's Improvement, 436; Transatlantic, 621, 1280; to Australia, &c., 929
Elliott's (E.) Blenheim, 1186
Embassies and Foreign Courts, 1079
Emigrant's, The, Lost Son, ed. by Wall, 926
Employer and Employed, Rights of, 349
Encyclopædia Britannica, 8th edit., 613
English School Books: Burn's Steam-Engine, 13; Tate's Experimental Chemistry—Owgan's Horace, trans. literally, 113; Ellis's Self-proving Arithmetic, 232; Lord's Modern Europe, 379; Wilson's First Step to Grammar, Grammatical Primer, and Complete Grammar, 842; Bell's Letters and Sounds—Outlines of Mythology, 949; Practical Grammar, 1030; Doyle's Village Lesson-Book, 1085; Hoare's English Roots, 1212; Ruffin's Chronological Tables — Copland's Fractions and Proportions, 1213; Hughes's Reading Lessons, 1272; Millar's English Grammar, 1273; Parmenter's Materials for a Grammar, 1532
Entomology: Insecta Maderensia, by Wollaston, 47; Entomologist's Companion, by Stainton, 172; Westwood's Butterflies of Great Britain, 584 [see also 647, 676, 819, 880]; Entomologist's Annual for 1855, 584; Natural History of Tineina, by Stainton, 1494
Estienne's (C.) Letters on Music, 460
Estor (W. T.) On Great Scientific Problem, 673
Etty (Wm.) Life of, by Gilchrist, 74
Eustace Conyers, by Hannay, 612
Evans's (H. B.) West India Colonies, 1057
Evans's (S.) Crystal Palace Game, 704
Evelyn Lascelles, ed. by Julia Addison, 900
Everley, 1366
Evidence, Philosophy of, by Williams, 81
Ewbank's (T.) The World a Workshop, 705
Exile, The, by Phosphorus, 618
Exposition of 1855, Report, 1213; Walk through, 1532
Fairy Tales, Seven, 378
Falconry in British Isles, by Salvin, 1359
Family Feud, 291
Faraday's Experimental Researches, Electricity, 704
Farm Implements, by Thomas, 264
Fell's (R. C.) Life of Alderman Kelly, 1400
Fellows's (Sir C.) Coins of Ancient Lycia, 925
Felt's Ecclesiastical History of New England, 973
Ferrier's (J. F.) Institutes of Metaphysic, 515
Fieffé's Troops in Service of France, 484
Field's Convicts and Tickets-of-Leave, 232; Correspondence of John Howard, 1029
Fine Arts:
Art, Schools of: Bath, 879; Birmingham, 234; Cork, 1538; Exeter, 86; Leeds, Retention of lent Pictures, 494, 560, 679, 737; Limerick, 328, 1538; Manchester, 592; Waterford, 55
Blank Walls in the Euston Station, 1006
British Institution, 176, 736
Colour in Sculpture, Mr. Powers's Views, 22; 325; Letter from Mr. Bonomi, 272; from Mr. Fergusson, 526
Crystal Palace at Sydenham: Mr. Selous's Picture, 151; Nineveh Court, 526; Indian Court, 240; Free Library, 325; Concert, 679; Crimean Court, 1005; Arundel Society, 1217
Department of Practical Art, 152; Library, 767; Report, 877
Exhibition of German Art, 678
Exhibitions: Architectural, 1344, 1374, 1471, 1503; Architectural Museum, 1215, 1407; Signor Bossoli's Water-Colour Drawings, 846; Messrs. Chalon's Drawings and Sketches, 711; Brighton, 1088; French, 559, 905, 1034; German, 678; Glasgow, Art-Union, 297; Manchester, 1066, 1371; Martin's Pictures, 793; Mexican Antiquities, 297; Norwich—Worthing, 1066
Exposition Universelle des Beaux Arts, 1216, 1245, 1369; Number of Works of Art, 681; Parisian Art-Workmanship, 763
Graphic Society, 207, 439, 1343, 1471
Kensington Conversazione Society, 1538
Laudseer's Works at Winter Exhibition, 1374 [see also 1470]
Lord Ward's Picture Gallery, 816
National Gallery, Sir C. Eastlake's Appointment, 380, 406, 491, 555; Reconstruction, 904; 22, 527, 878, 905, 1503
National Gallery of Portraits, 1434
National Institution of Fine Arts, 327
New Society of Painters in Water Colours, 493
New Museum at Oxford, Letters from One of the Competitors, 152, 272; from A Competitor, 177; from One of the Six, 240; from Another of the Six, 297; 527
New Prints, &c.: Bacon's St. John and the Lamb, after Murillo, 409; Bishop of Oxford, after Mrs. J. Jones, 1065; 'Childe Harold,' Thirty Illustrations, 465; Davey's Honour thy Father and Mother, after Barraud, 409; Dupont's Virgin and Child, after Raphael, 1191; Examples of Ornament, by Bedford, &c., 1190; François's Holy Family, after Delaroche, 1191; Gambart & Co.'s Foraging Party — Jar of Roses, after Hunt, 118; Goodall's Rustic Figures, 709; Hanhart's Scenes on the Tavey, after J. W. Turner, 1503; Harris and Quentry's Dozing by the Old Pump, after Huggins, 118; Holl's Coming of Age, after Frith, 55; Hunt's Look on that Picture and on this, 1470; Keller's The Pietà, after Scheffer, 1191; Lewis's Twa Dogs, and Jack in Office, after Landseer, 793; Lynch's Lady Morgan, after Gambardella, 1065 [see also 1088]; Our Lord bearing the Cross—Paiue's Portrait of Samuel Rogers, 86; Patterson's Zoological Diagrams, 1065; Peasants Going to Market, after Gilbert, 793; Lake Price's Ginevra, &c., 409; Royal Gallery of Art, 465; Ryall's Waiting for the Deer, after Landseer, 1503; Schenck's Prof. Simpson, 22; Schnorr's Bible Pictures, 1215; Williams's Sakoontalá, 1065; Willmore's Water Party, after J. J. Chalon, 409; Winkelmann's Ceiling of Sistine Chapel, 151
New Publications: About's Journey through Exhibition of Fine Arts, 1372; Barnard's Landscape Painting in Water Colours, 327; Baylis's Aërial Perspective, 354; Bede's Photographic Pleasures, 297; Beulé's Acropolis, 1404; Biographical Catalogue of Italian Painters, by a Lady, ed. by Wornum, 54; Blackfield's History and Manufacture of Terra-Cotta, 766; Blanc's Grandville, 1087; Bonomi's Proportions of Human Figure, 1439; Bruce's Bayeux Tapestry Elucidated, 1469; Burus's Drawing and Perspective, 878; Calonne's (A. de) Minerva of Phidias, 1538; Campbell's Pleasures of Hope, illust. by Birket Foster, &c., 929; Clint's Guide to Oil Painting—Landscape from Nature, 465; Combe's Phrenology applied to Painting and Sculpture, 792; Crystal Palace and Park, by Digby Wyatt, 150; Dalziel's Engravings of Frescoes of Giotto, 736; Denison's Lectures on Gothic Architecture, 465; Ecclesiastical and Architectural Topography of England, Suffolk, 1033; Ediuburgh as it is and may be, by Gourlay—Lines of Communication in and about, 1537; Fourmois's Rhine, 22; Gothic Ornament, Manuals, 929; Guide to Painting on Glass, 465; Hatton's Water Colour without a Master, 296, 1006; Hay's Harmonic Law applied to Architecture, 296; Hewitt's Ancient Armour, 1537; Illustrations of Scripture, by an Animal Painter, 54; Illustrations to Dictionary of Architecture, 1033, 1539; Koenig's Life of Luther, 1341; Labarte's Handbook of Middle Ages, 1502; Leslie's Handbook for Young Painters, 20; Laxton's Building Construction, 1033; Martel's Principles of Colouring and Painting, 327; Mrs. Merrifield's Handbook of Light and Shade, 465; Lord Napier's Notes on Modern Painting at Naples, 1277; Oliphant's Plea for Painted Glass, 709; Palgrave's Italian Engraving, 465; Pompeii Described and Delineated, by Eruest Breton, 117; Proceedings of the Liverpool Architectural Society, 878; Protest against Report of Select Committee of House of Commons, 438; Randall's Views in Norway, 353; Raoul-Rochette's Lectures on Ancient Art, 85; Royal and Imperial Visit to Crystal Palace, 710; Ruskiu's Giotto, 736; Schiller's Lied von der Glocke, illust. by Reher, 1033; Sedgefield's Photographic Delineations, 22; Street's Brick and Mortar in Middle Ages, 976; Tarbuck's Styles of Architecture, 465; Weaver's Village Architecture, 353
New Society of Painters in Water Colours, 493
New Westminster, 953
Panoramas, &c., 621
Patriotic Fund, Art Exhibition, 384, 435, 929
Photographic Society and Photography: Second Annual Exhibition, 86; Mr. Mayall's Albumen Pictures on Glass, 55; Enlarged Collodion Copies of Daguerreotypes, 177 [see also Letter from Mr. Thornton, 240; Mr. Mayall's Reply, 272, 649]; Photographs from the Crimea, 1117; Photographs from the Campo Santo at Pisa—Portrait of W. H. Russell, by Fenton, 1245; Robertson's Crimean Photographs, 1500
Public Galleries on Sundays, Letter from P. S., 495; on Saturdays, 441
Rogers's Treasures, 1533
Royal Academy: Prof. Hart's Lectures, 203, 236, 267; Elections, 207, 328, 1311—President and Council, 1470; Exhibition, 527, 557, 590, 623, 648, 879; Catalogue, 624, 649, 679, 711; Medals, 1470; Mr. Ruskin's Pamphlet, 678
Sculpture in the United States, 710
Society of British Artists, 383
Society of Painters in Water Colours, 525
Water-Colour Society, 1439
Winter Exhibition, 1342, 1374, 1470; Landseer's Works, 1374
Finger-Rings, History of, by Edwards, 223
Fish's (H. C.) Primitive Piety Revived, 926
Fishing: Hints on Shooting and Fishing, 140; Davy's Angler and Friend, 371; Blakey's Angler's Song-Book, 732; Hicks's Wanderings in Scotland, 948
Fitzpatrick's Lord Cloncurry, 577 [see also 646]
Fleury's (C.) Imperial Bouquet, 553
Flourens (P.) On Human Longevity, 667
Fontenay's (M.) The Other World, 759
Footsteps of St. Paul, 173
Forchhammer's Achilles, 145
Foreign Correspondence: From A., Florence, 619; from B., Paris, 17, 118, 349, 490—Turin, 1369; from J. Bonomi (with Letter from Harris), 902; from Brasseur de Bourbourg, Rabinal, 1435; from C., Cologne, 680—Ypres, 706—Lyons, 1213; from F., Naples, 406; from R. F., China, 232—Scenting Tea, 843; from H., Lake Fucino, 18—Naples, 434—Capri, 927—Temple of Serapis, at Pozzuoli, 1086 [see also Letter from R. M. Phipson, 1313], 1189; from Q., Naples, 115; from E. G. Squier, Paris, 1435; from T. A. T., Florence, 767—Torre di Luserna, 875—Turin, 926—Certosa di Pesio, 974—San Dalmazzo, 1004—Bagni di Valdieri, 1063—Pallanza, 1152—Orta, 1187—Baveno, 1307; from C. R. W., Dinan, 1003; from H. W., Naples, Eruption of Vesuvius, 554, 586, 645
Forrest's (G.) Every Boy's Book, 729
French Literature, Handbook, 231; Songs, Illustrated Book of, ed. by Oxenford, 545
French School Books: Lexicon French Grammar, by St.-Ange Siméon, 232; Complete Course by Sears, 292; Ragonot's Vocabulaire Symbolique, 645; Tarrell's Oral Exercises, 842; Georg's Conversational Grammar—Husson's New Method, 1213; Edinburgh High-School Reader, 1273; Berry's Elements of Grammar, 1336
Gallenga's History of Piedmont, 1233 [see also 1370]
Galleries of France, by Viardot, 583
Gammage's Chartist Movement, 49, 199, 433, 488, 520
Gardening: Burgess's Amateur Gardener, 232; Mrs. Loudon's My Own Garden, 432; Wüstemann on Ancient Gardening, 834; Thompson's Gardening Book of Annuals, 926; Lindley's Theory and Practice, 1460
Gatty's (Mrs.) Parables from Nature, 1030
Geography: Johnston's new Map of Europe, 139; Capell's Home and School Geography, 292; Maury's Sea, 433; Arrowsmith's Dictionary of Scriptures, 173; Stowe's (H. B.) New Geography for Children, 643; Johnston's Atlas of Skeleton Charts, 732; Cornell's Primary Geography, 789; Pillans's Ancient World, 974; Brewer's Atlas, 1336; Esling's Drawing-room Atlas of Europe, 1367; Geography of Arctic Regions, 1368
Geology: Geological Pictures, by Cotta, 263; Fossils of Secondary Formations of Luxembourg, 926; Hunt's Geological Survey, 1023; Geological Facts, by Barrett, 1433; Acadian Geology, by Dawson, 1527
German School Books: Busch's German Conversation, 113; Fischel's Reading-Book, 1336 [see also 1376, 1403
Germany: Insurrections of 1848, 47; New Germany, by Ruge, 841
Gerstäcker's Tahiti, Tales of Desert and Bush, 729
Gervinus's History of Nineteenth Century, 969
Gieseler's Modern Ecclesiastical History, 1053
Gilbert Massenger, by Lee, 1366
Giles's (H.) Thoughts and Fancies, 1532
Glasgow and its Clubs, by Strang, 1332
Glen's (J.) Influence of Mind over Body, 1057
Glossary of Judicial and Revenue Terms, by Wilson, 487
Goodrich's (A. M.) Gwen, 348
Goodwin's Guide to Parish Church, 173
Gosse's (P. H.) Manual of Marine Zoology, 1433; Handbook to Marine Aquarium, 1531
Gossip and Miscellanea: [Important Paragraphs only, not entered under separate heads, are specified.]
English—Literary Organization, 19, 350. Spalding Club, 19. Great-Northern Schools at Doncaster, 20. Preceptors' College—Ludus Clericalis, 52. Australia, 53; Copyright, 57, 115, 148, 174, 234, 295; 436, 764, 1163, 1276. "Nichoff" and the Press, 82, 174, 266. Burnett Prizes, Award, 116; 734. New Calculating Machine, 148, 330. Literary Convention with Belgium, 174. Recovery of Waste Places, 200, 795, 1219. Panopticon, 233. New Zealand, 242. Back Numbers, 274, 295. London Ballads, 295. Mastership of the Mint, 406, 435. "Chouse," 386, 441, 497, 769, 880. Booksellers' Provident Institution, 435, 814. Polytechnic Institution, 435, 791, 877, 1190. Apothecaries' Society Soirée, 437. Mining School at Truro, 464. Camden Society, Annual Meeting, 555. Educational Foundations, 556. Dry Collodion, 562. Tower of London—Woodin's Entertainment, 588. London Library, 647. Sir Joseph Paxton's Circular Road, 707. Compositors' Library, 764, 1244. Literary Pensions, 790, 903, 951, 1032. Baroness von Beck, 791. Mansion-House Hospitality, 814. Figgins's Caxton's Game of Chess—Ornithological Gallery, 844. Sanitary Powers of Charcoal, 904. Tobie Matthews's Account of his Conversion to Catholicism—Theatre in the Crimea, 904. Thomas Clarkson, 907. Aluminium, 928. Railway under the Channel—Downing Street Improvements, 952. Lion-Slayer at Home, 1005. International Statistical Congress, 1031. The Bouquet, 1032. Etymology of "Birmingham," 1035, 1193. Road across St. James's Park, 1064, 1154, 1193. Gunpowder Explosions, 1067. New Mode of Transplanting Trees, 1101. Literary Sermons—Crypt of Gerard's Hall, 1153. Removal of State Papers, 1243. Colouring of Organ Pipes, 1280. Rossini Gossip, 1308, 1345. Advertising Literature, 588, 1309. Sir C. Wren's Monument in St. Paul's, 1340. Codex Vaticanus, 1371. Order of Merit, 1436. Archbishop Tenison's Library, 1437. Historical Maps, 1437, 1500. Public Examinations, 1467. Records in Ireland, 1500
Foreign—Belgium, 1064, 1276. Germany, 'The Gladiator of Ravenna,' 116; 175, 351, 436, 492, 523, 676, 707, 708, 764, 791, 817, 904, 975, 1215; 1276, 1308, 1340, 1402, 1468; Meeting at Ulm, 1117, Art-Unions, 1250. Italy, 381, 436, 491, 538, 1371; Railway over Mount Cenis, 1437; Discoveries near Naples, 1535; Old MS. of Thomas à Kempis, 815; 1032; Turin, Journals, 175; 325, 1501. St. Petersburgh, 621; Sale of M. de Liprandi's Library, 791. Stockholm, 436. Jerusalem, Ash-hills, 464
American—Smithsonian Institution, 114, 149, 1214. Literary Piracy, 295. Expedition in Search of Lieut. Kane, 743.

Gossip and Miscellanea—*continued.*
New Surveying Expedition, 1219. Dr. Kane's Expedition, 1244; its Return, 1276
French—Salaries of Professors, 20. Academy of Inscriptions—Spurious Greek MSS., 52. Academy of the Beaux-Arts, 55. Academy of Sciences, 83. 88, 116, 296, 381, 492, 903. Société des Archivistes, 116. Geographical Society, D'Abbadie Prizes, 116, 234. Napoleon Papers, 148, 175. 266, 325, 381. Autograph Collecting, 174, 1275. Paris Municipal Library, 530. 588, 707. Academy of Moral Science, 791. Madame de Girardin, 791, 815. Loss of Assyrian Antiquities, 876 Science and the Government, 877. The 'Contemporaire,' 1064. The Government and the English Press, 1087. Prosecution of M. Erdan, 1190, 1214, 1276. Improvement of Lyons, 1190. Atlas of Subterranean Paris, 1402. 1437, 1468. Asiatic Society—Count Molé's Memoirs, 1535
Fine-Art Gossip—22, 55, 86, 119, 151, 177, 207, 240, 272, 297, 328, 354, 394, 409, 439, 465, 494, 527, 560, 592, 624, 649, 679, 711, 737, 767, 793, 817, 846, 878, 905, 929, 953, 977, 1007, 1033, 1066, 1088, 1118, 1154, 1191, 1217, 1247, 1279, 1311, 1343, 1374, 1406, 1439, 1470, 1538
Musical and Dramatic Gossip—24, 56, 87, 120, 153, 178, 209, 241, 273, 299, 330, 354, 385, 410, 441, 467, 496, 529, 561, 594, 626, 680, 713, 738, 769, 795, 818, 847, 880, 907, 930, 954, 978, 1035, 1067, 1089, 1119, 1155, 1193, 1218, 1249, 1279, 1313, 1345, 1375, 1407, 1441, 1471, 1504, 1539
Gough's (J. B.) Autobiography, 972
Grainge's (W.) Castles and Abbeys of Yorkshire, 1085
Grant's (J.) Frank Hilton, 704; Yellow Frigate, 1497
Greek School Books: Iliad, tr. by Barter, 42; Tragic Metres, by Linwood, 113; Grammatical Exercises, by Fergusson, 232; Æschylus, Short Notes, 433; Humphreys's Prose Composition, 1273; Davis's Pronunciation, 1336; Badham's Platonis Philebus, 1336
Greeks in Scythia, by Neumann, 1177
Green's (Mrs.) Princesses of England, 549
Green-eyed Monster, The, 16
Gregorovius's (F.) Corsica, trans. by Muir, 261
Grey's (Sir G.) Polynesian Mythology, 285
Grey (W. H.) On Household Expenditure, 199
Grillparzer's (F.) Sappho, trans., 108
Grimm's Home Stories, trans. by M. L. Davis, 144
Grove's (Mrs.) Mammon, 229
Guiana, British, History of, by Dr. Dalton, 142
Guide Books: Tyas's Battles of Wakefield, 144; Goodwin's Parish Church, 173; Timbs's Curiosities of London, 260; Martineau's English Lakes—Viardot's Galleries of France, 583; Bradshaw's Paris, 673; Handbook of Dorking, 866; De Valency's Self-interpreting Guide to Paris—Royal Hotel Guide, 948; Cornish's Birmingham, 966 [see also 1035, 1193]; Black's Hampshire, 1002—Derbyshire, 1023—Isle of Skye, Devonshire, Cornwall, and Scilly, 1151; White's Walk to Land's End—Stanford's Paris, 1002; Newstead Abbey, 1085; Sydney and Suburbs, 1145; Bournemouth, 1151; Hand Place-Book of United Kingdom, 1213; Sherwood's Wye, 1532
Guizot's (M.) Meditations and Sketches, 673; Married Life of Rachel, Lady Russell, 1056
Gurney's History of St.-Louis and Henry IV., 319
Hafiz in Hellas, 584
Hall's (H. B.) Soldiers and Sailors, 292
Hamberg's Chinese Rebel Chief, 108 [see also 848]
Hamerton's (Ph. G.) Isles of Loch Awe, 1361
Hardwich's (F.) Photographic Chemistry, 811
Hardwicke's Shilling Peerage, by Walton, 488, 1029
Hardy's Sporting Adventures in New World, 1146
Hargrave's (E. H.) Australia and its Gold Fields, 231
Harland's (M.) Hidden Path, 1335
Harmony, Conversations on, 1272
Harper's Story-Books, 1465
Hassal's (A. H.) Food and its Adulterations, 755
Hawkshaw's (A.) Sonnets on Anglo-Saxon History, 76
Heath's (D. J.) Exodus Papyri, 578
Hebrews, Ancient, Wisdom of, 1304
Heine's (H.) Miscellaneous Works, 369; Pictures of Travel, trans. by Leland, 1529
Heiress of Haughton, 552
Heliondé, or Adventures in the Sun, 197
Helps's (A.) Spanish Conquest in America, 835
Herbert's (Sidney) Speech on the War, 139
Herzen's (A.) Exile in Siberia, 1209; Polar Star, 1270 [see also 1309, 1371]
Heyse's (P.) Meleager, Tragedy, 423
Hibberd's (S.) Brambles, 231; Town Garden, 704
Hicks's (J.) Wanderings by Lochs of Assynt, 948
Hildred, the Daughter, by Crosland, 48
Hindú Fables, trans. by J. E. Taylor, 17
History: American Party, Rise and Progress, 943; Annals of England, 643; Arabs, The, by Sédillot, 319; Atlas, by Brewer, 1336; Battle of Wakefield, by Tyas, 144; Birds, by White, 1427; British Guiana, by Dalton, 142; Canon of New Testament, by Westcott, 1082; Catalogues of History of France, 751; Catholic Missions among Indian Tribes, by Shee, 787; Chartist Movement, by Gammage, 49, 199, 433, 488, 520; Christian Church, by Hase, 1084; Christian Churches, by Marsden, 460, 705; Constituent Assembly, by De Lamartine, 1083; Constitution of the United States, by Ticknor, 231; Corsica, by Gregorovius, tr. by Muir, 261; Court and Cabinets of George III., by Duke of Buckingham, 511, 547; Crimea, by Grant, 703; Dancing, by Fertiault, 40; Dawn of History, by Darton, 1057; Diplomacy, 1079; Druses of Lebanon, by Chasseaud, 41; Dublin, by Gilbert, Vol. I., 11; Early Christianity in Arabia, by Wright, 199; Early Roman History, by Cornewall Lewis, 453; Ecclesiastical History of New England, by Felt, 973; England, by Lingard, 834—by Macaulay, 1489, 1524—by Pauli, 228; England during Reign of George III., by Massey, 137; English Poor Law, by Nicholls, 112; Erith, 1056; Foreign Troops in Service of France, 484; French Literature, by Vinet, 455; French Revolution, by Louis Blanc, 77, 1349; Great Sieges, by Robson, 1272; Greece, Chambers's, 1532; Landing at Cape Anne, ed. by Thornton, 549; Landmarks of History of England, by White, 348; Letters of George III. to Lord North, 1143, 1183, 1237; Manual of Ancient History, by Schmitz, 761; Medieval History, Chambers's, 1186; Memorials of Canterbury, by Stanley, 429; Middle Ages, by Hallam, 760, 1003; Modern Italy, by Wrightson, 518; Monarchy of France, by Tooke, 1054; Natal, by Holden, 900; New Zealand Race, by Sir G. Grey, 285; Nineteenth Century, by Gervinus, 969; Palace at Westminster, by Arnold, 1003; Papacy, The, by Riddle, 172; Pegu, by Laurie, 227; Phœnicia, by Kenrick, 1055; Philip II., by Prescott, 1263; Piedmont, by Gallenga, 1233 [see also 1370]; Poland, Krasinski's, 199, 739; Political Literature, by Blakey, 483; Politico-Religious Troubles in France, by Ebeling, 1236; Post-Diluvian History, by Rendell, 1213; Protestant Church of France, by Drion, 1186; Renaissance, The, by Michelet, 1024; Revolutions of Servia, by Cunibert, 925; Roll of Household, Expenses of R. de Swinfield, ed. by Webb, 1180; Rome, by Liddell, 1425; St.-Louis and Henry IV., by Gurney, 319; Sappers and Miners, by Conolly, 479; Studies from History, by Rule, 49; Suppression of Infanticide in India, by Wilson, 948; Two Tartar Conquerors of China, by D'Orléans, tr. by Earl of Ellesmere, 400; United Provinces in 1672 and 1673, by Knoop, 197; Viscounts of Béarn, by Hodgson, 947; Waldensian Church, by J. L. Willyams, 673; War, The, by Fowler, 290; Williamite and Jacobite Wars in Ireland, by Cane, 1207
Hoare's (E. N.) English Roots, 1212
Hofman's (F.) Fortress of Coburg, 732
Holden's (W. C.) Colony of Natal, 900
Holland's (Lady) Memoir of Sydney Smith, 665, 699
Home Correspondence, 842
Hopkins's (J. R.) Elviré, 1185
Horses and Hounds, 140 [see also 274]
Horses, Hunting, and Turf, by Rose, 1531
House of Elmore, 1432
House that Jack Built Philosophically considered, 320
Household Expenses of R. de Swinfield, ed. Webb, 1180
Housewife, Practical, 1532
Howe's (L.) Oakley Mascott, 16
Howitt's (M.) Human Habitations, 320
Howitt's (W.) Land, Labour, and Gold, 668
Hubback's (Mrs.) Malvern, 1497
Huc's Chinese Empire, 78
Hughes's (T. S.) Political System of Europe, 291
Humboldt's Preface to Waldemar's 'Travels,' 318
Hunt's (Leigh) Stories in Verse, 553; Old Court Suburb, 809; Beaumont and Fletcher, 993
Hunt's (R.) Geological Survey of Great Britain—Mineral Statistics, 1023
Hunter's (W.) Light Infantry Manual, 673
Hurricane at St.-Domingo, 1273
Hydraulics, Elements of, by Downing, 1497
Hymns, Ancient, of Ireland, edited by Todd, 486
Ignatian Controversy, 1465
Illustrated Books, 1431, 1495
Illustrations of War, 707, 846, 1064, 1117, 1370, 1467
Index of Statutes, 1801-1852—General Index to Sessional Papers, House of Lords, 833
India: Anderson's English in Western India, 45; Administration of Punjab, 343; MSS. of Libraries of King of Oudh, 374; Forbes Royle's Fibrous Plants, 428; Ancient Hindú Hymns, tr. by Wilson, 458; Railways, 488; Romanism in, by Robinson, 553; Travels in Assam, by Butler, 582; Our Army, by Rafter, 583; Suppression of Infanticide, by Wilson, 948; Report on Torture, 1205
Inez, 731
Inglis's (H.) Briar of Threave, 1267
Ins and Outs of Paris, by J. de Marguerittes, 1206
Intuitive Morals—Theory of Morals, 1396
Ireland: Books of Hymns of Ancient Church, ed. by Todd, 486; Williamite and Jacobite Wars, by Cane, 1207; Ballads of Ireland, ed. by Hayes, 1234; Fisheries of the West Coast, by Symonds, 1272
Irving, Edward, Biography of, by Willis, 12
Irving's (W.) Chronicles of Wolfert's Roost, 192
Island Empire, The, 14
Isthmus of Suez Question, by De Lesseps, 965
Italy, Modern, History of, by Wrighton, 518
Jackson's (T.) Life of Rev. R. Newton, 483
Jacobs's (F.) Hellas, tr. by Oxenford, 379
Jameson's (Mrs.) Sisters of Charity, 399
Jameson's (R. W.) Curse of Gold, 16
Japan, and Around the World, by Spalding, 1523
Jarves's (J. J.) Art-Hints, 754
Jerrold's (W. B.) Story of Legion of Honour, 513; Imperial Paris, 697
Jewett's (B.) Epistles of St. Paul, 842
Jewsbury's Constantine Herbert, 343; Angelo, 1399
Joan of Arc, by Renzi—Historical Doubt, by Delepierre, 1047
Johnson's (A. B.) Meaning of Words, 1532
Jones's (E.) Battle-Day, 1048
Journalistic Revolution, 705
Justice and Popular Monarchy, 948
Kaleidoscope, The, 144
Kalisch's (M.) Commentary on Old Testament, 873
Kavanagh's (M.) Aristobulus, 1115
Kavanagh's (Miss) Grace Lee, 313
Keepsake, 1431
Keightley's (T.) Life of John Milton, 999
Kenrick's (J.) Phœnicia, 1055
Kinder-Garten, Guide, by Ronge, 808
Kingsley's (C.) Westward Ho! 376; Glaucus, 813
Klapka's War in East, tr. by Mednyánszky, 1021
Kloss's (M.) Calisthenics, 258
Knight's Knowledge is Power, 144
Knoop's United Provinces, trans. by Booms, 197
Koran of Love, by Schefer, 584
Krasinski's Poland, 199, 488; State of Europe, 200
Lacaita's (J. P.) Selections from Italian Writers, 731
Lacy's (Miss) Merry Sparks for Winter Hearth, 16
Ladies of the Reformation, by Anderson, 113
Lamartine's History of Constituent Assembly, 1083
Lancashire Life and Localities, by Waugh, 581
Lances of Lynwood, 1366
Lang's (J.) Too much Alike, 16
Language, a Heaven-born Gift, by Ter Rellhorst, 901
Language of the Walls, 457 [see also 588, 1309]
Later Years, 80
Latin, Academical Study of, by Conington, 292
Latin School Books: Virgil, from Text of Heyne and Wagner, ed. by Thompson, 49; Odes and Epodes of Horace, Georgics and Bucolics of Virgil, with English Notes, 113; Gender of Nouns and Perfects of Verbs, by Haines, 199; Latin Exercises, by Bradley, 232; Satires of Horace, with Notes, 433; Georgics of Virgil, by Sewell, 488; First Form Latin Grammar, by Baines, 553; Arnold's (T. K.) Latin Word-Building, 644; Horace, illustrated, 842; Chambers's Virgil, Vol. II., 974; Wright's Help to Latin Grammar—Oxford Pocket Classics, 1030; Humphrey's Manual of Prose Composition, 1273; Ciceronis Orationes, with Commentary, by Long, 1330; Davis's Pronunciation, 1336; Thring's Construing, 1367
La Tour Landry, Knight of, Book compiled by, 672
Laurie's (W. F. B.) Pegu, 227
Lawrence's Life of Fielding, 1296 [see also 1339, 1370]
Layard's Speech on the War, 139
Lee's (H.) Thorney Hall, 403
Legal Works: Common Law and Equity Reports, 487; Lindley's Study of Jurisprudence, 551; Scott, Act for Better Management of the Metropolis—Finlaison's Guide to Limited Liability Act—Terrell's History of Dissenters' Marriages Bill—Baker's Laws relating to Burials, 1305; Shepherd's Constitutional Text-Book, 1306; Nuisances Removal Act, by Lumley, 1366
Leon, or Old Paul's Treasure, by Onesimus, 48
Leslie's (C. B.) Handbook for Young Painters, 20
Lesseps's (F. de) Isthmus of Suez Question, 965
Letter-Writer, New, 1235
Lever's (C.) Martins of Cro' Martin, 230
Levi's (Leoni) Law of Nature and Divine Law, 972
Lewes's (G. H.) Life and Works of Goethe, 1302
Lewis's (Sir G. C.) Early Roman History, 453
Lewis's (J. L.) Life of Dr. John Fisher, 347
Lewis's (S.) Book of English Rivers, 1151
Libraries, Free: City of London, 1308, 1339, 1376, 1402; Commissioners of Patents, 406; Crystal Palace, 234, 265; Hertford, 1339; Islington, 1280; Manchester, 435; Marylebone, 148; Salford, 1339; Letter from Mr. Fielde, 877; Lord Stanley's Scheme, 1442
Liddell's (H. G.) History of Rome, 1425
Liebrecht's (F.) Mouse Tower, 1336
Lights and Shadows of English Life, 731
Lilliesleaf, by Mrs. Maitland, 1432
Linden Manor, by Platt, 1002
Lindley's (N.) Study of Jurisprudence, 551
Lingard's (J.) History of England, 834
Lindsay's (W. S.) Admiralty Mismanagement, 1029
Literally Literal Diversion, 1464
Literary Fund, Annual Meeting, 320, 380, 621; Report of Committee, 675; Consideration of Report, 732
Literary and Philosophical Institutions: Bath, 1467; Birmingham, 1005; Edinburgh, 465; Manchester Exhibition, 1371; Stirling, 844, 1005; Yorkshire, 1026
Little Millie, by M. Brewster, 1115
Lizzie Leigh, 1213
Lobster Salad, by St. John and Copping, 231
Logic for the Young, by Gilbart, 113
Longfellow's Hiawatha, 1295 [see also 1339 and Letters from W. Howitt, Mr. M'Carthy, W. S., Mr. Brockie, Mr. Freiligrath, 1337, 1370, 1401, 1434, 1466, 1534]
Loring's (J. S.) Hundred Boston Orators, 973
Lotsky's (R.) Rules of Gymnastic Exercise, 1115
Louis XIV. and Writers, by Astié, trans. by Kirk, 899
Louvre, The, by B. St. John, 787
Love *versus* Law, by Middleton, 643
Love *versus* Money, 1002
Lowe, Sir Hudson, Last Word on, by Las Cases, 841
Lowth's (G. T.) Wanderer in Arabia, 1461
Lucan's (Lord) Vindication, 812; Correspondence with Gen. Bacon, 1027
Luchet (A.) The Manners of To-day, 80
Lushington's (V.) Right and Duty of War, 973
Lusiad of Camoens, trans. by Sir J. L. Mitchell, 42
Lynch's (H.) Red-Brick House, 1497
Lyra Germanica, trans. by Miss Winkworth, 1051
Macaulay's (Miss) Day in Nismes, 841
Macaulay's (T. B.) History of England, 1489, 1524

M'Donald's (G.) Within and Without, 783
Macgregor's (Capt.) Indian Leisure, 42
M'Henry's (J.) Hearts of Steel, 812
Mackay's (R. W.) Rise and Progress of Christianity, 112
Macvicar's (J. G.) Philosophy of the Beautiful, 806
Madame Ristori and English Actors in Paris, 875
Madden's (R. R.) Literary Life of Countess of Blessington, 135, 168, 704 [see also Letters from W. S. Landor, 200, 265; from Mr. Dalby, 201; from Mr. Swifte, 351]
Madrid *viâ* Barcelona, 460
Mahan's (A.) Modern Mysteries Explained, 1181
Maillard's (A. M.) Adrien, 1115
Maitland's (J. A.) Watchman, 1335
Malan's (E. C.) Who is "God" in China? 790
Manchester Worthies, by Edwards, 1366
Mann's (A. J.) Knowledge of Life, 789
March Winds and April Showers, 15
Marine Meteorological Observations, 554
Married Women, 319
Marryat's (F.) Mountains and Molehills, 259
Marsden's Christian Churches and Sects, 113, 460, 705
Mary Beever, 432
Mary Lyndon, 1110
Mason's (G. H.) Life with the Zulus, 728
Massey's (G.) War Waits, 138
Massey's (W.) England during Reign of Geo. III., 137
Mathematics: Infinitesimal Calculus, by Price, 15; Algebra, by Ainsworth and Yeats—Practical Mathematics, Chambers's, 199; Geometry as an Art, by Lund, 433; Calculus of Operations, by Carmichael, 488; Practical Geometry, by Burchett—Elements of Plane Practical Geometry, by Dallas, 949; Plane Co-ordinate Geometry, by Todhunter—Key to Practical Mathematics, Chambers's, 974; General Affinities of Systems of Co-ordinates, by Swellengrebel, 1030; Exercises in Algebra, Chambers's, 1151; First, Second, and Third Books of Euclid, by Woodmass, 1336
Maury's (M. F.) Physical Geography of the Sea, 433; Lanes for Atlantic Steamers, 813
May Flowers, by Acheta, 644
Mayhew's (A.) Kitty Lamere, 1335
Mayhew's (H.) Wonders of Science, 1464
Maynard's (F.) Voyage from Paris to Sebastopol, 1299
Mechanics, Elementary Treatise, by Parkinson, 1497
Medical Books: 145; Eutherapeia, by Garner—Pain after Food, by Ballard—The Blood, by Tod—Elementary Chemistry, by Glover—Pathology of Drunkenness, by Wilson—Positive Medical Agents—Pathological Anatomy, by Handfield Jones—Cyclopædia of Anatomy and Physiology—Lateral Curvature of Spine, by Brodhurst—Creosote in Camp Dysentery—Chloroform in Childbirth, by Murphy, 1367; Pulmonary Consumption, by M'Cormac—Typhus and Typhoid Fever, by Huss—Climate, Weather, and Disease, by Haviland—Caries of the Teeth, by Mackenzie—Medical Notes and Reflections, by Sir H. Holland, 1367; Brain in Relation to Mind—Structure and Use of Spleen, by Gray—Dictionary of Practical Medicine, by Copland—Philosophy of Reproduction, by Mann—Obstetric Memoirs and Contributions of Dr. Simpson, ed. by Priestley and Storer—Influence of Education and Training, by Carter—Physician for All, by Spurgin, 1433
Medical Profession and Society, by Clarke, 973
Medieval History, Chambers's, 1186
Melville's (H.) Israel Potter, 643
Mengotti's Prize Essay, trans. by Korner, 378
Mesmerism proved True, by Townshend, 319
Metcalfe, Lord, Papers, ed. by Kaye, 730
Meteorology: Practical Meteorology, by Drew, 813; Essays, by Arago, trans., 1003; Meteorology of England and Scotland, by Glaisher, 1272
Mia and Charlie, illust. by B. Foster, 1531
Michelet's The Renaissance, 1024; Reformation, 1398
Michelsen's (Dr.) Modern Jesuitism, 638
Midsummer Eve, 1304
Midsummer Night, by Tieck, trans. by Rumsey, 760
Mieroslawski's (Gen.) Nation of Refugees, 761
Militia Bill, Speech, by Earl of Mount-Edgecumbe, 200
Milton's Paradise Lost, with Notes, by Connor, 291
Mineralogy: Dana's System, 79; Cornwall, its Mines, &c., 172; Hunt's Mineral Statistics, 1023
Mistakes in Speaking, Writing, &c., 199
Mollusca, British Marine Testaceous, 584
Monastery and Mountain Church, 48
Monastic Institutions, by Day, 901
Montgomery, James, Life, by Holland, 105, 1268
Montgomery's (R.) The Sanctuary, 836
Month before Sebastopol, by Non-Combatant, 45
Monuments, Testimonials, &c.: The Queen, by Gibson, 1503; Andrew Anderson, 83; Arctic Explorers, 844, 903; Archdeacon Brooks, 1375; Campbell, 522, 977, 1023, 1118, 1274, 1306, 1337, 1402; Mr. D. Cox, 1311; Prof. Forbes, 19, 928; Sir John Franklin, 844, 903; Froissart, 152; Dr. Vernon Harcourt, 1311; Patrick Henry, 1192; Huskisson Window, 1279; General Jackson, 55; Jefferson, 1192; Lord Jeffery, 439; 'Law,' at Paris, 439, 1192; Mr. Lockhart, 646, 707; Sir J. Mackintosh, 977; Capt. Maclure, 1370; Lord Mansfield, by Baily, 527; Napoleon III., 625; George Newport, 1437; Newton, 676; Peel, Birmingham 1007, 1119, Bradford 1311; Allan Ramsay, 737; Walpole, by Bell, 953; Watt, Manchester 1217; Wellington, St. Paul's 1066, 1088—India House, by Noble, 1088; Mr. Wilson, 120; Prof. Wilson, 297
Moore's Irish Melodies illustrated, 1495
Moral Nature, The, Science of, by Vincent, 1529
Moral Philosophy: Bailey's Human Mind, 488; Tagart's Locke's Writings, 941 [see also 976]; Vera's Philosophy of Hegel, 1027; Smart's Thought and Language, 1114
Moredun, by W. S., 614 [see also Letters from M. Cabany, 173, 617; from Mr. Skene, 201, 264; from Mr. H. Gordon, 265, 386, 676; Gossip, 19, 295, 324
Morgan's (Lady) Works, 167; Woman and her Master, 840
Mormonism: Californian Crusoe, 263; Mormons' Own Book, 583; Mormonism Unveiled—Female Life, 1147
Moslem and Christian, by Sadyk Pacha, 432
Mother and Son, 16
Mountain Land, 1400
Mouse and her Friends, trans. by Taylor, 16
Mullens's (J.) Missions in South India, 193
Murray's Lands of the Slave and Free, 1052
Museum, British: New Catalogue, 82; 406, 407, 523; 555, 1540; New Reading-Room, 381; Rawlinson's Discoveries, 620, 791; Vacation, 1005; Colonial Books, 647
Musgrave's (G. M.) Ramble through Normandy, 168
Music:
Amateur Society, 178, 241, 297, 625, 1249, 1441
Birmingham Festival, 'Eli,' 1018; 1034, 1089
Berlioz's 'L'Enfance de Christ,' 23
Concerts: Allcroft's, 241, 410. Mrs. Anderson's, 817. Madame Bassano and Herr Kuhe's, 713. Benedict's, 737. Benuett's, 329, 410, 528. Benson's, 680. Bishop's Music, 297, 466, 528. C. Braham's, 795. Miss Bushy's Soirée, 561. Miss Cole's, 561, 768. Cooper's, 528, 593, 768. Herr Deichmann's, 737. Miss Dolby and Mr. Lindsay Sloper's, 713. Mr. and Mrs. Gilbert's, 561, 768. Goffric's, 23. Herr Goldbeck's, 561. Signor Gordigiani's, 906. M. Halle's, 737, 795. Mellon's Orchestral, 561, 817. Miss Messent and Mr. Brinley Richards's, 712. M. Paque's, 738. Herr Pauer's, 679. Madame Puzzi's, 625 Signor Regondi's—Herr Ries's, 768. H. Thomas's, 528. J. Thomas's, 818. Willy's, 528
Ella's Winter Evenings, 209, 273, 329, 354, 410
English Appreciation and English Talent, 528
Glee and Madrigal Union, 650, 712
Mad. Goldschmidt's Concerts, 'The Creation,' 1471; 'Elijah,' 1504
Harmonic Union, Programme, 88; 153, 298, 466, 561, 650, 768
Hereford Festival, 979, 1119
Jullien's Promenade Concerts, 23, 56, 120, 153, 1345, 1408
Lent Music in Paris, 440
Mendelssohn's 'St. Paul,' 273
Musical Scarcity, 1312
Musical Union, 466, 528, 529, 593, 650, 712, 737, 818
National Opera Company, 1344
New Philharmonic Society, Prospectus, 23; 57, 88, 153, 178, 208 384, 625, 712, 794
New Publications: Allen's Anthems, 954—Songs, 978. Mrs. Bartholomew's Nativity, 954—Six Four-Part Songs, 1504. Beethoven's Original Irish Songs, 1504. Benedict's Part-Songs, 978—Song, 1007. Berger's Pianoforte Music, 379—Canzonette, &c., 1008; Bishop's 'Oh ye Tears!' and To-morrow, 978. Chipp's Sketches for the Organ, 1192. Chopin's Posthumous Works, 1154. Cusin's Mélodie pour le Piano, 712. Ellertou's Trio pour Piano, Violon et Violoncello, 763—Offertory, 954. Fitzwilliam's Part-Songs—Songs for Winter Night, 978—Pianoforte Compositions, 1192. Herr Gade's Album Leaves, 712. Gabriel's (V.) La Gondola, 768. German Glees, 978—Songs, 1007. Gilbert's Notturno, 879. Gordigiani's Romances and Duetts, 1192. Gounod's La Nonne Sanglante, 241. Hatton's Music for 'King Henry the Eighth,' 906—Songs, 1007. Heller's Sleepless Nights, 712. Mrs. Hemans's Indian Songs, 1008. Holmes's Fantasia—Jansa's 'Spring Gifts,' 1312. Kextix's Pianoforte Music, 879. Kullak's Pianoforte Music, 152. Linley's Songs, 978. Loder's Overture to 'Macbeth,' 906, 931—Duetts, 978. Macfarren's Library of Pianoforte Music, 768—Sentinel of the Alma, 1007. M'Murdie's Glee — Maynard's Songs, 978. Meyerbeer's L'Étoile du Nord, 207. Molique's Sacred Songs, 954. Mudie's Two Movements for the Pianoforte, 712. Pauer's Sonata for Pianoforte and Violoncello, 625. Miss Philp's Six Songs, 1008. Reinecke's Three Sonatinas and Overtures — Mrs. J. Robinson's Caprice for the Pianoforte, 1192. Salaman's (C.) La Notte Serena—Il Mulino—Cloelia—Una Fantasma, 712—Pianoforte Music, 879. Schlösser's Pianoforte Music, 379. Sewell's Cantata, 954. Silas's Duett for the Pianoforte, 712—Song, 1007—Pianoforte Trio, 1312. Lindsay Sloper's Aricl, Homewards, and 'Early one morning,' 712. Smart's Songs from 'Berta,' 978. Volkmann's Quartett for Two Violins, 625—Pianoforte Solo, 1192. Wallace's (W. V.) Vesper Hymn—Fading Away—Old Hundredth Psalm—11 Sostenuto, 712. Wehli's Pianoforte Music, 879.—*Books:* Best's (W. J.) Moderu School for the Organ, 712. Blackbee's New School of Singing, 930. Hullah on the Stave, 930. Marx's Music of the Nineteenth Century, 1440. Masson's Vocal Exercises, 930; Neate's (C.) Essay on Fingering, 768. Rudd's Art of Singing, 930. Lindsay Sloper's Pianoforte Instructions, Exercises, and Lessons, 712. Turle and Taylor's Singing-Book, 930. Walker and Valentine's Text-Book of Vocal Music, 930. Announcements, 906, 930, 954, 978, 1007, 1008, 1192
Organ in St. George's Hall, 847, 1193
Paris Exposition, Opening, 585; Number of Works of Art, 631; Parisian Art Workmanship, 762; Exposition Universelle des Beaux Arts, 1216, 1245, 1309; Award of Honours, 1311, 1343, 1374, 1406, 1440
Philharmonic Society, 56, 87, 120, 329, 385, 466, 528, 592, 650, 712; Laws, 738; 768, 847, 1035, 1407
Quartett Association, 496
Retrospect of the Year, 1539
Royal Academy Concerts, 299, 354
Royal Society of Musicians, 330
Sacred Harmonic Society, 23, 119, 386, 496; 'Israel,' 528; 1035, 1407
St. Martin's Hall: 'The Nativity,' 86, 954; 593; 'Immanuel,' 650; Hullah's Choral Concert, 738; Royal Academy Réunion, 818: 'St. Paul,' 1249; 'Acis and Galatea,' 1375
Society of Female Musicians, 330, 737
Whitsuntide Music on the Rhine, 650, 680
Music and Musicians, by Hooper, 378
My Brother, 81
My Brother's Keeper, 618
My MS., 1464
Napoleon I., First Exile, 14; History, by Abbott, 1150
Napoleon the Third, by Greenwood, 731
Narmo and Aimata, 948
National Gallery of Portraits, 1434; Gossip, 1313, 1340, 1402, 1467
Nature and Human Nature, 286
Needlework, &c., Treasures, by Mrs. Warren, 1186
Newdegate's (C. N.) Customs Tariffs, 1150
New Zealand, Summer's Excursion in, 166; Traditional History, by Sir G. Grey, 285; New Zealand and Inhabitants, by Taylor, 1457 [see also 1500]
News in America, 405
Next-Door Neighbours, 873
Nicholas Ferrar, ed. by Mayor, 704
Nicholls's (Sir G.) History of English Poor-Law, 112
Nineveh and its Ruins, by Ferguson, 48
Norris's (Miss) Phillip Lancaster, 15
North and South, 403
Norton's (A.) Internal Evidences of Genuineness of Gospel—Translation of the Gospels, 873
Norton (Hon. Mrs.) on Lord Cranworth's Bill, 311
Obituary: Sir R. Adair, 1153; Herr Ander, 1155; Frédéric Bérat, 1472; Sir H. R. Bishop, 520; Mr. J. Black, 791; Prof. Blunt, 734; Mr. C. Brocky, 846; Mr. Silk Buckingham, 791; Mr. J. Carter, 1007; Mr. Colburn, 975; Dr. Couper, 588; Mr. Crosse, 844; Lady Davy, 555; Sir H. De la Beche, 435, 461, 462; M. Delphat, 626; Mr. Dennistoun, 234; Mr. W. N. Dunn, 441; Dr. Eckermann, 83; Sir H. Ellis, 1153; M. Léon Faucher, 791; Copley Fielding, 295; Prof. Fogelberg, 119, 152; Mr. Fulcher, 791; Dr. Gaisford, 677; Dr. Gilly, 1036; Mad. de Girardin, 791, 815; Dr. Gould, 1340; Mr. Greenough, 462, 555; M. Guérin, 119; Mr. C. Hall, 1036; Rev. Julius Hare, 149; Mr. J. Hardiman, 1402; Baron von Haucnschild (Max Waldau), 149; Sir G. Head, 555; M. von Holbein, 1190; M. Isabey, 495; Dr. G. Johnston, 903; Prof. Johnston, 1116; Prof. Jones, 149; Herr Keller, 1218; Count Krasinski, 1535; Mr. L. J. Lardner, 1437; Mr. R. Lindley, 739; Mr. F. Lucas, 1244; Sandy M'Callum, 52; Herr Maelzel, 1156; Joseph Max, 879; Menzel, 1032; M. Merle, 116; Adam Mickiewicz, 1437, 1510; Miss Mitford, 49; M. Molé, 1402, 1535; Sir W. Molesworth, 1242; Robert Montgomery, 1437; Mrs. Nicol, 406, 523; Mr. North, 116; Mr. P. Park, 953; Sir E. Parry, 814; Mr. Patmore, 1535; Dr. Phillimore, 149; Joseph Remy, 266; Mdlle. Rimblot, 24; Lord Robertson, 52; Samuel Rogers, 1493, 1533, 1538; Mr. T. Romer, 626; M. Camille Roqueplan, 1154; Sir G. Rose, 734; O. Smith, 621; Lord Strangford, 677; M. Tarouilly, 1407; Last Descendant of Leonardo da Vinci, 328; Michael Vörösmartz, 1402, 1501; Dr. Warneford, 116; Mr. T. Weaver, 791; Lord Wharncliffe, 1244; Mr. E. Williams, Sen., 817; Mr. W. Wing, 83
O'Byrne's Naval Annual for 1855, 378
O'Kearney's (N.) Battle of Gabhra, 109
Oliphant's (L.) Minnesota, 1363
Oliver Cromwell, Unnoticed Incident, 1186
Oliver's (G.) Revelations of a Square, 264
Olympus, 731
Only Real Ode to Cologne, 948
Orators, Most Eminent, by Harsha, 841
Ossianic Society, Transactions, 109
Ossoli's (M. F.) Woman in Nineteenth Century, 811
Our Village, Erith, 1056
Our World, by a Know-Nothing, 376
Owen's (A.) Lost Love, 968
Owen's (R.) New Existence of Man, 1465
Oxford Essays, 230
Pamphlets, Reprints, Serials, Short Notices, &c., 49, 81, 145, 200, 232, 264, 290, 320, 379, 405, 433, 461, 488, 520, 554, 584, 645, 673, 674, 705, 732, 761, 790, 813, 842, 874, 901, 926, 1003, 1057, 1085, 1115, 1151, 1186, 1213, 1241, 1273, 1367, 1401, 1433, 1465, 1493, 1532
Paper and Paper-Making, by Herring, 1081
Pappe's Edible Fishes of Cape of Good Hope, 47
Pardoe's (Miss) Jealous Wife, 789
Pardon's (G. F.) Faces in Fire, 1401 [see also 1437]
Parker's (Th.) Additional Speeches, &c., 1465
Paris, Old Methods of Lighting, by Fournier, 946
Paris Universal Exposition: Opening, 585; Number of Works of Art, 631; Parisian Art-Workmanship, 762; Visit of Society of Arts, 1031, 1117; Fine-Arts Department, 1216, 1245, 1309; Economic Gallery, 1245; Gossip, 53, 154; English Philosophical Instruments, 174; 407, 491, 522, 791, 877, 928, 952, 1033, 1278, 1309; Award of Honours, 1311, 1343, 1374, 1406, 1440
Parisian Etiquette, trans., 644
Parish and other Pencillings, 1464
Partnership and Limited Liability, 232
Patterson's (S. E. B.) Dunellan Manse, 1531
Paul Ferroll, 947
Pauli's (R.) History of England, 228
Peloponnesus, Studies, by Beulé, 872
Pensions: Frances Brown, 1064; Mrs. Crafer, 791; Dr. Dick, 815; Lady Fullerton—Mr. Keightley, 791; Mrs. Kitto, 19, 791; Capt. Maclure, Officers, and Crew, 903; Mrs. Montague—Mrs. Moore—Misses Ward, 791
Perfumery, Art of, by Piesse, 1328
Perverse Widow: Reply to Kerslake, 82 [see also 424]
Petrarch On Othello, Agamemnon, &c., trans. by Capt. Macgregor, 42
Pfeiffer's (Ida) Second Journey round the World, 1459
Phillips's (M. L.) Worlds beyond the Earth, 639
Phillips's (W.) Wild Tribes of London, 1304
Philosophy of the Infinite, by Calderwood, 287
Photography [see also under "Fine Arts"]: Hennah's Collodion Process—Le Gray's Waxed-Paper Process—Long's Photography on Glass and Paper, 113; Photographic Primer, 618; Photographs of Magnetic Registers, 708; Hardwich's Chemistry—Sutton's Calotype Process, 811; Robertson's Crimean Photographs, 1500
Pignadar, 1030
Pilgrim Fathers, Memorials, 926
Pinch's (W.) Sufferings of Royalty, 1030
Pitney's (A. A.) Cottage Economy, 1304
Plini (C.) Secundi Fragmenta, ed. Mone, 1185 [see also 1215, 1276]; F. Gronovi in aliquot Naturalis Historiæ Libros Notæ, 1185
Poetry: Ode, by W. S. Landor, 17; At Scutari, by W. M., 81; Going Home, by Frances Brown, 379; Is it come? by Frances Brown, 949; Losses, by Frances Brown, 790; In the Channel, by Lord Mahon, 974; Ad Napoleonem Imp., by W. S. Landor, 1085

Poetry: Akenside and Dyer, ed. by Willmott, 1148; Bailey's Mystic, 1208 [see also 1346]; Browning's Men and Women, 1327; Burns's Vision of Prophecy, 925; Byron's Works, 1272; Cowper's Task, illust. by Birket Foster, 199; Cowper's Works, ed. by Willmott, 10; Dante, tr. by Cayley, and by Brooksbank, 348; Goldsmith's Traveller, illust., 1495; Heine's Works, 369; Herbert's Poetical Works, illust., 1495; Leigh Hunt's Stories in Verse, 553; Illustrated Book of French Songs, 546; Ernest Jones's Battle-Day, 1048; Keats's Eve of St. Agnes, illust. by Welmert, 1431; Longfellow's Hiawatha, 1295 [see also 1337, 1339, 1370, 1401, 1434, 1466, 1534]—Works, illust. by Gilbert, 1432; Max Waldau's Rahab, 516; Meredith's Clytemnestra, &c., 426; Montgomery's (J.) Selections, 105; Moore's Irish Melodies, illust., 1495; Tennyson's Maud, 893; Westwood's Berries and Blossoms, 288——*Minor Minstrels:* Abdul Medjid, by H. B. Macdonald, 460; Amatory and other Poems, 1463; Angel in the House, 76; Anglo-Belgic Ballads, by Ellerman, 401; Anti-Maud, 1462; Aquæmerrasquæ, by Hancock, 194; Balaklava, 375; Ballads, by Ainswortb, 373; Balmoral, by A. Macalister, 641; Blades and Flowers, 1400; Briar of Threave, by Inglis, 1267; Buds of Hope, by Miss Pearson, 482; Byron—Salathiel, and other Poems, by Æmilia Julia, 581; Century of Acrostics, 1463; Century of Verses, by Burgon, 582; City Songs, by Macfarlan, 1182; Cleon, by Thom, 1267; Courier to St. Petersburgh, &c., 1003; Cranmer, by A. G. Campbell, 925; Crystals from Sydenham, 1362; Day on the Dowus by Vale of White Horse—Devotional Verse, by Davis, 1462; Dream, by Chapman—England looking Eastward, 1182; Epullia, 347; Ex Eremo, by Keene, 401; Frescoes, by Theresa West, 346; Gems, by W. Constant, 668; German Translations of Dr. Abel, 1462; Hagar and Isbmael, by J. M. L., 1182; Heart-Coin for Scutari, by S. K. H., 641; Hero's Canticle, by Fletcher, 1029; Historical Poems, by Edwygrau, 1057; Idyls and Rhymes, by Collins, 971; Idyls and Songs, by Palgrave, 229; Inkermann, by Small, 376; Isles of Loch Awe, by Hamerton, 1361; Joseph Hume, by Hume, 582; Lake Leman, 1462; La Providence, by Charpentier, 1272; Lays and Lyrics, by Brown, 401; Lays of Love, &c, by Mrs. Darby, 346; Leaves from Life, 460; Legends in Verse, by Cole, 1267; Leonora, 837; Lyra Germanica, tr. by Miss Winkwortb, 1051; Lyrics, by Tupper, 459; Mandan Chief, by Miss Heron, 482; Mammon's Marriage, 924; Minor Poems, by Sykes, 77; Modern Scottish Minstrel, by Rogers, 1025; Music-Master, and Songs, by Allingham, 943; New Pastoral, by Read, 868; Noble Laird of Thornyburne, 971; Nuptiis Victoriæ, by Eichstadius, 641; Ode on Queen's Visit to Hull, by Elliott, 230; Olden and Modern Times, by Marriott, 401; Olga, 1362; One Hundred Sonnets, by Miss Wollaston, 459; Peace, by Stirling, 582; Pebbles from Lake Shore, by Porter, 482; Poems, by M. Arnold, 671—by Byrne, 1462—by Carlile, 868—by Colonna, 575—by A. M. Morgan, 837—by Bell Scott, 229—by Withers, 460; Poems and Prose, by M. Lewis, 1182; Poetical Attempts, by H. Rogers, 1361; Poetical Portrait of Prince Albert, 1462; Poetical Works of Augustine Duganne, 1496; Village Bridal, by Powell, 230; Randolph, 346; Remembrance of Drachenfels, 837; Renewed Bombardment of Sebastopol, by Terrington, 1003; Resurrection of Israel, by Newton, 867; Robin Hood, by J. R. Wise, 641; Romance of the City, by Whitehead, 77; Rome's Red Footprints in Alps, by Drummond, 194; Rose of Rostrevor, by R. Montgomery, 868; Sabbath Bells, illust. by Foster, 1432; The Sanctuary, by R. Montgomery, 836; Scottish Songs, tr. into German, by W. B. Macdonald, 460; Selection from Lesser Poems, by Leatbam, 1182; Songs of tbe War, by Friswell, 290; Sonnets, by Burghley, 1182; Sonnets, by Lord Robertson, 401; Sonnets on Anglo-Saxon History, by Hawkshaw, 76; Sonnets on the War, by Smith, 45; Sporting Poems, by W. Bornemann, 1336; Synagogue Poetry of Middle Ages, by Zunz, 701; England, by Tolson, 230; The Tour, by W. F. P., 77; Transcript, by Ball, 482; Travels in Ætber, by Watts, 581; War in Peace, 1462; War Lyrics, 376; War Notes, by Mrs. Hardy, 290; War Songs, by Bennett, 1182; War Waits, by Massey, 138; World and its Beautiful Lights, by Waymouth, 581 [see also 621]; Yogi's Daughter, by Hopkins, 194; Short Notices, 139, 290, 402, 926

Poetry of Christian Art, trans. by Ric, 171

Political Economy: Population aud Capital, by Rickards, 16; Account of Andrew Yarranton, by Dove, 49; Knowledge is Power, by C. Knight, 144; Manual of Political Science, by Humpbreys, 291; Natural Elements, by Jennings, 900

Pompeii Described, by Ernest Breton, 117

Ponsonby's (Visct.) Opinions respecting Peace, 139

Portugal, Month in, by Oldknow, 107

Postage: France, New Treaty, 24, 88, 1539; Holland, Periodicals, 24; Colonial Book Post, 274, 763; The Colonies—"First Report," 492; Authorship and Post Office, 530; Newspapers to Colonies, &c., 951: Books to Seat of War, 1190; Newspapers and Books, 1504

Pottery and Porcelain, by Sir H. De la Beche, 405

Potts's (R.) Liber Cantabrigiensis, 488

Powell's (B.) Spirit of Inductive Philosopby, 639

Powell's (J. H.) Village Bridal, 230

Prescott's (W. H.) Reign of Philip II., 1263

Price's (B.) Infinitesimal Calculus, 15

Pride of the Mess, 618

Printing, by A. Stark, 761

Prior's (J.) Life of Edmund Burke, 195

Prison and Banishment, Iskander, 7 [see also 83]

Prittwitz's (M. von) Progress aud Civilization, 1364

Probirer's (A.) Mary Ellis, 16

Procter's History of Book of Common Prayer, 198

Prophets, The, Mormonism, 1147

Proverbs, Handbook of, by Bohn, 73

Pseudo-Shakspearian Plays, ed. by Delius, 841

Psychological Medicine, by Noble, 1298

Publisher, Search for a, 841

Punch and Judy, Wonderful Drama of, 144

Puschkin's Eugene Onägin, 314

Pyrenaica, by Hodgson, 947

Quadrature of the Circle, 1534

Quicksauds of Fashion, by Mrs. Lucas, 319

Rahab, by Max Waldau, 516

Raoul-Rochette's Lectures on Ancient Art, 85

Raousset-Boulbon's (Count) Conversion, 141

Rässler's (E. F.) University of Göttingen, 1115

Reed's (H.) Lectures on English Literature, 553

Reformers before the Reformation, by Ullmann, tr. by Menzies, 1241

Registrar-General, 14th aud 15th Reports, 1365

Religious Houses in France, 790

Renard's Defence of Belgian Troops, 1465

Rendell's (E. D.) Post-Diluvian History, 1213

Reumont's (A. von) Catherine de' Medici, 998

Reynard the Fox, after Goethe, by Arnold, 1001

Reynolds's (B.) My First Season, 1150

Rhind's (A. H.) British Antiquities, 973

Rhine, The, illust. by B. Foster, 1431

Rhodes's (G. J.) Designs for Villas, 761

Richardson's (C.) Study of Language, 405

Rickards's (G. H.) Population and Capital, 16

Riddle's (J. E.) History of Papacy, 172

Rig-Veda Sanhitá, trans. by Wilson, 458

Rio's (A. F.) Poetry of Christiau Art, 171

Rival Roses, 789

Robinson's Romanism in Ceylon, India, &c., 553

Robsou's (W.) Great Sieges, 1272

Roe's (A. S.) Long Look Ahead, 519

Rogers's (C.) Modern Scottish Minstrel, 1025

Rogers's Treasures, 1533

Romance of the Bush, 487

Ronge's (J. aud B.) Guide to Kinder-Garten, 808

Roqueplan's Behind the Scenes at the Opera, 1305

Rosse's (A.) Fur Hunters of Far West, 1266

Roving Bee, The, 320

Rowe's (E. R.) My Life, 405

Royal Observatory, 674

Royal Society of Literature, 295

Ruffin's (S. M.) Chronological Tables, 1213

Russell (W. H.), The War, 897

Russia: Prison and Banishment, Iskander, 7 [see also 83]; Nicholas I., by Mayne, 13; Russia and her Czars, by Brabazon, 290; What I Know, by Turnerelli, 431; Nine Years' Residence in Russia, by Harrison, 580; Seymour's Russia on the Black Sea, 725; Carr's Russia as It is, 924; Bell's Ivan III., 973; Tegoborski's Productive Forces, 996; Recollections of Russia, by a German Nobleman, 1051; Under the Double Eagle, by Dr. P., 1175; Herzen's My Exile in Siberia, 1209—Polar Star, 1270; Dix's Unholy Alliance, 1271

Ruth Hall, by Fanny Fern, 112

Ryle's American Liberty Questioned, 426

Sabbath Bells Chimed by Poets, 1432

Sabine's (L.) Duels and Duelling, 726

Sales: Mr. Jolley's Collections, 83; Commonwealth Pamphlets, 116, 174; Bernal Library, 174, 296, 527—Prints, 174, 234; Autographs, at Cologne, 175; MSS. and Books—Mr. Windus's, 266; Mr. Loscombe's—Oriental MSS. and Books, 381; Mr. O. Smith's, 620; Mr. Baker's—Mr. Hope's MSS., 647; De Rothesay Collection, 734; Autograph Commonwealth Papers, 877; Works on Game of Chess, 928; Books, 1467; Dr. Townsend's Books, 1500; Autograph Letters, 1540

Sand's (George) History of My Life, 110, 345, 616, 868, 995, 1211; Maître Favilla, 1265

Sappers aud Miners, History of, by Conolly, 479

Sargent's (G. E.) Our Boys, 789

Saunders's (A. C.) Tales, 1186

Schadow's (Dr. von) Modern Vasari, 43

Schmitz's (L.) Manual of Ancient History, 761

Science and Mechanism, ed. by Goodrich, 404

Science and the Government, 814, 949, 1030; Gossip, 901, 928, 975

Scientific Discovery, Annual of, ed. by Wells, 761

Scoble's (A. R.) Philip de Commines, 517

Scribe's (E.) Czarina, 171

Sebastopol, by Emerson, 1464; Two Months before Sebastopol, by Macormick, 1465

Secret History of a Household, 314

Seven-Mile Cabinet, 900

Seymour's (H. D.) Russia on Black Sea, 725

Shakspeare: Midsummer Night's Dream, Abel's Translation, 263; Perkins-Shakspeare. by Mommsen, 553

Sharpe's Road-Book for the Rail, 644

Shea's (J. G.) Catholic Missions, 787

Shelton's (F. W.) Peeps from a Belfry, 1304

Shiel's Sketches, 191; Memoirs, by M'Cullagh, 397

Shooting and Fishing, 140

Sigourney's (Mrs.) Past Meridian, 263

Simmonds's Products of Vegetable Kingdom, 262

Simon's Scientific Certainties of Planetary Life, 197

Sinclair's (C.) Cross Purposes, 1366; Cabman's Holiday, 1151

Singleton's (R. C.) Virgil in English Rhythm, 432

Sir Thomas, by Mrs. R. Lee, 1464

Sisters of Charity, 619

Slavery: Sir G. Stephen's Recollections, 144; Slave Life in Georgia, ed. by Chamerovzou, 378

Smart's (B. H.) Thought and Language, 1114

Smedley's (F. E.) Harry Coverdale's Courtship, 230

Smith's (A.) Martha, 1001

Smith, C. Roach, Collection of London Antiquities, 341

Smith's (E. R.) Araucanians, 1112

Smithsonian Institution, Management, 114; 149, 1214

Snow's (G. D.) Army of the Future, 644

SOCIETIES: [Important Papers only are referred to.]

Antiquaries—84, 117, 150, 203, 235, 267, 325, 382, 437, 493; Anniversary, 524; 556, 589, 622, 708, 735, 764, 1371, 1403, 1438, 1469, 1536

Archæological Institute—53, 326, 557, 677, 878, 1309, 1469

Asiatic—Col. Rawlinson on Birs-i-Nimrúd, 84, 846; Hodgson on Tartar Languages, 267; Bowring on Buddhist Books in China, 437, 524 [see also 1438]; Letter from Col. Rawlinson, 524; Wilson on Festivals of Hindús, 589; 735; Buddhist Inscription—Arab Histories of Spain, 845; Col. Rawlinson on Early Babylonian History, 846, 1438; Ormsby on Nimrúd Obelisk, 1403; 1536

Astronomical—Annual Meeting, 352; Herschel on Photography in Astronomy, 493; 589, 735, 877, 1536; Letter from M. Otto Struve, 1468

British Archæological Association—150, 235, 326, 382, 407; Anniversary, 464; 524, 589, 648, 765, 1439, 1501

Chemical—Thomson on Metropolitan Waters, 437

Entomological—53; Anniversary, 117; 203, 352, 437, 622, 735, 846, 953, 1065, 1190, 1372, 1469

Geographical—53; Journey in Persia, by Abbott—Burton on Expedition to Somali Country, 117; Markham on Sources of Purus—Report on Chadda Expedition, 202; 266, 325; Livingston's Expedition, 382, 1468; Letters from Vogel, Barth, and Burton, 524; Soirée, 588; Paris Medals, 589; 708, 764; North Australian Expedition, 1340; 1403, 1468; Parkes on Siam, 1468

Geological—Hamilton on Tertiary Formations of North of Germany, 84; Hopkins on Laminated Structure of Primary Rocks, 117; 175; Anniversary Meeting, 325; Murchison and Morris on Palæozoic Rocks of Thuringerwald, 436; Geology of Natal, 492; Hull on Cotteswold Hills, 556; 735, 1341; Murchison on Slimon's Discovery of Uppermost Silurian Rocks near Lesmahago, 1468; 1536

Horticultural—175, 326, 465, 589, 1403; Anniversary, 557. Gossip: 491, 815, 876, 1243, 1500, 1535

Institute of Actuaries—Annual Examinations—Farren on Life Contingency Calculations, 54; 150, 267; Jellicoe on Decimal Coinage, 382; Farren on Government Securities, 525; Guy on Chance, 677; Gotha Life Assurance Bank, 766; Annual Meeting, 816; Jellicoe on Valuation of Property held for Life and in Reversion, 1404

Institute of British Architects—Early Christian Monuments of Constantinople, 326; Royal Gold Medal, 265

Institution of Civil Engineers—53, 85, 117, 150, 175, 203; Allen on Colliers, 267, 327; Robinson on Screw-Propeller, 352, 409; 465, 493, 557, 590, 735, 1341; Herbert on Construction of Buoys—Award of Premiums, 1372; 1404, 1439, 1469; Annual Meeting, 1537

Meteorological—Glaisber on Cold Weather, 407; Wind-Charts, 1536

Numismatic—150, 267, 382, 525; Soirée, 646; 677, 792, 1439, 1536

Royal Institution—176, 327, 382, 409, 465, 493; Annual Meeting, 525; 557, 648; Bradbury on Nature-Printing, 708; 709, 735; Lacaita on Dante, 766; 816, 1369

Royal Society—325, 352, 382, 407, 493, 524, 556, 589, 648, 708, 735, 763, 764. Gossip: Philosophical Instruments at French Exhibition, 174; Candidates for Election, 295, 522; Mr. Canton's Collection of Autographs, 491; Sir H Davy's Plate, 877; Government Grant, 928, 1340; Award of Medals, 1339; Anniversary, 1403

Royal Society of Literature—85; Watkiss Lloyd on Parthenon, 235; 295, 326, 352, 493, 589, 648, 792, 1371; Loftus on Excavations at Susa, 1438

Society of Arts—85, 117; Homersham on Chalk Strata, 150; Leone Levi on International Commercial Law, 176; 203, 267, 327; Kumpa on New Method of Teaching Drawing, 352; 437, 493, 525, 557, 590; Solly on Trade and Manufactures, 622; 677, 735; Prizes, 1372; 1439, 1469, 1501. Gossip: Trade Museum, 588; Visit to Paris, 877, 952

Statistical—Waddilove on Effect of recent Orders in Council on Commerce, 85; Newmarch on Loans of Pitt, 235; Annual Report, 352; 382; Gilbart on London Banking, 464; 622; Hodge on Mortality from Naval Operations, 765; Statistical Congress, 1371; Guy on Hospitals, 1501

Syro-Egyptian—Ainsworth on Devil-Worshippers, 235; 352; Bonomi on Nisroch—Benisch on Cuthite Idol, 465; 590, 736, 1341, 1537

Zoological—53; Report, 523; 557, 622, 708, 792, 846, 1309, 1341, 1404, 1469

BRITISH ASSOCIATION—General Committee, Treasurer's Account, General Meeting, President's Address, 1058. Dr. Carpenter on Characters of Species—Col. Rawlinson on Cuneiform Inscriptions—Election of Officers, 1090. Report of Kew Committee, 1161. Committee of Recommendations, 1163. Gossip, 706, 979, 1092

SEC. A.—*Mathematical and Physical Science.*—Powell on Luminous Meteors, 1090. Joule's Experiments with Electro-Magnet—Robinson on same subject—Thomson on Peristaltic Induction of Electric Currents—Whitehouse on Electric Cable, 1091. Nichol on Chronology of Formations of Moon [see also 1370]—Stokes on Achromatism of Double Object-Glass, 1092. Thomson on Motions on Surfaces of Wine, &c.—Brewster on Binocular Vision—Tyndal on Polarity of Diamagnetic Bodies, 1120. Jacob on 70 Ophiuchi—Ross on Aurora Borealis—Brown on Observatory of Augustus Mullay—Johnson on Photo-Barograph and Thermograph—Russell on Meteorology of U.S. and Canada, 1121. Symmonds on Rainfalls, 1123. Brewster on Triple Spectrum, 1156 Tyndall on Magnetic Induction, &c.—Thomson on Magnetized Iron, on New Instruments for Measuring Electrical Potentials, and on Aluminium, 1157. Brewster on Absorption of Matter by Surfaces, on Acari in Mica, and on Decomposed Glass, 1158

SEC. B.—*Chemical Science.*—Aluminium—Andrews on Polar Decomposition of Water—Penny on Phosphorescence and Composition of Plate Sulphate of Potash, 1092. Liebig on Cyanic Acid—Ramsey on Lithographs by Photograph Process, 1093. Farrar on Eruption of Vesuvius—Calvert on Alloys of Iron and Aluminium—Edwards on Titaniferous Iron of Mersey Shore, 1122. Forbes on Action of Sulphurets—Lawes and Gilbert on Agri-

SOCIETIES—*continued.*
cultural Chemistry—Hassall on Adulterations of Food—Maclagan on Bread—Thomson on Atmosphere during Cholera, 1123. Penny on Iodine from Kelp—Clark on Softening Water, 1158
SEC. C.—*Geology.*—Miller on Fossil Floras of Scotland, 1093. Bryce on Glacial Phenomena of Lake District—Dawson on Fossils of Coal Formation of Nova Scotia—Sir E. Belcher on Discovery of Ichthyosaurus and other Fossils in Northern Expeditions—Hopkins on Meridional and Symmetrical Structure of Globe, 1094. Hopkins on Goldbearing Districts—Campbell on Quartz Formation of Australia—Sorby on Older Rocks of Highland Border—Murchison on Crystalline Rocks of North Highlands, 1124. Sorby on Currents, 1126. Forbes on Rocks of South of Norway, 1158. Bateman on Supply of Water, 1159
SEC. D.—*Zoology and Botany.*—Dickie on Effects of Last Winter on Vegetation at Aberdeen, 1094. Dawson on Meriones and Arvicolæ found in Nova Scotia—Patterson's Zoological Diagrams—Lowe on Mortality among Swallow Tribe—Murray on Zoology of Western Africa, 1095. Baker on Geological Distribution of Plants, 1096. Zoophytes, &c. of Coast of Norway—Ward on Vivaria—Carpenter on Comatula rosacea in Lamlash Bay—De Claussen on Paper Pulp, 1126. De Claussen on Hancornia speciosa, &c., and on Algæ for Soaps—Ashworth on Propagation of Salmon, 1127. Daubeuy on Influence of Light on Germination—Micbelsou on Vegetation of Crimea—Kölliker on Transparent Fishes—Belcher on Trunk of Tree in Arctic Circle, 1128
SEC. E.—*Geography and Ethnology.*—Baikie on Expedition up Niger and Tchadda—Barth on Timbuctoo—Auderson on Journey to Lake N'gami, and Late Explorations in Africa, 1097. Davis on Skulls of Ancient Romans—Oppert on French Scientific Expedition to Babylon—Retzius on Celtic, Sclavic, and Aztec Crania—Giles on Surveys of Tidal Harbours—Mersey Inquiry Committee, 1098. Parkes on Hindú-Chinese—Belcher on Arctic Expedition, 1129. Livingston on Tropical Africa—Inskip on Isthmus of Darien—Robertson on Ascent of Sumern Parbut, 1159. Susini on Water-Courses of South America, 1160
SEC. F.—*Statistics.*—Walsh on Labouring Population of Jamaica—Newmarch on Emigration—Buchanan on Physiological Law of Mortality, 1098. Yeats on our National Strength, 1099. Effect of War on Russian Produce—Locke on Agricultural Labourers, 1129. Snow on Training Schools—Simmonds on Newspapers, 1130
SEC. G.—*Mechanical Science.*—The Chairman on the Objects of the Section—Fairbairn on Strength of Iron Plates, and on Boiler Explosions—Smyth on Time Signals—Thomsou on Measurement of Running Water, 1099. Macquorn-Rankiue on Patent Laws, 1100. Adams on Artillery and Projectiles, 1100, 1130. Dobson on Revolving Storms, 1100. Babbage on Mechanical Notation, 1160. Adams on Railways, 1161

Society of Antiquaries, Condition, by Christmas, 551
Society of Antiquaries of Scotland, Proceedings, 1272
Some Account of Mrs. Clarinda Singlehart, 520
Something to Laugh at, 320
Sonna's (Mrs.) What Aunty saw in Scotland, 378
Sons of the Sires, 943
Souvestre's (E. de) Leaves from Family Journal, 405
Spain, Will my Readers go to? 139
Speeches of Eminent British Statesmen, 461
Spencer's (Capt.) Constantine, 841
Spinosa, Refutation of, by Leihnitz, 432
Sprenger's (A.) Life of Mohammed, 165; MSS. of King of Oudh, 374 [see also 435]
St.-Arnaud's, Marshal, Letters, 781, 807
St. John's (B.) The Louvre, 787
Stanley's Historical Memorials of Canterbury, 429
Steam-Engine, The, for Practical Men, by Hann and Gener, 13 [see also 83]; for Students, by Burn, 13
Stephen's (Sir G.) Anti-Slavery Recollections, 144
Students Ahroad, by Kimball, 48
Sunbeams, 873
Sussex Archæological Collections, 615
Sutton's (T.) Calotype Process, 811
Symmonds's Fisheries of West Coast of Ireland, 1272
Symonds's (W. G.) Old Stones, 973
System of the Universe, 405
Szeredy's (J.) Asiatic Chiefs, 920
Tagart's (E.) Locke's Writings and Philosophy considered, 941 [see also Letter from Mr. Tagart, 976]
Tales for the Marines, 1335
Tales of Magic and Meaning, 1400
Talking-Bird, 1400
Tate's Mechanics and the Steam-Engine, 199
Taylor's (B.) Palestine, Asia Minor, &c., 481
Taylor's (J. E.) Moor of Venice, Cinthio's Tale, &c., 320
Tegoborski's (L. de) Productive Forces of Russia, 996
Tennent's (Sir J. E.) Wine, 644
Tennysou's Maud, 893
Thackeray's The Newcomes, 895; Miscellanies, 1301
THEATRES:
The Theatres, 410
Adelphi—Mysterious Stranger, 56 Janet Pride, 178. Unknown and Bayadère, 209. Betty Martin, 329. Mr. Wright in Paul Pry, 561, 967. Helping Hands, 738. Mother Goose, 440. Open Sesame, 818. M. Blondelet, 847. Writing on the Wall, 930. How's your Uncle? 1069. Victoriue, 1035. Mr. Hudson, 1193, 1313. Valentine and Orson—Hundred Pound Note, 1313. Marie Ducange, 1344. Twice Killed, 1407
Astley's, 680
City of London—Mr. C. Pitt, 650. Mr. C. Mathews, 738
Drury Lane—Eugénie—Mdlle. Mochlin—Dead Shot, 23. Regent, 56. Wedding Gown, 153. Bride of Ludgate, 209. L'Étoile du Nord, 272. *Close of Season*, 385. Madame Gassier: Sonnambula, 467. Donna del Lago, 794, 561, 1120. Nitocris, 1192. Mr. C. Mathews, 1193, 1213, 1312
Haymarket—Romeo and Juliet: Miss Cushman and Miss Swanborough, 153. Spanish Dancers, 273, 906. Secret Agent, 329. 495. New Haymarket Spring Meeting, 440. Actress of Padua, 561. Miss Faucit, 650, 768, 818. Only a Halfpenny, 650. Gnome of Hartzberg, 680. Love's Martyrdom, 713, 795. As You Like It, 768. Mr. Buckstoue's Adventures—Busy Body, 794. King René's Daughter—Tragedy Queen, 818. Wife or No Wife, 880. Miss B. Faue, 954, 1089. Seasouable Squib, 1009. Man with Many Friends, 1034. The Sultan, 1089. Little Treasure, 1218. Beginning and End, 1279. Provoked Husband, 1375
Lyceum—Too Much of a Good Thing, 273. Take that Girl away, 298. Cozy Couple, 354. Mr. C. Mathews's Secession, 386. Mr. Anderson, 1032 [Sir D. Brewster on Table-Rapping, 1314]
Marylebone—As You Like It, 153. Leon, 178. Winter's Tale, 299. Douglas's Management—Pride and Patience—1155. Hunchback, 1249. Merchant's Daughter of Toulon, 1471
Olympic—Tit for Tat, 119. Lucky Friday, 209. Still Waters Run Deep, 594. School for Scandal, 768, 1248. Mr. Robson, 1248. Five Pounds Reward, 1441
THEATRES—*continued.*
Princess's—Louis the Eleventh: Mr. Kean, 87. Game of Romps, 329. Muleteer of Toledo, 440. Henry the Eighth, 593, 1089. How Stout You're Getting, 847. *Close of Season*, 1089. Don't Judge by Appearances, 1249. Mr. F. Matthews, 1279. Every One has his Fault, 1407
Royal Italian Opera—Il Conte Ory, 466. Mdlle. Ney, 495, 593. Ernani, 495, 528. Il Trovatore, 590, 593 Il Barbiere, 738. L'Étoile, 846, 879. Le Prophète, 967. *Close of Season*, 930
Sadler's Wells—Werner, 56. Winter's Tale, 153. Macbeth, 273. Lyceum Company—Spitalfields Weaver, 354; 496. Green Bushes—Tartuffe, 528. Mrs. Keeley, 561. Olympic Company, 930. Hunchback—Rob Roy, 1066. Tempest, 1059, 1119. Virginius, 1059. Hamiltou of Bothwellhaugh, 1248. Comedy of Errors, 1344. Midsummer Night's Dream, 1407. *Close of Season*, 1504
St. James's—Aleestis, 87. Clarisse—Tragedy Queen, 241. Northern Star, 299
Standard—Antony and Cleopatra, 298. Duchess of Malfi, 385. Winter's Tale, 496. Marston's Macbeth, 529. Henry the Eighth: Miss Glyn, 625. Wright and P. Bedford, 738. Ingomar: Mr. Anderson, 1066; 1218, 1344. Ion: Mrs. Wallack, 1089. Gysippus, 1218. Alexander the Great, 1344
Strand—King Queer, 440. A Day in Paris, 1193
Surrey—Mr. Phelps, 529, 561. King Henry the Fourth, 1089, 1119. Mr. M'Vicker, 1089
Easter Pieces, 440. Pantomimes and Christmas Pieces, 1539
Retirement of Mr. Farren, 848
Paris—Grand Opéra, 1115. Operas, 1248. Fiorma, 1504
Theological Tendencies of the Age, 173
Theological Works, Short Notices, 520, 1213
Thierry's (A.) Formation of Tiers État, 514
Thom's (R. W.) Cleon, 1267
Thompson's (R. A.) Christian Theism, 867
Thornbury's (G. W.) Monarch of the Main, 610
Thornton's (J. W.) Landing at Cape Anne, 549
Thrupp's (J. F.) Antient Jerusalem, 640
Tides, Essay on, by Wilcocks, 1497
Timbs's (J.) London, 260; Year-Book of Facts, 378
Tit for Tat, 80 [see also 201, 234]
Todhunter's (J.) Plane Co-ordinate Geometry, 974
Tolla, by About, 1179 [see also 1244]
Tomes's (R.) Panama in 1855, 1178
Tonga and the Friendly Islands, by S. S. Farmer, 433
Toogood's (Mrs.) Selfishness, 1115
Tooke's (W.) Monarchy of France, 1054
Torture in Madras, Report, 1205
Tour round my Garden, by Karr, trans. by Wood, 81
Town Dwellings, by Ashpital and Whichcord, 232
Travels: Summer Excursion in New Zealand, 166; Ramble through Normandy, by Musgrave, 168; Summer Tours in Central Europe, by Barrow, 173; Art of Travel, by Galton, 231; Corsica, by Gregorovius, tr. by Muir, 261; Travels of an Arab Merchant in London, 315; Preface to Prince Waldemar's Travels, by A. von Humboldt, 318; Europe and the East, by Prime, 454; Pictures of Palestine, &c., by B. Taylor, 481; Cruise of the Yacht Maria, 513; Vacation Tour in U.S. and Canada, by Weld, 576; Province of Assam, by Butler, 582; Mason's Life with the Zulus, 728; Madame d'Aunet's Journey to Spitzbergen, 759; Lord De Ros's Tour in Crimea, &c., 783; Burton's Pilgrimage to El Medinah and Meccah, 865; Wylie's Pilgrimage from Alps to Tiber, 1056; Bard's Waikna, 1176 [see also 1219, 1467]; Ross's Adventures in Oregon, 1266; Yacht Voyage to Hardanger Fjord, 1268; Maynard's Paris to Sebastopol, 1299; Hurlbut's Cuba, 1360; Porter's Damascus, 1427; Pfeiffer's Second Journey, 1459; Lowth's Wanderer in Arabia, 1461; Heine's Pictures of Travel, trans. by Leland, 1529
Trench's (F.) Conversation, a Lecture, 199
Trench's (R. C.) English, Past and Present, 290; [see also Letter from Mr. Trench, 815]
Trenery's (Gordon) City of the Crescent, 805
Trignell's (G.) Woodleigh, 432
Trollope's (A.) The Warden, 107
Trühner's Bibliographical Guide, 460
Tschudi's (F. von) Animal Life in the Alps, 480
Tucker's (Miss) Southern Cross and Crown, 644
Tulloch's (J.) Theism, 867
Turkey: Gordon Trenery's City of the Crescent, 805; Duncan's Campaign in Asia, 945; Redhouse's Turkish Campaigner's Vade Mecum, 949; Newspapers in Constantinople, 1032
Turnerelli's What I know of Emperor Nicholas, 431
Tuthill's (Mrs.) Joy and Care, 973
Twice Married, 1335
Twining's (L.) Types and Figures of Bible, 761
Under the Double Eagle, 1175
Universities, Colleges, &c.: Oxford, Magdalen College, 52; Taylor Museum, 469; 734; Museum, 527; 706, 707, 764, 1339. Cambridge, 1308. University of London, Senate and Graduates, 734, 1244. Edinburgh, 463, 491, 734, 903, 1005, 1153. Glasgow, 464. Aberdeen, Union of the two Colleges, 20; 265, 435. Dublin, 1086. Queen's University in Ireland, 57, 951. University College, Soirée, 324; 815, 928. King's College, London, Evening Lectures, 1244. Lampeter College, 1189. Queen's College, Birmingham, 1086
University of Göttingen, by Rässler, 1115
Unspeakable, The, 320
Urquhart's (D.) Familiar Words, 873, 1241
Valency's (B. de) L'Entente Cordiale, 948
Valley of the Ashes, 521
Vandenhoff's (G.) Art of Elocution, 673
Vanity's Victim, Comedy, 618
Velazquez and his Works, by Stirling, 373 [see also Letter from Mr. Lance, 407]
Vera's (A.) Introduction to Philosophy of Hegel, 1027
Véron's (Dr.) Memoirs of a Bourgeois, 377
Viener's (M.) Career of a Rising Man, 643
Viennet's (M.) Promenade in Père la Chaise, 1335
Vinet's (A.) French Literature in 18th Century, 455
Vis, by Bright, 1465
Voice, Human, Philosophy of, by Rush—Observations on, by Gareia, 1048
Volcanic Action, 619
Waikna, by Bard, 1176 [see also 1219, 1467]
Wakefield, Battle of, by Tyas, 144
War, Books on the: Nicholas I., by Mayne—Neighbours of Russia, by Morell—Manual for Camp and Hospital, by D. Moore—Duty—Apology for War, by Harcourt—Peoples of Europe—Kossuth, by a Hungarian—Letter to Colonel Chesney—Balloons for Warfare, by Coxwell—Rank, Rights and Recognition of Indian Officers, by Vyvyan—Philip O'Flaherty, 13; A Month before Sebastopol, by a Non-Combatant—Sonnets, 45; Naval Gunnery, by Sir H. Douglas, 71; Night after Battle of Inkermann—Restriction on Commerce, by Bottomley—Some Observations—Knouting for the Czar—Prince Mentchikoff's Carpet Bag—Opinions respecting Peace, by Viscount Ponsonby—Layard's Speech on the War—Sidney Herbert's Speech—Johnston's New Map. 139; Mrs. Tobin's Shadows of the East, 257; War Notes from the Crimea, by Mrs. Hardy—Echoes of the War, by Stokes—Inkermann, by Milman—Songs of the War, by Friswell—History of the War, by Fowler, 290; Military Forces of Great Britain and Ireland, by Thompson—Reply to Mr. Bright's Letter, by Coleman, 313; Justice and Necessity of the War?—Vocabulary—The Crimea, by a Lady—Crimea, by Baker—Encroachments of Russia—Warnings—Bulgarian, Turk and German, by Paton, 375; The Recruit, 433; Crimea and Odessa, by Koch, 456; Scutari and its Hospitals, by Osborne—The Militia, 457; Pictures from the Battle-Field, 579; Narrative of Missions, by Müffling, tr. by Jardine, 641; Campaign in the Crimea, by Peard, 702; Historical Sketch of Crimea, by Grant—Description of Crimea, by Schnitzler, 703; The War, by Russell, 897; War in the East, by Count R. R., 948; Right and Duty of War, by Lushington, 973; War in the East, by Klapka, 1021; Unholy Alliance, by Dix, 1271; Summer Cruises with Baltic Fleet, by Hughes, 1463; Journal, by Mrs. Duberly, 1528; Past Campaign, by Woods—War in the Crimea, by Earl of Ellesmere, 1529; Short Notices, 349, 488, 619, 761, 1401
Warhurton's (R. E.) Three Hunting Songs, 760
Warren's (S.) Works, 311
Warrington Worthies, by Kendrick, 48
Warton Club: Fulk Fitz Warine, ed. by Wright, 609
Water Lily, The, by Harriet Myrtle, 48
Wathen's (G. H.) Golden Colony, 372
Watt, James, Inventions of, by Muirhead, 39
Watts's (A. A.) Birthday Council, 1531
Waugh and Cox's Directory of Sydney, 1145
Weld's (C. R.) Vacation Tour, 576
Wellington, Duke of, Memoir, by Wilson, 872
Westcott's (B. F.) Canon of New Testament, 1082
Westwood's (J. O.) Butterflies of Great Britain, 584 [see also 647, 676, 819, 880]
Westwood's (T.) Berries and Blossoms, 288
What is Criticism? Property in Letters, 1532
Whately's (Archbp.) Thoughts and Apophthegms, 9
Wheeler's Life and Travels of Herodotus, 1299
Whish's (J. C.) First Cause, 1213
White's (A.) Popular History of Birds, 1427
White's (J.) Landmarks of History of England, 348
White's (T.) Charles Random, 16
White's (W.) Londoner's Walk to Land's End, 1002
Whitehead's (E.) Romance of the City, 77
Whitelocke's Swedish Embassy, ed. by Reeve, 170
Whitfield's (E.) Amy and her Mother, 874
Whitney's (H.) Legends of Mount Leinster, 16
Wickenden's (W.) Adventures of Frank Ogilby, 519
Widow-Burning, by Bushby, 618
Wife's Trials, 487
Wikoff's (H.) My Courtship and its Consequences, 224
Wilkie's Failure of Yan Yean Reservoir, 1085
Will my Readers go to Spain? 139
Williams's (J.) Literary Remains of Rev. T. Price, 1331
Willis's Out-doors at Idlewild, 546; Rag-Bag, 639
Wilson's (J.) Suppression of Infanticide in India, 948
Wilson's (Prof.) Noctes Ambrosianæ, 994
Wine Duties, by James, 1360
Wine-Lauds, Gatherings from, 1084 [see also Letter from Sir W. Napier, 117; from Mr. Selby, 1194]
Woman's Educational Mission, Fröbel's System, 348
Wood's (J. Y.) Sketches of Animal Life, 172
Woods's (N. A.) Past Campaign, 1529
Woods's (W.) Index Testaceologicus, 1465
Work of Christ in the World, by Selwyn, 173
Working Men's College, Lectures to Ladies, 1240
Wright's (T.) Early Christianity in Arabia, 199
Wright's (Thos.) Piers Ploughman, 1532
Wylie's (J. A.) Pilgrimage from Alps to Tiber, 1056
Yacht Voyage to Hardanger Fjord, 1268
Yarranton, Andrew, Account of, by Dove, 49
Year Books for 1856, 1400, 1463
Yorkshire Philosophical Society, Proceedings, 1026
You have heard of Them, 486
Young, Dr. Thomas, Life—Works, 403
Yriarte's Fables, tr. by Rockliffe—by Devereux, 430
Zoology: Zoology of Herald, by Richardson, 232; Rudiments, Chambers's, 1003; Marine, by Gosse, 1433
Zouaves and Foot Chasseurs. 839
Zunz's (Dr.) Synagogue Poetry of Middle Ages, 701

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1419. LONDON, SATURDAY, JANUARY 6, 1855. PRICE FOURPENCE Stamped Edition, 5d.

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This Department is intended:—1. For the Benefit of those who may be expecting COMMISSIONS in the ARMY, or direct Appointments in the Honourable EAST INDIA COMPANY'S SERVICE. 2. For the Junior Officers in those Services.

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The CLASSES will RE-OPEN on WEDNESDAY, January 24, 1855.

Full particulars upon all subjects connected with this Department may be obtained from the King's College Calendar (which may be procured at the Secretary's Office, price 2s. 6d., or sent by Post, 3s.); or by application to Major Griffiths, Professor of Military Science, or to J. W. Cunningham, Esq. Secretary.

King's College, London, January, 1855. R. W. JELF, D.D. Principal.

GEOLOGY and MINERALOGY.—UNIVERSITY COLLEGE, LONDON.—Professor MORRIS, F.G.S., will commence his COURSE on TUESDAY, the 16th of January, at a quarter-past 4 o'clock, P.M. The Course will consist of from Twenty-five to Thirty Lectures, to be delivered on Tuesdays and Thursdays, from ¼-past 4 to ¼-past 5. Fee, 2l. 2s.

AUGUSTUS DE MORGAN, Dean of the Faculty of Arts and Laws.

CHARLES C. ATKINSON, Secretary to the Council.

4th January, 1855.

THE ARCHITECTURAL EXHIBITION and COLLECTION of PATENTS, MANUFACTURES, &c. connected with ARCHITECTURE is NOW OPEN at the Galleries of the Society of British Artists, Suffolk-street, Pall Mall East.—Admission, One Shilling; Season Tickets, for Students and others desiring to come often, Half-a-Crown. Catalogues, Sixpence.

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MUSEUM OF PRACTICAL GEOLOGY.—The following COURSES of LECTURES are about to be commenced:—

Thirty-six Lectures on APPLIED MECHANICS, by Professor Willis, F.R.S. commencing Wednesday, January 3, at 12.

Thirty-six Lectures on GEOLOGY, by Professor Ramsay, F.R.S. commencing Thursday, January 4, at 2 P.M.

Sixty Lectures on MINING, by Mr. Warrington Smyth, M.A. commencing Monday, January 8, at 3 P.M.

The Morning Lectures on CHEMISTRY, by Dr. Hofmann, F.R.S. will be resumed on the 8th, and the Evening Lectures on the 10th, of January.

The Metallurgical Laboratory, under the direction of Dr. Percy, F.R.S. will be re-opened on the 1st, and the Chemical Laboratory, under the direction of Dr. Hofmann, on the 8th, of January.

For further information apply to the Registrar, at the Museum, Jermyn-street.

ROYAL GEOGRAPHICAL SOCIETY.—The MEETINGS of the Society will be henceforth held at the Society's New House, No. 15, WHITEHALL-PLACE.

If a Member desire to introduce more than one Visitor to the Meeting, he is requested to apply to the Secretary for a card of admission; and Visitors are required to remain in the Library until the Chair is taken.

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Pupils must be introduced by the President, Vice-Presidents, Committee, or Ladies Visitors.

JUNIOR DEPARTMENT.—The next Quarter will commence on Monday, January 8, 1855.

Prospectuses, with every information, may be obtained at the College. J. R. C. THOMSON, Secretary.

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Moral Philosophy—
Ancient History—Gottfried Kinkel, Ph. D.
Modern History—J. Langton Sanford, Esq. of Lincoln's Inn,
Mathematics—Rev. H. J. Hose, M.A., Mathematical Master in St. Peter's College, Westminster.
Natural Philosophy—John Drew, Ph. D.
Physical and Political Geography—Gottfried Kinkel, Ph. D.
Latin—Rev. J. Baines, M.A.
English Language and Literature—
German Language and Literature—Adolph Heimann, Ph. D., Professor of German in University College, London.
French Language and Literature—M. Adolphe Ragon.
Italian Language and Literature—Signor Valletta.
Elocution—J. Wigan, Esq.
Vocal Music—Professor Hullah, of King's College, London.
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LENT TERM will COMMENCE on THURSDAY, January 18, 1855, under the following Professors:—

Algebra, Geometry, and Arithmetic—Alfred D. Sprange, Esq. M.A.
Biblical Literature—Rev. Sydney Clarke, M.A., St. John's College, Cambridge.
Botany ———
Dancing and Exercises—Mons. Coulon.
Drawing: Figure ———; Landscape and Perspective—H. Wichelow, Esq. and A. Peletier, Esq.
Elocution—Alexander Bell, Esq.
English Grammar and Composition, and English Language and Literature—Alfred D. Sprange, Esq. M.A.
French—Mons. Tourrier.
Geography—Charles Galbraith, Esq.
German—Rev. A. Lowy.
Harmony and Composition—H. C. Lunn, Esq. R.A. Music.
History (Ancient and Modern)—Rev. A. G. Edouart, M.A., St. John's College, Cambridge.
Italian—Signor Maggioni, R.A. Music.
Latin and Natural Philosophy—Rev. J. K. Jennings, M.A., Queen's College, Cambridge.
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On THURSDAY, January 18, at half past 2 o'clock, a Lecture will be given on the Italian Language and Literature, with Readings from Metastasio and Tasso, by SIGNOR GAROFOLINI.

TUESDAY, January 23, at half-past 2 o'clock, Dr. LANKESTER will resume his Lectures.

On FRIDAY, January 26, at half-past 2 o'clock, a Lecture on Reading—an Art—an Accomplishment; with Illustrations from Shakspeare, Milton, Cowper, Leveson Gower, Bulwer, Hood, Addison. By JAMES HARRIS, Esq.

THURSDAY, February 2nd, at half-past 2 o'clock, Dr. LETHEBY will continue his course of Lectures.

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The Woodlands, January, 1855.

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The following LECTURES will be delivered during the Session 1855:—

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Tuesday, Jan. 16 } On Photography.
Tuesday, Jan. 30 } F. G. Nethorclift, Esq., On Madrigals and
Monday, Feb. 5 } Glees, illustrated by an efficient Choir.

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Wednesday, Feb. 7 } Dr. Letheby, On Food and its
Tuesday, Feb. 13 } Adulterations.
Tuesday, Feb. 20—E. Swaine, Esq., On Instinct and Reason.
Tuesday, Feb. 27—J. Bennett, Esq., F.R.A.S., On the Mechanism and Construction of a Watch.
Wednesday, March 7—ANNUAL GENERAL MEETING.
Tuesday, March 13 } R. T. Hulme, Esq.,
Tuesday, March 20 } On Insect Life.
Tuesday, March 27—Rev. J. J. Smith, On Electro-Magnetism and Electric Telegraph.
Wednesday, April 7—J. Edney, Esq., On Songs and Song Writers.
Tuesday, April 10—E. Lankester, Esq. M.D. F.R.S., On the Water supplied to the Inhabitants of the Metropolis.
Tuesday, April 17—W. Locke, Esq., On the Dens of London.

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THE FORBES MEMORIAL.

At a Meeting of the Friends of the late Professor EDWARD FORBES, held on the 9th of December, 1854, it was Resolved,—

1. That there shall be a Memorial, in connexion with the Museum of Practical Geology, commemorative of the eminent abilities and high social qualities of the late Professor EDWARD FORBES.
2. That for this purpose a subscription be at once instituted.
3. That a Committee, consisting of the following gentlemen, be appointed to carry out the objects of the Meeting:—

Robert Godwin Austen, Esq. F.R.S. Secretary Geological Society, Chilworth Manor, Guildford.
Sir Henry T. De la Beche, F.R.S., Director of the Geological Survey of Great Britain, Jermyn-street.
Leonard Horner, Esq. F.R.S., 17, Queen's-road West, Regent's Park.
Thomas Henry Huxley, Esq. F.R.S., Government School of Mines, Jermyn-street.
Sir Charles Lyell, F.R.S., 53, Harley-street.
Robert Gordon Latham, M.D. F.R.S., 29, Upper Southwick-street, Hyde Park.
Sir Roderick Impey Murchison, F.R.S., 16, Belgrave-square.
Richard Owen, LL.D. F.R.S., Royal College of Surgeons, Lincoln's Inn-fields.
William Sharpey, M.D. Sec. R.S., 31, Gloucester-crescent, Regent's Park.
William Smith, LL.D., 31, Regent's Villas, Avenue-road.

Treasurer—Leonard Horner, Esq.
Secretary—T. H. Huxley, Esq.

The Committee having twice met, has resolved that the Memorial shall consist of an Annual Medal, bearing the effigy of Edward Forbes, with a Prize of Books, to be awarded to the most distinguished Student of Natural History in the Government School of Mines; and also of a Marble Bust of that eminent Naturalist, to be placed in the Hall of the Museum of Practical Geology.

Subscriptions will be received by any Member of the Committee, or may be paid to the account of the Treasurer, at Messrs. Coutts & Co. 59, Strand. THOMAS H. HUXLEY, Secretary.

List of Subscribers.

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TO the EDITOR of the *ATHENÆUM*.

Sir,—As you thought proper to insert in your advertising columns a very scurrilous attack on me, it may be that I ought to take some notice of it through the same channel.

The facts between Mr. Outrim and myself are these:—In the *Art-Journal* for December the series of the "Vernon Gallery" was brought to a close, excepting one plate. I was compelled to issue the number without this plate, and to promise it as an extra plate in some future number. It was necessary for me to account for the omission, and I did so in the following words:—

"It is only just that the blame should rest with the party who has committed the offence. We placed this picture—'The Vintage in the South of France'—in the hands of Mr. J. Outrim, engraver, on the 29th of September, 1851; and by his signed agreement, he was bound, under a penalty, to deliver it finished, 'executed in the best manner of which he is capable,' on the 31st of July 1852, (ten months). Mr. Outrim has thus exceeded the term agreed upon by about two years and four months. We have used every available means to induce him to finish or to relinquish the plate—in vain. His pledges and promises, frequently made, have been as frequently broken; and he has succeeded in placing us in a very embarrassing position by compelling us to issue the Part without this engraving."

As Mr. Outrim has thought fit to deny that he was "under a penalty," I subjoin a copy of the *printed* agreement which he signed:—

"I hereby agree to engrave, for the proprietors of the *Art-Journal* a steel plate, in the *line* manner, the subject of which is 'Vintage in the Claret Vineyards,' after Uwins; the size of the engraving to be — inches by — inches; to be executed in the best manner of which I am capable, and to be done to the entire satisfaction of the said proprietors, and subject to the approval of the artist appointed by them for its revision, for the sum of one hundred and ten guineas; one third to be paid on delivery of an approved etching, and the remainder on approval and delivery of the plate.

"And I further engage to complete and deliver the same, with the drawing, sketch, or Print, uninjured, on or before the 31st day of July, 1852; or to forfeit the sum of five pounds per month so long as I retain it in my possession beyond the stipulated date for delivery. Dated this 29th day of September, in the year of our Lord one thousand eight hundred and fifty-one.

(Signed) J. OUTRIM."

What was inserted in the *Art-Journal* for December was all I considered it necessary to say in explanation; it was needless to comment upon a course of conduct on the part of Mr. Outrim to which I have been exposed only in common with all other persons who have employed him.

I have at length succeeded in obtaining the plate, by paying Mr. Outrim for work not done, and it is now in the hands of Mr. Stocks, A.R.A., to be finished by that gentleman.

To certain untrue statements and absurd insinuations contained in Mr. Outrim's letter, which you publish, I do not condescend to reply. I should be ill qualified for the position I occupy if I felt it necessary to do so.

Many years ago I gave Mr. Ontrim the first engagement he ever had,—to engrave a plate for the *Amulet*, for which I paid him the sum of *Forty Guineas*. The agreement for engraving the plate for the "Vernon Gallery" is for the sum of *One Hundred and Ten Guineas*; it was to be finished in ten months.

During the last twenty-five years I have had the happiness to employ nearly every engraver of celebrity in England; and I believe each engraver thus employed has executed for me more than three or four plates. At the present moment, I have the aid of no fewer than thirty engravers, all eminent in their profession.

I now have also the advantage of assistance from twelve of the best engravers of France, Belgium, and Germany:—this is, I imagine, a sufficient comment upon Mr. Outrim's stupid and utterly false statement of "five shillings a day."

Your obedient servant,
THE EDITOR OF THE *ART-JOURNAL*.

January 3, 1855.

CONVERSAZIONE.—To SECRETARIES.—The Advertiser has a very interesting OPTICAL INVENTION, which he would be happy to exhibit at any Conversazione or numerously-attended Soirée, in Town or Country. The exhibition would in all cases be FREE, as the Advertiser wishes to make the invention generally known. Secretaries, and others wishing to secure the exhibition for their meetings, are requested to send particulars to T. H. C., 13, Bayham-place, King-street, Camden Town.

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NORTH BRITISH REVIEW, No. XLIV.—The latest day for receiving ADVERTISEMENTS and BILLS in London will be THURSDAY, the 18th instant.
London: Hamilton, Adams & Co. Edinburgh: W. P. Kennedy.

TO ADVERTISERS.

THE DUBLIN QUARTERLY JOURNAL of MEDICAL SCIENCE for FEBRUARY.—The latest day for receiving BILLS and ADVERTISEMENTS is WEDNESDAY, the 24th instant.
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BY Messrs. CHRISTIE & MANSON, at their Great Room, King-street, St. James's-square, on THURSDAY, February 15, at 1 o'clock precisely, the SMALL COLLECTION of CHOICE ETCHINGS and ENGRAVINGS of the late PETER FINCH, Esq., of Norwich, comprising fine impressions of the Works of A. Dürer, L. V. Leyden, Hollar, Visscher, Rembrandt, Ostade, Berghem, Ruysdael, Pontius, Moyreau, Le Bas, Longhi, Desnoyers, Wille, and Strange. Also, fine India proofs before letters of the Assumption, after Guido, by Watt; La Vierge au Rosaire, by Bridoux, and others, after Sir Edwin Landseer,—the Property of a Gentleman.

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May be viewed three days preceding, and Catalogues had.

The very Choice Collection of Pictures of S. M. MAWSON, Esq.

MESSRS. CHRISTIE & MANSON respectfully give notice, that they will SELL by AUCTION, at their Great Room, 8, King-street, St. James's-square, on SATURDAY, May 26, at 1 precisely, the Collection of Capital PICTURES of S. M. MAWSON, Esq. Nearly the whole of this Collection is unknown in this Country, having been imported by the present Proprietor from the Continent; it will be sold without any reserve, Mr. Mawson having retired from business.

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To Entomologists.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Room, 38, King-street, Covent-garden, on MONDAY, January 8, and following day, at 12 for 1 o'clock, the Collection of CHOICE BRITISH LEPIDOPTERÆ formed by a Gentleman who is giving up the study on account of ill health, contained in a well made Mahogany Cabinet of forty drawers, and comprise many rarities mostly in the best condition. Also, the Collection of British and Foreign Insects of the late Abel Ingpen, Esq., A.L.S., and the Cabincts of Geodephaga Coleoptera of the highest order, of a well-known Collector.

May be viewed on Saturday and mornings of Sale, and Catalogues had of Mr. J. C. Stevens, 38, King-street, Covent-garden, by inclosing two postage stamps.

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MR. J. C. STEVENS will SELL by AUCTION, at his Great Room, 38, King-street, Covent-garden, on FRIDAY, January 12, a COLLECTION of SHELLS, MINERALS, FOSSILS, and other Objects of Natural History, a few Scientific Books, Paintings, Models, Objects for the Microscope, Curiosities, and a variety of Miscellaneous Articles.

May be viewed on the day prior and Morning of Sale, and Catalogues had.

To Printers, Musicsellers, &c.

MR. L. A. LEWIS will SELL, by order of the Assignees of Mr. Cross, South Hackney, at No. 1, One Bell Yard, Strand, near Newcastle-street, on MONDAY, January 8, the CONTENTS of a PRINTING-OFFICE, comprising one Ton and a Half of Type, from Two-line Great Primer to Nonpareil, and Ruby, Pearl-Diamond, and Gem Modern Music Type, Frames, Case-racks, Iron Imposing Surface, Imposing Stone, Chases, Gas Fittings, Super-royal Columbian and Royal Stanhope Presses, Powerful Standing Press, Iron Cylinder Inkiug Table, Rollers, &c.

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PUTTICK & SIMPSON, Auctioneers of Literary Property, will SELL by AUCTION, at their Great Room, 191, Piccadilly, on MONDAY, January 15, and five following days, A LARGE COLLECTION of MISCELLANEOUS BOOKS, in various Languages, including many Rare and Interesting Works, in fine condition.

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JOHN MURRAY, Albemarle-street.

LONDON, SATURDAY, JANUARY 6, 1855.

REVIEWS

Prison and Banishment. From the Memoirs of Iskander—[*Tyurma i Ssuilka. Iz zapisok Iskandera*]. London, Sold at the Russian Printing Office.

ARE many of our readers aware that there is a Russian press in London? We do not mean an Anglo-Russian press—newspapers conducted more or less in Russian interests and animated with a Muscovite spirit; but a veritable Russian press,—printing Russian books in the Russian language, for the purpose of circulation in Russia? Such is the fact. This press is active, vigilant, prolific. Moreover it is free. No censor suggests its issues, no police controls its types. It prints what it pleases; and it circulates what it can. In a word, the Russian Free Press in London is a Democratic Press.

There is a visible destiny in the connexion of England with Russia. Three centuries have now elapsed since the news came to England that Richard Chancellor, on his voyage in search of a north-east passage to China, had unexpectedly discovered the Russian Empire. The intelligence reached London at a time when Spain and England were more closely connected than ever, before or since; and there is in the British Museum a curious contemporary pamphlet, issued in Spain, containing two letters, one from Mary, Queen of England, to the Princess of Portugal, on the happy "reduction" of the English to obedience to the Roman See, and the other from a Spanish cavalier then in London, perhaps Ercilla of the Araucana himself, giving an account "how the English have discovered certain new Indies" ("*como los Ingleses han hallado unas nuevas Indias*"). In this brief narrative the Spaniards are informed that Chancellor has come on "a land never found until now, for it is neither in the navigation charts nor in the map of the world"; and it is added, that the newly-discovered nation is one of "great policy." The latter clause of the description has been signally verified in the lapse of time. There were three "new Indies" discovered in that generation; but how different has been the fate of the Mexico of Montezuma,—the Peru of Atabalipa,—and the Russia of Ivan Vasilevich the Terrible!

It was the English who first brought Russia into connexion with the world beyond sea; and it was from England, though not from an Englishman, that an impulse was given which led to a new era in the literary history of the country. The 'Grammatica Russica' of Ludolf, which issued from the University press of Oxford, in 1696, was the first Russian grammar ever printed, and, according to Ludolf's statement in the Preface, the second Russian book. He expressed his regret that the Russians of that time,—the time of Swift and Addison,—persisted in the use of an obsolete dialect, the Church Sclavonic, for all literary purposes except one,—the 'Ulozhenie,' or Code of Laws, being the only work printed in the vernacular language. He expressed his hope that his example would lead the Russians to think their mother-tongue worthy of notice and cultivation. "It is not," he observed, "contrary to the fundamental law of Russia, as some maintain, to study arts and learning. On the contrary, his present Czarish majesty warmly desires the cultivation of the intellects of his subjects." His "present Czarish majesty" was Peter the Great, who, in the year after the publication of the Grammar, commenced the tour through Europe, in which he studied ship-building in the incognito of a ship's carpenter, and who, before Ludolf's death, in 1710, had remodelled the Russian alphabet to its present shape, and set Russian literature afloat as well as a Russian fleet.

Whatever may have been the wishes of England in regard to the growth of Russian power, there has, we presume, never been a difference of opinion as to the growth of literature and learning among a race which it was desirable, for its own sake and that of others, to soften and humanize. The progress of literature in Eastern Europe has never attracted so much attention in Western Europe as it deserves; but that attention has always been of a friendly and sympathizing character. It has often been a matter of regret, though not of surprise, that nothing could be known of the independent and untrammelled voice of the Russian mind. Even in the darkest times of Western Europe there was always a means for the conquered political or religious party of any State to make its sentiments known and to preserve them for posterity. The Spanish and Italian martyrs of the Protestant Reformation still speak in the pages of Valdez and Vermiglioli,—the Roman Catholics of England kept active the presses of Douay and Louvain,—the victims of the dragonnades of Louis the Fourteenth deluged England and Germany with their pamphlets—the victims of our own Restoration found a refuge and a voice on the shores of Lake Leman. Of late years, the Polish emigration has contributed to Polish literature the most brilliant pages the language can show in its career of centuries.

With Russian literature, the case was different. Under the yoke of a rigid censorship at home, it never until now possessed any means of production abroad. The obstacle, trifling as it may seem, of the peculiarity of the alphabet, may have had a strong influence in this. Certain it is, that an active circulation of prohibited books from beyond the frontier, in foreign languages, has always been kept up in Russia; so that a difficulty in finding means of introduction for the books when printed cannot have been the principal obstacle. Whatever the cause, the effect has undoubtedly been, that the whole literature of Russia, from its birth to within the last two years, has been, to a most remarkable degree, under the control of the Government,—that the voice of sixty millions has not uttered a sound that had not previously received the approbation of one man. To all who attach any value to a free press,—to all who think that it is of importance for the most numerous nation in Europe, and the one that holds the largest portion of its surface, to hear the two sides of any religious or political question, it was a piece of acceptable news to hear that precisely three hundred years after Chancellor had sailed into Archangel, a Russian free press had been established in London.

The first Russian publication ever issued in England,—in May 1853,—was a quarto sheet, under the title of 'Yuriev Den'—'St. George's Day.' St. George's Day is a sound of mournful significance in Russian history. It was on that day that the free peasantry of the country were anciently accustomed to hire themselves from year to year to the masters, migrating from place to place as it suited their convenience. In the year 1593, it is supposed—for the point is subject to some discussion—this privilege was taken away by Boris Godunov, then sovereign of Russia; the very man who had advocated freedom of commerce with Queen Elizabeth, in a spirit said to be in advance of his age. From that time to the present, the peasantry of Russia have been reduced to the condition of serfs attached to the soil. It is also, we believe, on St. George's Day that the beautiful custom prevails of letting a bird loose to celebrate the return of Spring,—a custom alluded to by Pushkin in some pretty verses, said to be written during a temporary banishment.—

> Abroad I still to customs cling,
> Kept up at home from age to age;
> And on the festival of spring,
> I let a bird loose from its cage.
> This from my fortunes took their sting,
> Could I repine how heaven decreed 'em,
> While, to a single living thing
> I had the power of giving freedom?

The pamphlet on St. George's Day is addressed "To the Russian Gentry"—(Gentry is the nearest translation of "Dvoryanstvo"). It commences thus:—

Let the first free Russian word from beyond the frontier be addressed to you. It is in the midst of you that the need for independence has shown itself, the effort for freedom and all the intellectual activity of the age just past. It is amongst you that the self-denying minority is found which redeems Russia in the eyes of foreign nations and its own. From your ranks arose Muravyev and Pestel, Ruilyeev and Bestuzhev. From your ranks came Pushkin and Lermontov. We, too, who have left our country that one free Russian voice might be heard, though in a foreign land, we came from your ranks, and it is to you that we first address ourselves. Not with words of reproach,—not with a summons to conflict, which at this moment is impracticable,—but with a friendly word on the common misery and the common shame, and with brotherly counsel. We are slaves [it continues] because our ancestors bartered their human dignity for inhuman privileges, and we make use of those privileges. We are slaves because we are masters.—[It goes on to remind them of the generous spirit shown in Russia when the question of serfage has been under debate.]—At Penza and at Tambov, at Yaroslavl and Vladimir, at Nizhny-Novgorod, and finally at Moscow itself, the question of emancipation met with sympathy, and never did it have to encounter that obstinate fury with which the American planters defend their black so-called rights.

This is generous and eloquent; but the reader is disheartened, who finds the outburst conclude with a pleading in behalf of Socialism,—as if the cause of emancipation were indissolubly bound up with it,—and who finds this language of menace addressed to the Russian proprietors.—

We trust in you. You have given pledges,—our heart does not forget them,—and that is the reason why we do not address ourselves direct to our unfortunate brethren, to point out to them their strength which they do not know, their means which they do not dream of, your weakness which they do not suspect, to say to them,—"Now, brethren, to your axes,—now, children, carry your straw to the manor-house,—let your masters be warmed for the last time."

A distinct threat is further uttered that if this appeal to the masters fails to produce its effect, the peasantry will be roused at once to incendiarism and war. Such is the language, used in 1853, of one of the most cultivated of Muscovites,—of one who saw the useless deluge of blood shed in the socialist conflict of 1848,—of M. Alexander Hertzen.

The name of M. Hertzen is well known in Russia, and has of late years become known in France and Germany. It is now, we believe, about twelve years since he first attracted attention by a series of articles in the *Otechestvennuiya Zapiski*, one of those enormous Russian magazines which issue every month a quantity of matter more than equal to a number of one of our Quarterly Reviews. He must then have been about thirty years of age, if it be true, as one of his biographers reports, that he was born at Moscow during the conflagration of 1812. His father was a Russian, his mother from Wirtemberg,—and one of his first labours in the field of literature was his introduction of the Hegelian

philosophy into Russia. His 'Letters on the Study of Nature,' in which he pursues the history of all philosophies up to and including Bacon's, drew on him the marked attention of all the thinking men of his native country. His next appearance was as a novelist. Nowhere, perhaps, out of England and America are Messrs. Dickens and Thackeray more read and admired than in Russia, and their peculiar study of the people is combined in M. Hertzen's tales with those more daring excursions into moral speculation which form the characteristic of the school of France. M. Hertzen's education had been entirely Russian; it was in 1847 that he first obtained permission to go abroad. Some letters written on his travels in Germany appeared in the Petersburgh periodical the *Sovremennik*, founded by Pushkin. Their continuation was soon prohibited, nor can the prohibition be matter of surprise. M. Hertzen was in Italy when the Revolution of February, 1848, burst forth,—he hastened to Paris, and was soon conspicuous in the French capital. At one time he is said to have been obliged to fly from Paris to Geneva; afterwards he returned through London to Paris; and for the last few years he has resided in London or near it.

It has been said that no man was ever written down except by himself. In a pamphlet, entitled 'Vom anderen Ufer' ('From the other Shore'), translated into German, we believe, by M. Hertzen himself, from his own Russian manuscript, there is an account of the conflict at Paris in July, 1848, which terminated in the defeat of the Socialists, concluding with these words, as the expression of his own feelings on the result:—"Now, therefore, hurrah for Chaos (*Und deswegen lebe das Chaos*)!—Hurrah for extermination!—*Vive la mort!*—Room for the future!" These words and many like them were published at Hamburgh in 1850, when the writer's passion had, at all events, had time to cool.

Such, then, is the character of the writer who, immediately before the issue of the 'St. George's Day,' caused a lithographic circular to be dispersed in Russia, inviting contributions to the proposed establishment in London.—

Send us whatever you like [says the Circular]; all that is written in a spirit of freedom will be issued in print, from learned researches and essays on points of history and statistics down to romances, tales, and copies of verses. We are even ready to print them gratis. If you have nothing ready of your own, send us the prohibited works of Pushkin, Ruilyeev, Lermontov, Polezhaev, Pecherin, and others. The door is open; if you refuse to avail yourselves of it, on your own consciences be it. If we obtain nothing from Russia, the fault will not be ours. If repose is dearer to you than free speech, be silent. But this I do not believe. Up to this hour nobody has printed anything in Russian out of Russia, because there was nowhere a Russian free press. From the 1st of May, 1853, there will be one. To begin, while I am in hope and expectation of something from you, I will print my own manuscripts. As early as 1849 I thought to begin printing Russian books in Paris; but driven from country to country, persecuted by a train of miseries, I could not carry out my undertaking. Much of time, and heart, and life, and means I offered as a sacrifice to the cause of the West,—now I feel myself free from that obligation.

This invitation does not appear to have been successful. In a note to the work before us, 'Tyurma i Ssuilka,' published about a year and a half afterwards, M. Hertzen says bitterly:—

To publish the unprinted poems of Pushkin, Lermontov, Polezhaev, Ruilyeev, and others was one of our warmest wishes. We now think of applying with a petition, to the Russian Government or the clergy, to furnish us with these manuscripts—from laymen, journalists, progressists, &c., it is useless to expect them.

In the mean time, the most important works that have issued from the Russian printing-office are the 'Fragmentary Tales' of Iskander (the pseudonyme of Alexander Hertzen, or rather the Oriental translation of his christian name) and the 'Tyurma i Ssuilka,' the narrative of his imprisonment and banishment, which we are now about to examine. This narrative is of peculiar value. In many respects it affords a sort of counterpart or pendant to the 'Prigioni' of Silvio Pellico,—but with this marked difference, that M. Hertzen is still proud of the course he adopted. In literary merit the work of the Russian seems to us far superior to that of the Italian. The abilities of M. Hertzen have never been denied by those who have become acquainted with his writings;—and this production has the advantage over all others in which he touches on politics, of being written in a moderate and unexaggerated spirit. It contains powerful sketches of character, with vivid descriptions of incident, and pictures of manners. In the Preface the writer tells us:—

At the close of 1852 I lived in one of the outskirts of London, near Primrose Hill, cut off from all the world by distance, fog, and my own good pleasure. I began to go into myself, to set myself to rights after a train of frightful events, misfortunes, errors. The history of the last years of my life presented itself before me clearer and clearer, and I saw with alarm that not one man, myself excepted, knew it; and that if I died the truth would die with me.

He began the chroniele, and did not desist till he had written two parts; of which 'Tyurma i Ssuilka' is the second in order, but published the first on account of its possessing more general interest.

The narrative commenees with the alarm occasioned by the arrest of a friend by the police at Moseow in 1834. M. Hertzen was at that time a student at the University. He applied to some of the liberals of his acquaintance to procure him admission to the prisoner. His characters of them are strikingly drawn, espeeially of one, who was looked up to as the Coryphæus of Liberalism in Moscow. "His cabinet," we are told, "was ornamented with portraits of all the revolutionary celebrities from Hampden and Bailly to Fieschi and Armand Carrel." Hampden and Fieschi! The juxtaposition seems odd to us; but we dare say it will appear quite natural to the ghosts of those who fought for royalty in Chalgrove field. While labouring to see his friend, M. Hertzen was himself arrested,—and we obtain a close view of the proceedings of a Russian eommission of inquiry into political offenees. The accusation brought against them appears to have been that of St.-Simonism; but like Pellieo, M. Hertzen avoids informing the reader of either the preeise charge or the degree in which it was well founded. M. Hertzen, according to his own aceount, met the accusations with some flippaney.—

The Commission was assembled in the library of the President, Prince Sergius Mikhailevich Galitzin. I turned to the shelves and looked at the books. Among the rest was a voluminous edition of the memoirs of the Duke de St.-Simon. "See," said I, turning to the President, "what injustice! I am under prosecution for St.-Simonism, and in your own house, Prinee, there are twenty volumes of his works." As the old Prince had never read anything in his life, he did not know what to answer; but the younger Galitzin looked at me with the eyes of a viper, and said "Do you not see they are the Memoirs of the Duke de St.-Simon who lived under Louis the Fourteenth?" The President smiled, shook his head at me as much as to say "You have missed fire," and added "Go on."

At the conelusion of the proceedings, Shubensky, one of the Commission, said to him, "Do you think we believe your assertion that there was no seeret society among you?" M. Hertzen, in reply, demanded "Where is this society?"—"It is your good fortune," said Shubensky, "that you did not succeed in doing anything. We stopped you in time; that is, to say the plain truth, we saved you." From the general tenor of M. Hertzen's narrative, we are led to suppose that Shubensky's remark was substantially correct. The sentence pronounced on many of those declared guilty by the Commission, of whom M. Hertzen was one, was relegation for an indefinite time to some distant government to serve in the civil service under the inspection of the local authorities.

The principal scene of M. Hertzen's detention was Viatka, where Tyuphyaev was then the Governor, who had figured in his youth as a rope-dancer at all the fairs between Siberia and Poland. He was universally detested as a cheat and oppressor, but in 1838 his career was suddenly brought to a elose. The present Nasliednik or Crown Prince of Russia, on a progress through the provinces, came to Viatka, received petitions against the governor, and made a report which ended in his abrupt dismissal, while M. Hertzen—who, in the same visit, had attraeted the notice of the poet Zhukovsky, who travelled with the Prince—received permission to change his quarters to Vladimir, bringing him within the range of his friends at Moscow. This incident ends the volume of his memoirs; but we think we have heard that M. Alexander Hertzen was subsequently in the employment of the Russian Government at St. Petersburgh up to the time of his obtaining permission to travel.

This is of eourse but the skeleton of the book; the details are well filled in, though—as in the 'Prigioni'—the want of stirring ineident makes itself felt. As a specimen of the manner of the author, the story of Polezhaev has the recommendation both of intrinsic interest and of being eomplete in itself.—

I heard the story of Polezhaev from the lips of the poet himself, and more than once. Polezhaev, when a student at the University of Moseow, was already known for his beautiful verses. Amongst other things, he wrote a humorous poem, called 'Sashka,' a parody of Pushkin's 'Onyegin.' In this, putting no restraint on himself, he touched, in a joking tone and in very pretty verses, on a variety of topics, the Czar included. The poem circulated from hand to hand in manuscript. In the autumn of 1826 Nicholas, after sending to the gallows Pestel, Muravyev, and their friends, eelebrated his coronation at Moscow. With others, festivities of this kind are the occasion of amnesties and pardons,—Nicholas, when he had solemnized his apotheosis, began anew to "strike the enemies of the country" like Robespierre after his foolish Fête-Dieu. The seeret police handed in to him Polezhaev's poem. What follows? One night, about three o'clock, the Reetor of the University awakes Polezhaev, orders him to dress himself in uniform, and to go to the offiee. There a warden (*popechitel*) awaits him. After having examined all the buttons on his uniform, and ascertained that none are wanting, and none over, he, without any explanation, invites Polezhaev into his carriage, and drives off. He takes him to the Minister of Public Instruction. The Minister gives Polezhaev a seat in his own carriage, and he is driven off again,—but this time straight to the Emperor. Prince Lieven went into the inner apartment, leaving Polezhaev in the ante-room, where some of the eourtiers and the higher dignitaries were already in waiting, though it was only six in the morning. The courtiers imagined that the young man had done something to distinguish himself, and came without loss of time to engage him in eonversation; one of them, a senator, proposed to him to give lessons to his son. Polezhaev was soon summoned into the cabinet. The Emperor was standing leaning on a bureau, and talking with Lieven. He threw on the new comer a searching glance the reverse of benignant as he entered; in his hand was a roll of papers. "Was it you," he inquired, "who wrote these verses?"—"It was," replied Polezhaev.—"Now, prinee," continued

the Emperor, "I will show you a specimen of what university education is,—I will show you what our young people are taught there. Read these papers aloud," he added, turning anew to Polezhaev.—The agitation of Polezhaev was so strong that he was unable to read. The look of Nicholas was fixed immovably upon him. I know that look, and I know nothing more terrible, more hope-withering, than that colourless, cold, pewtery look.—"I cannot," said Polezhaev.—"Read," thundered the Imperial fugleman.—The sound of his voice restored Polezhaev to his powers; he opened the bundle of papers. "Never, in my life," he told me afterwards, "had I seen 'Sashka' so beautifully written, and on such excellent paper." At first he found it difficult to read; afterwards he got more and more in heart, and he finished the poem in a loud and spirited tone. In parts that were particularly cutting, the Emperor made a sign with his hand to the minister. The minister covered his eyes with alarm.—"What say you?" said Nicholas to Lieven, after the conclusion of the poem. "I will put an end to this corruption of manners; these things are a sign of something which I will root out utterly. What is this person's general conduct?"—The minister, it may well be supposed, knew nothing of the matter, but somewhat of humanity awoke within him, and he said his conduct was excellent, and so forth.—"That answer has saved you," said the Emperor; "but you must be punished as an example to others. Are you willing to enter the military service?"—Polezhaev was silent.—"I give you the means of purifying yourself by military service. Say, are you willing?"—Polezhaev answered, "I must obey."—The Emperor walked up to him, laid his hand on his shoulder, and said, "Your fate depends on yourself; *if I forget you, you may write to me,*" and kissed him on the forehead.—Ten times over I made Polezhaev repeat to me the circumstance of the kiss, so incredible did it seem to me. Polezhaev swore that it was true. From the Emperor they took him to Diebitsch, who was also residing in the palace. Diebitsch was asleep: they waked him; he came out yawning and after reading a paper, asked a subordinate officer—"Is this the man?"—"It is, your excellency."—"Very well, a capital job," he said to Polezhaev; "you will serve in the army,—so did I. Look at me: you see I've got on; and perhaps you may be a Field-Marshal in time."—This out-of-place, coarse German joke was the kiss of Diebitsch. Polezhaev was then taken off to the camp, and put among the soldiers. Three years passed by, Polezhaev remembered the Emperor's words, and wrote him a letter. There was no answer. After some months he wrote another, and there was no answer either. Quite convinced that his letters had not reached their address, he deserted for the express purpose of delivering his petition in person. He did not conduct himself cautiously: at Moscow he saw his old companions, and was treated by them. It might be supposed that this would not long remain a secret. At Tver he was apprehended, and sent to his regiment, as a deserter, on foot and in chains. The Court-martial condemned him to run the gauntlet, and the sentence was sent to the Emperor for confirmation. Polezhaev resolved to deprive himself of life before the punishment. After searching about his prison in vain for some sharp weapon of any kind, he unbosomed himself to an old soldier, who was fond of him. The soldier understood and shared his feelings. When he heard that the answer had come, he brought him a bayonet, and, as he gave it to him, said, through his tears, "I sharpened it myself."—The Emperor did *not* confirm Polezhaev's sentence.—It was then he wrote his beautiful poem,—

Bez utyesheny
Ya pogibal
Moy zlobnuiy geny
Torzhestvoval, &c.

'Neath misery's weight
I sunk o'erpower'd
While adverse fate
Triumphant lower'd, &c.

Polezhaev was sent to the Caucasus; there, by way of distinction, they made him a sergeant. Years and years went by; his wretched, monotonous, prospectless situation broke his spirits:—to make himself a poet of the police, and sing the glories of Nicholas, he found impossible, yet this was the only way to free himself from the knapsack. There was another course open to him, and he preferred it: he drank to forget. His poetical address 'To Corn-brandy' is terrible. He obtained permission to exchange into the Carabineer regiment stationed at Moscow. This bettered his situation considerably; but consumption was already at work on his chest. It was at this time that I became acquainted with him, about 1833. He dragged on for four years longer, and died in the Military Hospital. When one of his friends came to ask his body for interment, nobody knew where to find it: the Military Hospital drives a trade with the bodies,—sells them to the University or the Academy of Medicine,—prepares them as skeletons, and so forth. At last he found the body of poor Polezhaev in a cellar; it was crushed under some others, and the rats had gnawed off one foot. After his death, a collection of his works was published; and for a frontispiece it was intended to prefix his portrait in his soldier's cloak. The censorship considered this improper, and the poor sufferer was represented in officer's epaulettes,—he was promoted in the hospital.

We think our readers will agree with us, that the existence of such a press is of some importance. Much of the best literature of Russia is a contraband literature—existing only in manuscript,—and therefore liable to serious accidents. Whatever the moral nature of that literature—and of necessity it represents the intellectual anarchy of the country in which it is produced,—it is most desirable that it be preserved. In a land of social order like our own, the wildness, the impracticable theories, the revolutionary character of this Russian literature, will be noticed in the philosophic spirit with which we read the writings of our own Levellers and Fifth-Monarchy Men. Such a literature is a necessary phase in the growth of a nation,—and ought to be preserved with the jealous care which we bestow—or ought to bestow—on those documents of our own history which record its intellectual struggles.

Detached Thoughts and Apophthegms, extracted from some of the Writings of Archbishop Whately. First Series. Blackader & Co.

HERE is a little book which might without impropriety have been called "Whateliana"; and might aspire to a place beside the collections we mentioned the other day *à propos* of Selden's 'Table Talk'; for Anas include not only what is strictly colloquial, but (as in the case of the 'Casauboniana') extracts made from men's writings. There is, indeed, in the works of most authors something of a colloquial character,—an element which represents their mind under its free conversational aspect. In Johnson, there are passages here and there which only require the preliminary "Why, sir," to make them fit for the pages of Boswell. In Cicero, there are many gleams of that genial and familiar pleasantry which made his society delightful,—and, remembering which, the reader sighs over the loss of Zero's collection of his jokes, and regrets the fate of that 'Liber Jocularis' as one of the most melancholy catastrophes in the history of literature.

With Dr. Whately in his capacity of theologian we have no concern. But the Archbishop has a place (though scarcely an archiepiscopal place) in the literature of the day, as well as in its theology, The author of that 'Logic' which Mackintosh welcomed as "the restoration of an unjustly deposed art," and the value of which is emphatically recognized by Mill, is surely a considerable man in our literature. The present book aims at selecting from his writings such striking and pregnant remarks as exhibit their general qualities in a happy and condensed form. We have—or shall have, when the whole Series is out—the prize plums and peaches of his Grace's garden. Other writers who have written much would be benefited by being similarly dealt with: for few are the books so perfect and costly, as works of Art, that they will no more bear cutting into pieces than a statue.

The main characteristic of the writings of Dr. Whately is shrewdness—sagacity. He writes as a first-rate banker with sufficient culture might be expected to write—always with the air of a man of business. As our old divines were often poetic, imaginative, discursive—so here we have a divine suited to a practical age—an age of railways and consols,—with a style as well suited for a newspaper as a pulpit,—reasonable, sensible, and straightforward. He talks straight to the purpose,—with a style strong, flowing, and crystal-clear to the very bottom.

In addition to this, however, Dr. Whately has obviously a strong perception of humour,—a quality which must not run riot in the writings of an Archbishop; and which, therefore, the Right Reverend Doctor keeps in stern subordination. But the latent power shows itself in certain happy and homely illustrations which he occasionally brings out with an obvious relish; for in his 'Rhetoric,' he shows a hearty appreciation of the importance of a good use of figurative language, both in writing and preaching. There is real satiric humour in the following example of ambiguity in the use of language, which we shall take the liberty of extracting from his 'Logic' (seventh edition, p. 354), though it is not used in the book under review.—

"EXPECT.—This word is liable to an ambiguity, which may sometimes lead, in conjunction with other causes, to a practical bad effect."

Here follows an example.—

"Hence, when men of great revenues, whether civil or ecclesiastical, live in the splendour and sensuality of Sardanapalus, they are apt to plead that this is *expected* of them; which may be perhaps sometimes true, in the sense that such conduct is anticipated as probable; not true, as implying that it is required or approved."

This might have been delivered from a certain Dublin pulpit in the days of George the First and George the Second.

Let us endeavour to find an illustration or two, in this book of Whateliana, to bear out our praise. The true trope, be it observed, is at once useful and an ornament,—it strengthens while it adorns. The writer who is properly master of tropes is like the housewife of old days who got her household labour done by fairies. Here are a few examples:—

"The vulgar are apt to conclude that where a great deal is said, *something* must be true; and adopting that lazy contrivance for saving the trouble of thinking, splitting the difference, imagine they show a laudable caution in believing only *part* of what is said. This is to be as simple as the clown who thinks he has bought a great bargain of a Jew, because he has beat down the price from a guinea to a crown for some article that is not really worth a groat."

"Falsehood, like the dry-rot, flourishes the more in proportion as air and light is excluded."

"Truths dangerous indeed; Yes—and so are meat and drink; but who will therefore resolve to perish with hunger?"

"Unless the people can be kept in total darkness, it is the wisest way for the advocates of truth to give them full light."

"As a child's father may be some mighty sovereign, or an eminent statesman, poet, philosopher, or warrior—one whose life is of importance to millions, or whose fame spreads over half the globe; and yet be regarded by the child, who has but a very faint, if any, conception of all this, merely as *his father;* so our knowledge of God is almost entirely relative.—He is revealed to us, not as He *is* in Himself, but, chiefly as He is in relation to ourselves."

"Human teaching in religion is highly useful so

long as Scripture proof is readily produced. It bears the same relation to Scripture, that what is called paper-currency does to gold and silver. Its sole value lies in the knowledge that it is convertible, on demand, into the precious metal it represents."

"When people have resolved to shut their eyes, or to look only on one side, it is of little consequence how good their eyes may be."

"There are many now who, while professing belief in the Divinity of Christianity, yet mix up with it other ideas which virtually nullify that belief. 'Christ,' they will say, 'was an inspired prophet, and so was Mahomet, and Dante, and Luther, and Milton, and a multitude of others. They had all the Divine spark within them—all had great missions to accomplish,' &c. And thus the ideas of genius and of Divine inspiration are confused together; and by raising others to the level of the Founder of our faith, they virtually degrade Him. They thus imitate the trick of Morgiana in the *Forty Thieves,* who, when she perceived *one* door marked with red chalk, immediately marked all those on each side, so that the mark ceased to be a distinction."

These are *bons-mots* in their way,—a praise which would not be thought slight, if much "comic" writing had not made men forget that wit is an essentially respectable faculty, largely used by such writers as Plato, Cicero, Tacitus, Bacon, and Montesquieu.

We will not perform the invidious task of pointing out such *dicta* as appear to us less excellent, or such as we think we could trace to sayers of good things long anterior to Archbishop Whately. Nor will we step out of our merely literary province to discuss ecclesiastical subjects with an author with whom we are only concerned as a successful popular writer on secular subjects. Future volumes will probably contain matter that has less direct connexion with theology.

The Poetical Works of William Cowper. Edited by the Rev. R. A. Willmott, Incumbent of Bear Wood. Routledge & Co.

Cowper may be almost reckoned as a contemporary poet, for there are yet sojourners among us who remember his features, and can recall the echoes of his voice. Nevertheless, a hundred and twenty-three years had passed away, on the 26th of November, since the poet was born at Great Berkhampstead, in the year 1731. Elijah Fenton had just ceased to sing; Dr. Watts was *still* singing; Hughes was writing tumid nonsense; the roar of Swift was reaching our fathers from beyond the waters; Tickell was courting a gentle muse; Ambrose Phillips was happily translating, and William Broome was following the same facile example; Young had just produced his 'Revenge'; Gay was gradually dying at the Queensberries; Allan Ramsay was creating delight by his Bœotian Pastorals; Aaron Hill was writing easy lines, and abusing Pope; Tom Warton was at the height of his reputation for taste and critical excellence; Somerville was still elegant and tipsy; Mathew Green had his 'Spleen' in manuscript; Savage was startling the public ear; Thomson's 'Autumn' was a year old; Pope was elaborately at work with his 'Essay on Man'; and the official laurel was resting on the brow of Colley Cibber! Such was the state of our English Parnassus when the child was born who was destined to win a name among the deathless sons of song.

If there be something suggestive in this poetical complexion of the times to which we refer, so is there in the political aspect of that day, as compared with the present. In the year of Cowper's birth, Oglethorpe stood up in the House of Commons, and expressed his satisfaction that a friendly union between England and France was not likely to exist. Half a century later, Sir James Harris (Malmesbury) pronounced such an union unnatural! But we have now better tastes and wiser judgments, both in politics and poetry; and we would now no more indorse the sentiment of Oglethorpe than we would accept for poetry the verses of Yalden.

Mr. Willmott has edited the work before us with zeal, discretion, modesty, and success. Nor was the task without difficulties. The reverend editor notices those which arose from the poet's neglect or carelessness of punctuation. In this respect, Cowper reminds us of the Rugby boy who, having completed his Greek exercise, scattered the accents "promiscuously, for the look of the thing." Cowper, indeed, did not insert points for show, but he stoutly denied their use "unless to direct the voice."

We pay no slight compliment to this volume when we say that the text appears to have been as carefully "watched," if we may so speak, as that of Young, by the painstaking editor of that poet's complete works, James Nichols. The notes are few, but always explanatory or illustrative. Of the biographical and critical sketch prefixed, we may say that it is executed in Mr. Willmott's happiest manner;—not that we always agree with that gentleman's criticisms,—a liberty for which we are the less bound to apologize, as Mr. Willmott does not always agree with himself. Thus, at page xlvi, he remarks, that, "as Cowper is among the most various, he is also one of the most original, of our writers." This is singularly at variance with what Mr. Willmott has recorded of the poet, in the 'Journal of Summer Time in the Country.' At page 211 of that pleasant little work, Mr. Willmott says, "Titian produced *compositions;* Constable *copies.* Not a spot of moss escapes him. . . . The merit of Constable is, in some degree, that of Cowper." Is not this "rue, with a difference"?

We agree with the editor in his estimate of this poet's 'Homer,'—that it is faithful, but harsh. Cowper himself cared for little praise that was *not* awarded to it. We have met with many who quite as highly appreciated it; but opinions vary, and Dr. Chalmers headed those admirers of Milton who maintained with the poet that 'Paradise Regained' is superior to 'Paradise Lost.' Mr. Willmott, comparing Cowper's Homer with Pope's, says that "no reader of Homer will deny that Pope modernized the costume and the furniture into the flowered gown and the lacquered chair;"—*we* deny it most emphatically. Pope's Greeks, indeed, are not Homer's living Greeks, but they are fine scenic representations of the natural men. Had it been said that the Greeks of "Anacharsis" Barthélemy are in flowered gowns, and seated in lacquered chairs, the assertion might pass undisputed; but we cannot allow that Homer's chiefs in Pope's hands were metamorphosed into macaronis and coffee-house captains. When we saw Charles Kemble first dressed for "Orestes in Argos," so correct was the costume, that we recollect remarking, that he looked like one of Pope's Greeks—Greek in everything but language and feature.

If Mr. Willmott has varied in his opinions with regard to Cowper's claim to be considered an original poet, he has not changed in his view of Cowper as a prose writer. He has before said of the poet's letters that they reflect the feature of the writer, as face answers to face in water. So in the sketch preceding the poems, in this volume, he remarks, that "Cowper loved 'talking letters,' and wrote them; and if the talk he commonly of himself, who does not rejoice in the gain"?

The personal character of Cowper is touched upon by Mr. Willmott delicately and gracefully; but all the delicacy and grace in the world cannot conceal the fact that the canker of selfishness affected him. Sir Egerton Brydges says of him, in the 'Recollections of Foreign Travel,' vol. i. p. 242, that "his taste lay in a smiling, colloquial, good-natured humour; his melancholy was a black and diseased melancholy, not a grave and rich contemplativeness." This is true; and Cowper, even when least unhappy and most busy in his garden, was far away from Pliny and Archbishop Sancroft, who, in their several and widely different ways, loved the life which they could spend *sub Jove.* Self-love was at the bottom of much of Cowper's infelicity; and, as Mr. Willmott has remarked, "the self-love of Milton was not less than Cowper's;" and the self-love of Cowper rendered him uncharitable to others. "There is some illiberality," says a recent writer, "in his declaring that the various occupations of other and more active men are either frivolous or criminal. Cowper patiently enjoys holding the ravelled thread for ladies to wind on to their bobbins; but he sneers at the party who sits down to chess or stands up to billiards. He will praise air and exercise, if you will only take them in company with *him,* in covered walks, beneath 'an obsolete prolixity of shade'; but if you enjoy your air and exercise in field sports, you are more ignoble than your groom, and a greater brute than the victim you pursue." Cowper, in short, could denounce "chess" as roundly as Bishop Beveridge did, because he disliked the game. He called it immoral; but when the o'ertaxed mind needed relaxation, he prescribed his own recipe:—

> The understanding takes repose
> In indolent vacuity of thought,
> And sleeps and is refresh'd.

Here are further illustrations of his humour. It is only necessary to premise that Cowper, in his younger days, had plighted his troth to his noble cousin Theodora; but the suit was not sanctioned by the lady's father, and the lovers parted, "never to see one another again."—

"On Cowper the shock was faint and transitory; he had the wit of the Temple to fall back upon, and in the early spring of 1756 he recovered sufficient gaiety to banter old bachelors in the pages of the 'Connoisseur,' and to set forth the pleasant mischiefs of Miss Diana Grizzle, who utterly spoiled the only suit of a poor celibate by pinning the skirts of it together with a red-hot poker. It may be doubted if Cowper's love for his cousin had ever ripened into any feeling, richer and more glowing than the admiration of an affectionate and rather changeable temperament. 'I still look back,' he told Lady Hesketh, in mature life, 'to the memory of your sister, and regret her; but how strange it is, if we were to meet now, we should not know each other.' Did a love, worthy of the name, ever think or speak thus? * * Nothing in the history of poets is more touching than her tenderness and faith. Unseen she watched, and cherished, and cheered the beloved of her youth; now she increased his comforts by an enclosure of money; at another time, she pleased him by some elegant gift. 'Dear Anonymous,' he exclaimed, 'is come again.' But Southampton-row must have faded in thick shadow, when he breathed a grateful prayer for his benefactor, and said: '*God bless him!*' How could he unpack the parcel and take out the snuff-box of tortoiseshell, with the familiar landscape on the lid of it, and the figures of the three hares, and read 'The Peasant's Rest,' and the names of 'Tiney,' 'Puss,' and 'Bess,' without being sure that only womanly tenderness could have shown itself with such delicacy and grace?"

Mr. Willmott makes a good and sensible estimate of Newton, the curate of Olney. The poor poet was hardly more fortunate with his dissenting Amphitryon, Mr. Bull, who gave to a despairing man the task of translating Madame Guyon's Hymns. The familiarities and the inappropriate metre of these hymns have not escaped Mr. Willmott's notice; and he very justly says of them, that they recall "not only the music, but the themes of Shenstone's ama-

tory pastorals." The accomplished editor might have drawn a broader contrast. Take the following, for instance, from one of these hymns:—

> Ye lambs, who sport beneath these shades,
> And bound along the mossy glades;
> Be taught a salutary fear,
> And cease to bleat when I am near:
> The wolf may hear your harmless cry,
> Whom ye should dread as much as I.

Now, in the very year, we believe, of Cowper's birth, tuneful Travers put to never-dying music the famous 'Haste, my Nanette,' of Prior, who would almost seem to have gone to the same fountain, or menagerie, as Madame Guyon.—

> None but my sheep shall near us come,
> Venus be prais'd, my sheep are dumb.
> Great God of Love, take thou my crook
> To keep the wolf from Nanette's flock;
> Guard thou the sheep to her so dear,
> My own, alas! are less my care.
> But of the wolf, if thou'rt afraid,
> Come not to us to call for aid;
> For with her swain my love shall stay,
> Though the wolf stroll, and the sheep stray.

In conclusion, we congratulate the religious and poetical public on the valuable contribution which Mr. Willmott has made to their cheap literature in this reprint of Cowper.

A History of the City of Dublin. By J. T. Gilbert, Hon. Sec. Irish Archæological and Celtic Society. Vol. I. Dublin, M'Glasban; London, Orr & Co.

Few cities present a finer subject for the research and illustrative qualities of a purely local historian than Dublin. The metropolis of Ireland, ancient in foundation, peopled by various races, has annals which are rich in suggestive variety. For centuries the seat of government, with a Legislature and a University, Dublin has always exhibited such phases of social life as might be anticipated in the capital of a lively people with quick wit and a passionate temperament. Its history is in some important respects more characteristic of the Irish race than that of Edinburgh is of the Scotch. Greater contrast of social elements can be traced in Dublin on account of the protracted antagonism between the Anglo-Norman and the Irishry, as well as the unhappy religious feuds of still more recent times.

Nor has that interesting city been left without literary notice, as the works of Stanihurst, Ussher, Harris, Archdall, Monck Mason, and others attest. In 1818 two large quarto volumes, known as 'Whitelaw and Walsh's History of Dublin,' were published in London. This work was originally begun by Mr. Warburton, the Keeper of the Records in Dublin Castle, and it was afterwards completed by the two clergymen whose names are on its title-page. We do not concur with Mr. Gilbert's depreciation of that work; it contains much useful and entertaining matter not to be found elsewhere. Its history of Dublin Castle and its memoirs of the various families of Dublin are particularly valuable; and the general reader would find much instruction in its pages.

The social vivacity of the people of Dublin is seen in the character of their amusements. Music, masquerades, and debating societies were in the last century favourite sources of recreation in the Irish metropolis, and to this day music is cultivated in Dublin with remarkable success. In giving the literary traditions of Fishamble Street, Mr. Gilbert thus describes a musical club founded by the late Duke of Wellington's father.—

"At the Music Hall were held the meetings and concerts of the 'Musical Academy,' founded by Lord Mornington in 1757, and which in four years, by loans of small sums of about four pounds each, relieved nearly thirteen hundred distressed families. This Academy comprised 'persons moving in the highest spheres of society;' all professors or mercenary teachers of the art were strictly excluded. Their meetings were held at the Music Hall in Fishamble-street, and their proceedings were regulated by a body of statutes: they were divided into three degrees—Academics, Probationers, and Associates. They met once in each week for private practice; once in each month they held a more public meeting, to which a select number of auditors were admitted by tickets; and once in each year they made a public display of their talents for the benefit of some charity, to which all persons who paid were admitted. On these occasions crowds were naturally attracted, as well by the talents as by the consequence of the performers. They saw on the stage all rank obliterated, profession disregarded, and female timidity overcome in the cause of charity; while noblemen, statesmen, lawyers, divines, and ladies, exerted their best abilities, like mercenary performers, to amuse the public."

The rules of the Society were remarkable.—

"1. This Academy shall be composed of ladies patronesses, and of ladies and gentlemen. Vocal and instrumental performers of music only to be elected by ballot.—2. The male academics only shall have a right of suffrage in the Academy.—3. All power of enacting, altering, or annulling, any statute or statutes shall rest solely in male academics. 4. No public mercenary performer, professor, or teacher of music, shall ever be admitted into any rank of the Academy on any account whatsoever.—5. Ladies and gentlemen vocal and instrumental performers shall be admitted by ballot under the title of Probationers.—6. Gentlemen instrumental performers shall be admitted by ballot under the title of Associates.—7. The ladies patronesses, female academics, and probationers, male probationers, and associates, shall be exempt from all expenses of the Academy, but obliged to an exact conformity to their statutes."

It flourished with great success for several years,—the beauty and female fashion of Dublin being distinguished in its performances. With our more staid notions of propriety, the public exhibition of lady performers in England has always appeared at our side of the Channel to partake too much of an exaggerated character; and our class prejudices and national reserve are opposed to it.

Another form of personal display, kindred with theatrical amusement — the Debating Societies — have always flourished in Dublin. Mr. Gilbert describes one of the best of them.—

"The 'Constitutional Free Debating Society' began to assemble in the Music Hall in the year 1771; their debates commencing at eight in the evening, and generally terminating at ten. The speaker stood while addressing the meeting, and any member who broke silence was liable to expulsion. Crowds of the most fashionable persons attended to hear the orations, and seats were provided in the orchestra for the ladies. The number of members exceeded eight hundred, and a medal, value four guineas, being awarded every fourth evening to the author of the speech most highly approved."

—Only think of "eight hundred" members in a spouting club; and medals awarded every fourth evening! Masquerades, also, were particularly patronized in the last century at Dublin. Society was certainly very unreserved when the first ladies in the Irish metropolis thus figured on St. Patrick's Day, 1778.—

"Among the female characters who deserve to be mentioned were—Mrs. Gardiner in the character of Sestina the Opera singer, a most inimitable mask; she sung one of Sestina's songs. Lady Ely, as a washwoman. Mrs. F. Flood, a child and doll. Mrs. Crofton, a young miss, well dressed and characteristical. Miss Gardiner, as a Florentine peasant. Miss Graham, a female savage, and afterwards a dancer. The two Miss Normans, witches. Miss Evans and Miss Saunders, two Dianas. Miss Beston as a nun. Mrs. Trench as a housemaid. Miss Blakeney and Miss Whaley as Night. Miss O'Connor, Night. Miss Stewart, an Indian Princess, with a great quantity of jewels. From seven o'clock in the evening till twelve at night, the following houses were open to receive masks: Lord Roden's, Mr. Rowley's, Mr. Aylmer's, Mr. Kilpatrick's, Mr. La Touche's, Lady Arabella Denny's, and Counsellor Davis'. At these several houses the masks were entertained with wine and cakes, and among the rest there was an inimitable old beggarman, who excited charity in the breasts of the compassionate; he was dressed in a rug cadow, and liberally supplied with viands from the fair hands of Nuns, Dianas, and Vestals."

At the same masquerade, Lord Glerawly went as "a sideboard of plate"; and we have heard of another in Ireland, where one of the characters appeared as a milestone, while his friend tried to go as a haystack, but could not squeeze admission through the door.

No capital city in Europe presented stranger contrasts of class than Dublin in the last century. Much as we have read of the jail horrors before the time of Howard, some of those recorded in this volume appear truly horrible. Speaking of the year 1730, Mr. Gilbert writes:—

"In both Newgate and the 'Black Dog,' the gaoler carried on an extensive trade by selling liquors to the inmates, who, on entering the latter place, although for only one night, were immediately called upon to pay 2*s.* 2*d.* for what was styled a 'penny pot'; prisoners refusing to comply with this demand were abused, violently beaten and striped; and persons not having sufficient money to pay the impost were dreadfully maltreated and their clothes seized and sold to supply the required funds. In the 'Black Dog,' there were twelve rooms for the reception of prisoners, two of which contained five beds each; the others were no better than closets, and held but one bed each. The general rent for lodging in these rooms was 1*s.* per night for each man, but in particular cases a much higher price was charged. It frequently happened that four or five men slept together in one bed, each individual still paying the rent of 1*s.*, which at the close of the week was collected by Mrs. Hawkins, wife of the gaoler. Prisoners unable to meet these demands were immediately dragged to a damp subterranean dungeon, about twelve feet square and eight high, which had no light except that which was admitted through a common sewer, which ran close by it, carrying off all the filth of the prison, and rendering the atmosphere almost insupportable. In this noisome oubliette, called the 'Nunnery,' from being the place where abandoned females apprehended by the watch were regularly lodged, frequently fourteen and sometimes twenty persons were crowded together, and there robbed and abused by criminals, who, although under sentence of transportation, were admitted to mix among the debtors; and if any person attempted to come up stairs in the day time, to obtain air or light, he was menaced, insulted, and driven down again by Hawkins, or his satellite, Martin Coffey, the turnkey of the gaol."

And what extortion is shown by the following Parliamentary paper.—

"*An Estimate of the Yearly Chamber Rents, Fees, and Perquisites, received by John Hawkins, as Keeper of Newgate, and the Black Dog Prison.*

	Per Annum.
Chamber rent, at 7*l.* 16*s.* per week	£406 18 0
Fees on persons committed by the Watch and Staff at three per night, and 1*s.* 6*d.* each	82 2 6
Fees on persons committed on committals from Justices of the Peace, at least 1,000 per year, at 4*s.* 6*d.* each	225 0 0
Fees on persons committed on warrants from ditto, moderately computed at a medium of 1,000 per year, at 2*s.* 6*d.* each	125 0 0
Fees on persons committed by the Sheriff, at two per week, many whereof are charged with ten committals; but allowing at a medium three committals to each person	104 0 0
Fees on persons tried for murders, treasons, felonies, assaults, as well in the city as county of Dublin, at 240 indictments in the year, allowing he remits one-fourth of his fees at the King's Bench	60 0 0
Fees on persons tried at the Quarter Sessions, at the like number	60 0 0
The benefit of his ale-cellar, at 360 barrels yearly, at 5*s.* profit on each barrel, not including his profits on wine, brandy, rum, and other liquors	90 0 0
Salary from the city at	10 0 0
Total	£1,163 0 6

Besides infinite extortions on all the above articles, and on Crown prisoners, for permitting them to lie in the Black Dog gaol, and not turning them ove-

to Newgate, and loading them with irons; premiums for stolen goods, and other private perquisites, peculiar to his employment, not to be computed or valued."

And it is further stated, that until 1773 no important remedial steps were taken to terminate such a lazar-house, which was always spreading contagious fever.

Necromancy seems to have been much in vogue at Dublin at a comparatively late period. Mr. Gilbert's account of the notorious Whalley is curious; and we can easily conceive that an impressionable race like the Irish were often duped by such impostors. Mr. Gilbert writes:—

"Necromancy and astrology, we may observe, were practised by some natives of Ireland before the era of Dr. Whalley. Sir John Harrington, in the reign of Elizabeth, states that the English soldiers were much daunted by the belief that the Irish possessed various magical powers; and he adds, that it was a great practice in Ireland to 'charme girdles and the like, persuading men, that while they wear them, they cannot be hurt with any weapon.' Edward Kelly, seer to the famous Dr. Dee, was admitted to be the second Rosicrucian in the sixteenth century, in recognition of which he was knighted at Prague by the Emperor Rodolph, who, with the King of Poland, was frequently present at his incantations. The physician of Charles II. tells us that when that prince was at Cologne in 1654, the Bishop of Avignon 'sent him out of France a scheme calculated by one O'Neal, a mathematician, wherein he predicted, that in the year 1660, the King should certainly enter England in a triumphant manner; which, since to our wonder,' adds this writer, 'we have seen fulfilled, all the people triumphantly rejoycing.' Harvey, 'the famous conjuror of Dublin,' is stated to have possessed 'the art of conjuring in Dublin, longer, and with greater credit than any other conjuror in any part of the earth. He was tall in stature, round shoulder'd, pale visaged, ferret-eyed, and never laughed.'"

It is in such contracted phases of life that a really national Irish novelist would find the colour and circumstantiality requisite for realizing past times in Ireland. Mr. Gilbert says of the old Law Courts at Dublin:—

"The longest trial recorded to have taken place in these Courts was the case in ejectment of James Annesley against the Earl of Anglesey, which lasted from the 11th to the 25th of November, 1743, and furnished Walter Scott with the groundwork of his novel of 'Guy Mannering.'"

The romantic circumstances of that extraordinary case ought to have been noticed by the author, as the Houses of Lords in England and Ireland were at issue on the validity of a marriage, — whereby one branch of the Annesleys was ennobled in Ireland and illegitimatized in this country. There are several other striking cases in the annals of the Irish Law Courts suggesting plots for novels, "stranger than fiction"; but most people think we have been overstocked with Irish romances.

Scattered through this volume are many curious anecdotes that have escaped former collectors. The following particulars about Quin, the actor, appear to be authentic, and have been overlooked by some who have written of him.—

"Alderman Mark Quin, of High-street, was one of the most wealthy residents in St. Michael's parish, the plate, money and documents of which appear from the Church records to have been kept at his house, until in a fit of jealousy at the conduct of his wife, he cut his own throat, in 1764, 'with a new-bought razor between the hours of nine and ten in the morning, in or near the Chapel of St. Mary, in Christ Church.' Alderman Quin left an estate of about one thousand per annum to his son James, who studied at Trinity College, Dublin, was called to the Bar in England, and married a lady whose husband was reputed to be dead, having not been heard of for many years. By this lady, Quin had a son called James, born in 1693, some time after whose birth Mrs. Quin's former husband returned and reclaimed his wife. Quin's illegitimacy having been established, his father's estate passed to the Whitsheds, the heirs-at-law, and the young man, being left on his own resources, appeared in the character of 'Abel' in the 'Committee' at Smock-alley theatre in 1714, and afterwards became one of the most eminent actors of his day. * * It was believed that the Whitsheds, who, as noticed at page 147, were eminent lawyers, used much legal chicancry to exclude young Quin from the enjoyment of his father's property, and when Judge Whitshed rendered himself obnoxious by persecuting Swift's printers, the suicide of his ancestor was recalled in an epigram beginning:—

I am not grandson of that ass Quin;
Nor can you prove it, Mr. Pasquin;

And also in the following lines:—

In church your grandsire cut his throat;
To do the job too long he tarried:
He should have had my hearty vote
To cut his throat before he married.

Possibly, the moroseness of Quin's manners may have arisen from a sense of injustice arising out of the facts here recorded.

Referring to another theatrical character, Edwin, Mr. Gilbert, in his account of St. Werburgh's Church, writes:—

"On an upright slab in the middle of St. Werburgh's churchyard is inscribed an epitaph on John Edwin, an actor of Crow-street theatre, who died in 1805, from chagrin at the criticism of the author of the 'Familiar Epistles on the Present State of the Irish Stage.'"

In Whitelaw and Walsh's 'Dublin,' the epitaph here alluded to, is printed at full length; and so fierce an inscription was probably never before or since cut on stone. "*Died of chagrin*" is not the term used in the epitaph, but a phrase far more criminatory of the severity of the author of 'Familiar Epistles.'

Though we should have preferred that Mr. Gilbert had arranged his facts more consecutively, we have been much interested with the originality and variety of his work. His research and reading are beyond dispute; and his performance leads us to expect still more from him as an authentic illustrator of the domestic life of Dublin in bygone days. Other writers in fiction and history will be indebted to him for the indication of much matter that might otherwise have remained unknown to them. The continuation of his work, especially the history of Dublin Castle, will be looked forward to with pleasure; but we must impress on him the necessity of foot-notes, and a closer reference to his authorities.

Edward Irving: an Ecclesiastical and Literary Biography. By Washington Wilks. Freeman.

Mr. Wilks is justified in stating that the fame of Edward Irving has fallen into a neglect disproportionate with the notice challenged by it scarce a quarter of a century ago. His works are seldom met in libraries,—his periods are sparingly resorted to for the purposes of quotation,—his doctrines (if doctrines they can be called) have been modified, and filtered, and appropriated with exceptions by a fanciful class of religionists, till the prophecies of Hatton Garden and the ravings of Newman Street are forgotten in the splendours of Gordon Square. A solemn and sincere eulogy was, at the time of his decease, spoken at his tomb (as it were) by Mr. Carlyle,—but no biography of him has been attempted, nor, indeed, seems to have been wanted. This neglect has pained Mr. Wilks, whose father's friend Edward Irving was; and he professes in the small volume before us to supply the deficiency.

Relatives are still living, however, it is intimated, who might be pained by any close or minute revelations concerning the life and career of the strange and eloquent Scottish clergyman. Mr. Wilks's book, therefore, resolves itself into what is not a memoir so much as a panegyric with liberal quotations from the writings and reported sermons and addresses of Irving.—We are glad to receive such a *cento* of specimens of that quaint, gorgeous, tender, and appalling poetry (for poetry it was) which in its day so startled the wits and fashionable personages of London, and the Kirk Elders of Scotland. There is nothing of similar quality in the range of modern English literature. Turgid though these passages be—audacious in the orator's attempt to reproduce the forms, phraseologies, and direct menaces or consolations which we find in the prophecies of the Old Testament—incoherently familiar and indiscreetly personal in certain of their appeals,—they are still peculiar and precious as utterances of genius. Whatever be the ecclesiastical verdict concerning them,—however the analyst may discern in them a strain of theatrical exaggeration, as well as of solemn enthusiasm, — there are few persons whom their imagination will not enthral, whom their fervour will fail to warm, whom their power will not elevate. Mr. Wilks bears testimony to the potency of their spell in a manner which is more significant than it is satisfactory. He, too, will be stilted, oracular, an interpreter of prophecies as well as a reporter of them,—by way of suiting style to subject. Then his faith is without limit. He will not admit that overwrought feeling and over-strained enthusiasm took the forms of mental distemperature in Irving's later days and proceedings. He accepts, by way of gospel testimony, and not as apocryphal, the narrations and deductions put forth by the preacher himself in relation to the "Unknown Tongues" (so called),—the outbursting of which cut short his career and separated him from the Church of his country. We have no right to scorn these frenzies as passing follies, the like of which can trouble us no more, —since we have seen, only the other day, persons of intellect, piety, and learning willing to sit at the feet of an American Rapper, who, for the hire of half-a-guinea, would open the spirit-world to them! In periods of high civilization, which are also periods of high nervous excitement, such insanities will be always prevalent. The most generous and sincere of spirits will not be exempt from the infection; but after they are passed, let us speak gently of them as insanities,—let us not, because of the generosity and sincerity of their victims, essay to find in them discoveries ennobling Man's spiritual progress. So far from adopting any such course, Mr. Wilks endeavours to get sense on his side by asserting that the anxiety of the gifted and intellectual to learn something concerning the matter was great; this being exemplified in the place chosen by Irving for the publication of his history of the phenomenon. This was a secular periodical in some vogue. Mr. Wilks is unfortunate in his appeal. To ourselves, Irving's choice of the medium of communication in question speaks with decisive and painful emphasis. Divine inspiration selecting for its mouthpiece the organ of party scurrility and literary scandal that scarcely kept at a legal distance from prosecution! (for such was then *Fraser's Magazine*), —is there not in such a step an incoherence and an indecency which must stamp the chooser as knavish or callous, or else as bewildered past the power of discerning fit from unfit, right from wrong, devout from blasphemous, holy from unclean? We will not illustrate the kindred disregard of propriety which Irving's record itself displays,—the place of its publication sufficiently indicates, to our thinking, in what manner of spirit it was put forth.

Our illustration of Mr. Wilks's undiscerning faith in his hero has led us on so far that we cannot—and indeed need not—return upon his

slender narrative, save in a few words. The early days of Irving in Scotland—his ill success as a preacher there—his resolution to embrace the career of missionary service abroad—his unexpected summons to London—and the *furore* which his first pulpit displays excited here, are noted in the inflated style on which comment has been made. The end of his career is better told than its beginning,—and it may be added, that there is no reading this volume, imperfect as it is, without interest, admiration, and sympathy. We must recognize the nervous and original eloquence of a man like Irving,—we must feel a respectful commiseration for his aberrations, and a deep sadness as we watch cloud and storm gathering round his career,—without in one point subjecting ourselves to him as to a teacher or counsellor,—without imagining, like Mr. Wilks, that though forgotten by many, the man of genius influenced a few to those good deeds which will yet bear good fruit in the worlds of faith and of morals.

THE WAR.

The War has suggested to Mr. F. Mayne the compilation of *A Life of Nicholas the First, Emperor of Russia; with a Short Account of Russia and the Russians* (Longman & Co.). —This is an unsatisfactory publication. The writer assumes that his work—which is partly a reprint—"brings into a focus the multifarious views and opinions that are scattered throughout innumerable volumes,"—and adds, with incautious ostentation, that "the value and extent of the authorities" he has consulted "will be discovered on perusal." Now, these "innumerable volumes" and these authorities of so much "value and extent" are reducible to a very limited collection of well-known travels, four or five newspapers, and other periodicals, one or two historical fragments, Alison's 'History,' a popular Cyclopædia and some compiled books by writers who are quite as little entitled to be named among original authorities as Mr. Mayne. So much display in the Preface, therefore, is injudicious, since it suggests an idea which is *not* confirmed "on perusal." Moreover, the title-page contains a misnomer. The work is by no means a life of Nicholas the First. It presents only a general sketch of the Czar's career,—derived, in a fragmentary shape, from accounts which have been cut up in paragraphs by almost every cheap periodical and provincial newspaper. There is no attempt made to elicit the secrets of the family revolution, by which the Emperor came to the throne instead of his brother;—there is no criticism on the Imperial version of the story;—the attendant massacres are hurriedly noticed;—and there is not in the whole volume a page of characteristic, original or picturesque detail. Indeed, Nicholas the First occupies only a small share of Mr. Mayne's attention. No sooner is the Czar seated under his purple canopy than his biographer flies off at a tangent to the foreign policy of Russia, which he pursues through several prolix chapters, that contribute nothing towards the professed object of the compilation. It is true that there is a personal connexion between the mind and plans of the reigning Emperor and the politics of Turkey, Persia and the Caucasus during the last quarter of a century; but the treatment which Mr. Mayne bestows on these topics is such as to ignore entirely this interesting line of investigation. With reference to the Circassian War the tale is here repeated, of Schamyl causing his own mother to be flagellated; but it would have been well if, for this statement, the writer had quoted one of his "valuable authorities." However, he appears chiefly inclined to the merest generalization. A long paraphrase on the Polish Insurrection is introduced, in which, by way of relief, we find notes of an interview held by the Czar with a deputation of Poles, to whom he said, "You have wished to make me a speech; but, in order to spare you a lie, I have not thought fit that this speech should be addressed to me. Yes, gentlemen, I say—to spare you a lie."

In this 'Life of Nicholas the First' five lines are given to his visit to London in June, 1844. In fact, Mr. Mayne appears anxious to keep as far as possible from the subject of his memoir. He could not, indeed, avoid recapitulating the conversations between Sir Hamilton Seymour and the Emperor; but soon afterwards quits St. Petersburgh to abridge, from newspapers, a narrative of the negotiations and of the War, from Prince Menschikoff's mission to the Battle of Inkermann. It is only after this prelude, which occupies two-thirds of the book, that we have two short chapters on the person, character and family of the Czar; and these chapters are principally composed of extracts from writers so familiar as Custine, Michelsen, Golovin and Sterling. Then follows the "short account of Russia and the Russians," and the volume is ended, leaving us to feel that Mr. Mayne has added nothing to the biography of the Czar. To write a life of Nicholas the First it would be necessary to examine judicially the circumstances of his accession,—to compare his acts with his professions,—to strip off his purple and exhibit him without theatrical disguise,—to recount the changes he has introduced into the administration,—to examine the sources of his personal and public influence,—to separate what is peculiar in his policy from what is the hereditary action of the Empire and the dynasty,—to follow him into social life,—and, in truth, to define his historical character and position. This it may be impossible for a contemporary to do, especially when a jealous vigilance closes against research the archives of Russia, and seals the lips of observers; but there are many degrees between the completion of a task and an entire failure, such as we must pronounce Mr. Mayne's volume to be.

With unworn enthusiasm and unwearying energy Mr. J. R. Morell plies his pen against the government and policy of the Czar. In *The Neighbours of Russia, and History of the Present War to the Siege of Sebastopol* (Nelson), he advises England to discard her trust in German alliances, to despise alike Hapsburgs and Hohenlindens, to arm Schamyl in the rear and flank of the Russians in the Crimea, and to rouse the "terrible elements of disaffection now existing" in the Czar's dominions. From these ideas he proceeds to a view of the actual scene of war on the Danube, the Black Sea, and the Baltic,—to describe the provinces which, consolidated with Muscovy, have swelled a petty state into an empire,—and to sketch the condition of Austria, Hungary, the North of Europe, and Persia—which, with the territories before mentioned, draw a geographical circle around that great despotic realm with the monarch of which we are now contending on the Euxine shore. Mr. Morell's narrative of the present campaign is written with spirit, and rendered additionally piquant by the sharp criticism occasionally introduced.

We have a number of miscellanies on subjects connected with the war. Mr. Daniel Moore has printed a *Manual for the Camp and the Hospital in the Crimea* (Kerby), which contains a series of religious lessons.—*Duty; or, the Heroes of the Charge* (Masters) is a celebration of the wonderful fight at Balaklava. Some of the lines are good.—*An Apology for War*, by J. Harcourt (Cotes), takes up the argument against the Peace Society,—while *The Peoples of Europe and the War in the East* (Edinburgh, Maclachlan & Stewart) is an attempt, not very readable, to philosophize the politics of this battle of nations.—In *Kossuth: Six Chapters*, by a Hungarian (Hardwicke), we find little else than petulance and anger. It is an unseasonable and ill-considered diatribe. — Still less timely, and still less likely to be noticed is *A Letter to Col. Chesney. From an Old Brother Officer* (Booth). The writer suggests that the English should propose "a suspension of arms for three or four months," in order that negotiations might be resumed. This, were it listened to, would be bad news for our soldiers at Sebastopol, who know that every truce is taken advantage of by their enemies to prepare new methods of destruction.—We fancy that Mr. H. Coxwell will secure more attention for his ingenious pamphlet on *Balloons for Warfare* (Wesley), in which he sets forth plans for shelling Cronstadt, signalling by land and sea, and scattering revolutionary papers by aeronautic means.—Percy Vyvyan's *Letter on the Rank, Rights, and Recognition of the Officers of the Army of India* (Madden) also claims some notice. It is a vigorous and reasonable attack on a dictum attributed to the Duke of Wellington, "that no officer of the Company's army ought to be appointed to the chief command in the Indian armies."—*Philip O'Flaherty, the Young Soldier*, contains a number of letters describing personal adventures in the Crimea.

The Steam Engine for Practical Men, &c. By James Hann, and Placido and Justo Gener. Printed for the Authors.

The Steam Engine: its History and Mechanism, for the Use of Schools and Students. By Robert Scott Burn. Ingram & Co.

The first work is intended solely for practical men, and contains rules—their immediate applications — and theoretical investigations of these rules; to which we find superadded numerous tables of extreme utility. We think, however, that upon some points the authors are disposed to speak too dogmatically. This is especially the case in that portion of the work in which they treat of steam-boiler explosions and of spheroidal steam,—the physical conditions of which the authors clearly misunderstand. They speak of spheroidal steam as "water flashed into an unusual quantity of elastic steam;" whereas all the experiments of Boutigny and others show that the vapour escaping from water in a red-hot vessel has little or no elasticity as long as the vessel containing it is at a red heat,—that it may be kept forming for a long time, in a perfectly closed red-hot vessel, without giving indications of pressure; but that it recovers its elasticity as the vessel cools, and then exerts all the force which is due to the high temperature it has acquired. This is a most important distinction, and leads to considerations very different from those entertained by the authors. They do not appear to be aware of the very remarkable condition induced in water by depriving it of the air which is always, under ordinary circumstances, combined with it. This air preserves the water in such a physical condition that it is employed with safety in all the practical uses to which this valuable liquid is applied. Deprived of this air, it becomes an explosive compound, and exhibits physical changes of the most remarkable kind. The scientific journals of Belgium and America would have furnished the authors with every information on this important subject.

In connexion with the Steam Jet, as it has been proposed to apply it for purposes of ventilation, especially in coal mines, many erroneous opinions are put forth. Mr. Hann, who

describes himself as "Honorary Member of the Philosophical Society of Newcastle-on-Tyne," should have made himself acquainted with the capital series of experiments, made by Mr. Nicholas Wood, on the comparative value of the Furnace and the Steam Jet in ventilating coal mines, published in the Reports of the Engineers and Coal-owners Association of Newcastle, when, we believe, he would have modified his conclusions.

With these drawbacks, the work before us is of *practical* utility.

The author of 'The Steam Engine,' for the use of schools, has done nothing more than collect and collate the best information on this important machine. Regarded as a history of the Steam Engine, the work is a very creditable one; but as descriptive of the details of the various applications of steam to machinery, it is defective. The work is illustrated with well-executed woodcuts:—these are quite sufficient to render clear the progress of discovery and the improvement of the Steam Engine; but for a work professing to describe the mechanism, far more exact details are required.

Mr. Burn appears to have carefully examined the historical works relating to the Steam Engine; and it is satisfactory to find him apportioning, with much judgment, his praise to Watt, Hornblower and others, who had, about the same time, their active minds directed to the application of steam as a motive power.—For the intelligent youth, who desires an acquaintance with this important machine, the work of Mr. Burn will prove of much value. It is pleasingly written, and, as we have said, its illustrations are numerous, clearly executed, and correct.

The Island Empire; or, the Scenes of the First Exile of the Emperor Napoleon I. Together with a Narrative of his Residence on the Island of Elba, taken from Local Information, the Papers of the British Resident, and other Authentic Sources. By the Author of 'Blondelle.' Bosworth.

THE story of Napoleon, like that of Cromwell, that of Mary Queen of Scots, and that of Columbus, seems inexhaustible. We do not mean so much in its philosophy, for in this respect it will change with changing views and lapsing ages; but in its details and accessories. Scott fondly supposed that all was known in his time of the great conqueror and greater legislator; yet we have had a library of memoirs, revelations, and recollections published since his prejudiced and well-paid work appeared, and we seem to be no nearer to an end. Only a few months since, M. de Lamartine described the fall of the great Captain, his retirement to Elba, his intrigues in the island empire, his return to France, and the miracles of the Hundred Days, with a minuteness of romantic detail as remarkable as the passionate eloquence and pictorial power of the narrative. The poet filled a few glowing chapters with the eventful drama; to most readers it appeared as if that tale of Elba would never need—and never bear—to be told again. Yet, here we have a special monograph devoted to the subject:—a monograph, let us add, which we have read with deep interest, if not with the bated breath and bounding pulse which whilom witnessed to the fascination of the tale of Lodi and Marengo.

Our author has lived on the island—has had access to some private papers—has collected some local traditions—and for the completeness of his story has copied from the various published accounts. His book is unequal in merit and is badly arranged. The narrative, "like a crab," goes backwards. It is divided into three sections:—begins in the first with the Elba of our author,—goes back in the second to the Elba of Napoleon,—and in the third recounts the ancient history of the island. In point of literary execution, the second part is the best; it is so immeasurably superior to Part First as to suggest a different hand.

Our readers will be glad to have as much as possible of Napoleon and as little as may be of our author. Napoleon was a great talker; he spoke like an oracle,—for when his passions did not blind him, he was the clearest-sighted man of his age. Many of his remarks read like prophecies, and have an interest as pressing in our time as when they were uttered. Here are some observations on Italy, which have a special significance.—

"The different manners and language of the Austrians, he said, rendered it impossible for them to become popular with the Italians, who had been flattered by the formation of the kingdom of Italy. This kingdom ought to have been sustained by England, as a matter of policy, to secure an ally; and it would equally be her policy to keep Naples separate from Sicily, as the latter, from being an island, would be entirely under the influence of England."

Later on he refers to the same topic.—

"He praised the Italians, contrasting them with the Germans, and declaring that he would always engage to beat thirty thousand Germans with twenty thousand Italians. The Germans were stupid, slow, and without pride; the Italians, quick and proud, had now become military. He had changed their habits, and abolished much of their degeneracy. All the young men were attached to the French from a similarity in many qualities, and from having served together in the army. Their minds were bent upon forming Italy into one kingdom. The government of France over them had been merely novel,—that part which was united to France in departments would afterwards have become a portion of Italy, so soon as certain of his projects should have been realized. The people knew that Italians enjoyed all the appointments in their government, and they had of late felt themselves as subjects of one kingdom from Piedmont to Naples. After this, it is impossible for them to be reconciled to the changes which have taken place—to the different language and manners of the Austrians, which disgust, and to the irritating demeanour of the King of Sardinia, the Pope, and the clergy."

Napoleon never forgot his Italian birth,—and he was as fervid a hater of foreign domination in the Peninsula as the most zealous of the Italians, from Dante to Mazzini,—except when the domination was his own and that of his puppet kings.

Every subject touched by the Exile seems illuminated by his genius. He saw from the immediate present into the immediate future with the clear out-look of Raleigh and Bacon. As in the case of these politicians, posterity has nearly always ratified his judgment of contemporary events. Here is Napoleon's view of the American war.—

"The conduct of England towards America, in the prosecution of the war, betrayed revenge. It would have been more generous to have made an equitable peace with her immediately after his abdication, and it would likewise have been more politic in England; for her voice in the Congress would have had more weight, had not so great a portion of her force been employed in this contest. The English had not occupied Louisiana, as he expected, nor had they acquired any considerable or permanent object. The Americans would gradually improve, and, in the end, Great Britain would be glad to make peace without any accession of power or territory. Her character, too, after standing so high in the eyes of the world, would suffer by the kind of warfare which was carried on against private property."

Here again is a far-reaching sarcasm on a certain alliance.—

"He criticised in a strain of great ridicule the nomination of the Sovereigns of Russia and Prussia to be Colonels of Austrian regiments. What childishness! The circumstance bore no resemblance to those under which Frederick the Great paid a visit to the Emperor of Germany in Bohemia, dressed in the uniform of the Austrian new levies, as Frederick was a member of the Germanic Empire. These regiments, however, might be employed against their colonels."

Here is a paragraph on England,—with a moral in its tail for times when the question of a Foreign Legion is much in men's minds.—

"The Emperor paid many compliments to the English, expatiating in praise of their character, and requesting Colonel Campbell to obtain for him an English grammar the next time he went to the Continent. He declared that the imitation of Great Britain in the government and constitution of France was not feasible, and that it was impossible to establish, in the latter country, houses of parliament on the plan of those of England, as France did not possess an aristocracy similar to that of the English. He spoke with some warmth of the cessions made by France since his abdication—in the character of a spectator without hopes or interest—as showing an ignorance of the French character and temperament. The chief feeling of the French was pride and glory, and it was impossible for them to look forward with satisfaction and tranquillity while feeling such sacrifices. They were conquered only by a great superiority of number, but not humiliated. The population of France had not suffered to the extent that might have been supposed. *Their lives had been spared by the addition of Italians, Germans, and other foreigners to the army.*"

The French Revolution, as we pointed out not long ago, meant all things to all men. No two historians agree as to its causes. Dear bread,—the Printing Press,—Rousseau's Social Contract,—the pride of the aristocracy,—the weakness of the King,—and a score of other causes, have been assigned as its well-spring. Napoleon had his peculiar explanation.—

"There was no want of male population in France; the people of which are martial beyond any other in Europe, from their natural disposition, their Revolution, and their ideas of glory. Louis XIV., notwithstanding their sufferings during his reign, was beloved, because these feelings were gratified. It was the Battle of Rosbach which produced the Revolution in France, more than any other of the causes to which it was generally ascribed."

Napoleon was precise and exacting. Here is a trait worth noting,—for the great Emperor exacted francs from his mother as he took crowns from his enemies.—

"The evening was devoted to social amusements. The Emperor would play sometimes with his mother at chess, paying and exacting the stakes that were lost or won with great precision. On one occasion, having been the victor of several games from his mother, he was heard to say playfully,—'*Payez vos dettes, Madame.*' At these times plays were acted by the Princess Pauline, the ladies of the Court, and the officers of the Guard. A deserted barrack near the palace was turned into a theatre, and here were represented the plays 'Les Fausses Infidélités' and 'Les Folies Amoureuses.'"

Our author argues once more the question as to whether Marie-Louise visited Elba in secret with her son the King of Rome. The story, as he picked it up in detail, on the island, is this:—

"In all the memoirs of the Emperor it has been stated, that during his sojourn at Elba, a lady with a child came to the island for a short time, who was supposed by the islanders to be the Empress, but by persons better informed, to have been another lady, whose personal attractions and accomplishments had some time before fascinated him. Our host related to us the circumstances of this visit, and also the reasons which led him to his firm belief, that the lady in question was no other than the Empress Marie-Louise. At the beginning of August 1814, a Polish or German colonel, whose name did not transpire, arrived at Elba, and was immediately received by the Emperor, then residing at Marciana. Marie-Louise was at that time residing at Aix, in Savoy. The colonel remained only a few days, and then went away. Not long after this, a Genoese felucca,

the interior of which was fitted up in a luxurious manner, arrived at Porto Ferrajo, bringing a lady, a little boy, and the aforesaid colonel. In the course of the day of their arrival, the Emperor, accompanied by General Bertrand, Capt. Baillon, and my informant, started on horseback, as though for San Martino. Arrived at the cross-road where the roads to San Martino and Marciano branch off, the Emperor, continuing his route to the former place with General Bertrand, ordered his other two followers to wait at this spot for a carriage that would soon pass, and to desire the coachman not to proceed farther till his Majesty's return. On leaving, Capt. Baillon said to his companion—'Voilà, nous avons l'Impératrice à l'Ile d'Elbe!' The occupants of the carriage had not to wait long for the Emperor to join them, who, on riding up, entered the carriage, while General Bertrand was observed to speak to the lady with marks of extraordinary respect. On arriving at Procchio the party took boat, and proceeded to Marciana Marina, whence they proceeded to the Madonna, where tents were provided for their accommodation, our Captain being desired by the Emperor to give a bed in his own house to the Polish colonel,—a command with which the Captain complied, no doubt delighted at having an opportunity to display his cordial hospitality. The following day, as the child was playing about under the chestnut-trees, the Emperor came up to Doctor Fourreau, who was in conversation with the Captain, and asked him what he thought of the child. The Doctor answered, 'He appears to be much grown since I had the honour of seeing him at Fontainebleau.' The Captain is not sure whether he heard the words 'Sa Majesté' applied to the child, which would have placed the matter beyond a doubt; but his answer was evidently displeasing to the Emperor, who answered abruptly, 'Qu'est que vous chantez donc?' and turned away, leaving the poor Doctor almost in tears, and in a state only to be understood by those attendants who unfortunately fell under their master's displeasure. Turning round to the Captain, he said, 'How could I be expected to know that I was to be secret? A man has not the power of divination of a God.' These circumstances naturally provoked speculations; and, in addition to the facts, as the Captain asserts, that the pictures he had seen of the Empress and the King of Rome resembled the lady and her son, and that the age of the latter tallied with that of the King, have induced him to form the conclusion, which nothing can now alter. The Emperor, however, on seeing that the Captain had observed that the child called him 'Papa,' asked him what the Elbans thought of his visitors. The Captain answered,—'They think that Elba is honoured with the presence of the Empress and of your Majesty's son.' On which the Emperor rejoined, 'He may well be my son, and yet not the King of Rome.'"

We incline more strongly than our author to reject the inference that the Lady and child were the august personages supposed. The Lady came from Malta,—and a gentleman who saw the child declared that it was not the King of Rome. Such a visit, however, has its own touches of romantic interest; and those who believe in the courage, the attachment, and the romantic tendencies of Marie-Louise—which we assuredly do not—may debate the question till the end of time.

Elba possesses a few relics of the Exile,—among which the most interesting is a collection of books.

"Amongst the other legacies left by the Emperor to the capital of his 'state of transition,' is a library of about eleven hundred volumes, some of which bear marginal notes in his handwriting. The collection consists of works principally of a military and historical character, a set of 'Moniteurs' bound up, translations of Latin and Greek classic authors, and occasionally some lighter productions may be found; Voltaire's works, grave and gay, Rousseau, and some elementary works on botany, mineralogy, and other branches of natural philosophy, procured evidently with the view of becoming acquainted with the produce of an island apparently designed, from its extensive, and at times even incongruous, collection, for studies of this nature. To obtain a knowledge of those things he wanted to know, the great man did not disdain to begin from the beginning, and works destined to teach children seem to have been chosen for this purpose. It will be seen hereafter, that he expressed to Sir Niel Campbell his desire to become acquainted with the English language, and requested that officer to procure him a grammar. I found two French grammars of English, in coarse paper covers, labelled with a rough cipher N pasted on the back. These do not appear to have occupied, however, much of the Emperor's time, as most of the leaves are uncut. The only work that he seems to have perused in the prosecution of this study is one of those dully moral works calculated to combine instruction with amusement, but which generally fail in either object. The original English is placed side by side with a French translation, and the work bears the two titles, 'The Hundred Thoughts of a Young Lady,'—'Cent Pensées d'une Jeune Anglaise,' and purports to have been written by '*Mistress Gillet.*'"

It is inferred by our author,—who is very ready to infer all sorts of generous things,—that these books offer conclusive evidence that Napoleon went to Elba in good faith, and without thought of a return to power. We will not argue the point here. We will simply express our disbelief in any such theory.

A Treatise on Infinitesimal Calculus; containing Differential and Integral Calculus, Calculus of Variations, Applications to Algebra and Geometry, and Analytical Mechanics. 2 vols. By B. Price, M.A. Oxford University Press.

Oxford mathematics do not generally rank very high at the sister University of Cambridge. A wrangler, though perhaps more than thirty places below the senior, would be disposed to take offence if he were put on the same level as one of the select few who form the first class in mathematics at Oxford, and who are charitably supposed by supercilious Cantabs to be about equal to the Senior Optimes. Beyond Euclid, algebra and the elementary parts of mixed mathematics, the benighted Oxonians are thought to know little or nothing. As for the Calculus and its numerous applications, these are subjects of which they have only heard by distant report, and which it is questionable whether they could by any possibility be made to understand.

Let those who are inclined to indulge in such imaginings, take up Mr. Price's two volumes, and they will soon be convinced of their error. A more masterly production has never issued from the Cambridge Pitt Press—we might almost add, any press, English or Continental. As a complete exposition of the subject of which it treats, it contrasts most favourably with many of the meagre Cambridge text-books, which are mere digests of French works, drawn up in a shape to be more suited for cramming, than for thoroughly grounding the student in the principles of the science under discussion. Mr. Price's treatise, like that of Prof. De Morgan, has the stamp of originality very distinctly impressed upon it. Even facts and principles which are by this time common stock, are stated by him in an uncommon way. There is a lucid precision and a force, combined with a rich variety of illustration, such as we rarely find in English mathematical works. Mr. Price is determined that if the student does not thoroughly comprehend the principles upon which the Calculus is based, it shall not be *his* fault. Hence, after exhibiting them in one light, he sets them forth in another; and even in stating definitions, he assists the reader to understand and remember them by giving some account of their origin. His views on the importance of understanding definitions and axioms are so just, that we are tempted to quote them.—

"A due understanding of these definitions and axioms is plainly of the utmost importance; for on it does it depend whether we work with mere symbols or whether the symbols are σημεῖα of philosophical ideas which we comprehend. With the object of guarding against such superficial knowledge, which is useful neither in its results nor as an intellectual exercise, geometrical interpretation of infinitesimals has been often introduced, and magnified diagrams exhibit lines, areas, angles, &c., which are represented by symbols of infinitesimals. Every process, nay, every step in every process, admits of such geometrical translation, and it is most desirable that the student should exercise himself in it; by so doing he will have a most certain test whether his operations are according to the laws of correct inference, or whether he is merely applying mnemonic rules, and groping his way in the dark by some obscure road, and drawing his conclusions as it were by riddle."

This constant translation of analytical symbols into geometrical figures—thus giving to what would otherwise be vague and indistinct "a local habitation" and a definite form—is one of the prime excellencies of Mr. Price's treatise. His appreciation of the difficulties likely to be felt by the student is another valuable feature. Never did any instructor more completely put himself in the place of his pupil, anticipating his inquiries, removing his doubts, and aiding his efforts. The ease and familiarity of the style—arising in some measure from the circumstance that the substance of these pages was first delivered in the lecture-room and afterwards written with little variation—ought not to pass without mention, because this peculiarity renders the work more readable as well as more instructive, and is not often to be met with in English treatises on mathematical subjects.

OUR LIBRARY TABLE.

Phillip Lancaster. By Maria Norris. 3 vols. (Saunders & Otley).—'Phillip Lancaster' is a painstaking, carefully-written novel, and evidences a power to appreciate and to indicate shades of character. A great deal of it is extremely interesting, but the interest is not condensed; it is broken and dispersed among too many people, who have no other connexion with each other than that they all reside in the same town. There is a long genealogy of the family of Lancaster, serving to introduce Phillip Lancaster, who is intended to be the hero; but just as the reader has become interested in him the story darts off to follow the fortunes of Gilbert Morris, the young Dissenting minister, his fair wife, and her sister,—who is an interesting person with her secret love and noble silence; but no sooner are the reader's sympathies excited for her than the story digresses again to the selfish old Lord Pennington and his daughter,—the sad and solitary woman whose whole life is timid, patient, and joyless. Then a superb heroine is introduced for no other purpose but to inspire Phillip Lancaster with a boyish passion, which of course she cannot requite, and to go to Italy, where a crowd of other figures are introduced,—and are all treated with the same emphasis, and described with equal minuteness. At the end of the third volume the story is so incomplete that a supplementary heroine has to be introduced in dumb-show, whom we are left to hope and conjecture may eventually reward the virtues of Phillip Lancaster, whose most remarkable achievements in the story have been—a typhus fever and an unsuccessful attempt at a profession. In a novel, as in a picture, there are laws of perspective which are essential to a correct representation of things, and Miss Norris apparently does not believe in perspective, at least she entirely ignores it. The result is, much careful and minute labour, but a very confused and perplexed appearance, from the absence of any preponderating idea in the design. Miss Norris, however, possesses abundance of the requisite material for writing a novel, and we have no doubt that she will acquire a more skilful mastery over it.

March Winds and April Showers; being Notes and Notions of a few Created Things. By "Acheta."

(Reeve.)—'March Winds and April Showers' is a charming book. In the guise of gossip it contains the result of much reading and personal observation. It will, or we are mistaken, give all young readers a desire to obtain further knowledge on the subject treated in its pages. We cannot imagine a book that would take a deeper hold of the imagination of an intelligent child than this, which so gracefully discourses upon objects which every child may find and handle for himself in the course of his walks and rambles. Those "children of a larger growth" who have never had their attention turned to such matters, will find the book like a fairy tale, and as delightful as the fairy tales used to be in their nursery days. "The Flowers of the Sea," "Hedges in Winter," and the "Rummage in the Stone Cabinet," are our own favourites. But there is nothing we would spare out of the book, unless it were the "tale for Birdnesting," the *dénoûment* of which is too horrible even to be used as a scarecrow against that branch of juvenile cruelty to animals. The style is not equal to the matter. It is mannered and affected, like a drawl or sing-song in the voice.

Alice Nugent; or, Seed for Coming Days. (Hope & Co.)—A good little book of good advice, in the shape of a story about young ladies with a variety of faults to mend—an admirable governess and good mamma, who excel in training young people—and who are, of course, corrected in the course of the story. There are some sensible observations upon the question of governesses. 'Alice Nugent' has a mild, pleasing interest, and will no doubt find favour with some readers.

Charles Random; or, Lunatics at Large. By Thomas White. 3 vols. (Longman & Co.)—This is a lively and spirited performance, with the merit of being easy to read. It does not make any great inroad upon the reader's attention or sensibilities, so that on a wet day in a country house it will be a blessing to the parties there confined. There is much good sense uttered upon many subjects, and a great deal of good feeling manifested. It had very nearly been an excellent book; but the incidents are so wildly improbable and the story so disjointed and straggling, and there is such an absence of common sense put into action (as distinguished from sentiment) that it must take its place as one of the card-houses of fiction, not calculated to endure the wear and tear of a long existence. A very little more care in the composition and selection of the incidents would have made it a finished work; but the author has preferred to leave it coarse, clever, and sketchy. The character of the hero, as drawn by himself—a younger son—an ex-dragoon—a hard-working clergyman—is good; all the others verge upon caricature. The two heroines, Kate and Lady Helen, are composition figures not particularly like human nature; and the story is told in a very careless, slovenly manner. Still the book is amusing, and we should not have been so discontented with it if the author had not shown that he has the power to do much better.

Oakley Mascott: a Novel. By L. Howe. 2 vols. (Hurst & Blackett).—That 'Oakley Mascott' is the work of a young lady we can scarcely doubt—that it really is, as she informs us, her first appearance in print we have no difficulty in believing;—and if good advice had the least chance of being followed we should counsel her to let it be her last. We cannot flatter her that she has any imperative vocation for novel-writing. It is just the kind of book that a lively young lady, with experience gathered on the shelves of a circulating library, might be expected to produce. Plot, characters, incidents, all belong to the same class as 'Fatherless Fanny,' 'The Beauty of the British Alps,' and other novels of the Minerva Press genus,—except that a more unskilful hand is manifest in the compilation. A young foundling, brought up and educated by a benevolent baronet—with no other clue to her parentage than the name of "Gabrielle" and a silver medal—grows up to be a miracle of beauty and excellence, and turns out to be a British peeress in her own right. Of course there is the inevitable "wicked nobleman" who first wants to marry her and then tries to murder her, after usurping her title and fortune; and of course he is foiled in all his amiable intentions. But all this is hurried and jumbled, and ill put together. We have heard the facts so often that we know exactly how they ought to be told. The wicked lord is neither wicked enough nor lordly enough,—he falls far short of his prototypes of former days. 'Oakley Mascott' is in short a very weak, silly novel. We regret that the days of albums are departed: they had become great social nuisances it is true, but the young ladies who were formerly content with writing sonnets upon three tinted pages now insist on coming out into print

Mary Ellis; or, Life and its Mistakes. By A. Probirer. 3 vols. (Hope & Co.)—This novel is certainly a "mistake." It is a heavy, flat, unreadable story; the style is that of one "quite unaccustomed" to writing for the public, being very prosy and long winded. The heroine loses her fortune in the first chapter, and her lover follows it shortly after. She behaves in all respects as a pattern heroine ought to do; and is rewarded at the end of the third volume with a rich husband of many virtues, and her faithless lover dies of consumption, and writes her a very contrite letter, something like the confession of a man about to be hanged at Newgate. It is with novels as with cookery—the materials go for less than the skill in compounding them. The author before us has not what cooks call a "light hand" when they speak of pastry. A more skilful *artiste* would have made an entertaining book from the same incidents.

Population and Capital; being a Course of Lectures delivered before the University of Oxford in 1853-4. By George H. Rickards, M.A. (Longman & Co.)—To all students of political economy we commend these clear and masterly 'Lectures.' The opinions of Prof. Rickards on the growth of population are opposed to those of Malthus. His theory of capital involves, also, an absolute contradiction of the doctrine—which he describes as "revolting"—that the public and the State are benefited by the extravagance and prodigality of individuals. He has judiciously contrasted with the statistics of the Old World—the foundation of most previous theories—the facts furnished by American experience. By these, the economists of Europe are confounded,—their reasonings are confuted,—their arguments are reversed. Such is the basis on which Prof. Rickards has relied for a considerable part of his teaching. When we follow the increasing people of the Western continent, ever spreading more widely over fertile but uncultured meadows, the Professor's view receives strong confirmation; for, obviously, the thronged and struggling populations of Europe cannot afford statistics for the construction of a law that shall rule the propagation of a race beyond the Appalachian hills. That the earth is too sterile, or that its inhabitants are too prolific, is an alternative which Prof. Rickards refuses to accept. He believes rather that the abundance of the world is sufficient for the nurture of all its children. In the 'Lectures' which enforce this idea, many rhetorical resources are displayed, yet the reasoning is never superficial. The style is flexible and pleasant; but in the logic there is as much severity and precision, as to the use of terms and the value of words, as an economist can desire.

Copyright and Patent; or, Property in Thought: being an Investigation of the Principles of Legal Science, applicable to Property in Thought. In a Letter to the Right Hon. Lord Brougham. By M. R. Leverson. (Wildy & Sons.)—Prefixed to a report of the arguments in the House of Lords, in the appeal case, "Jefferys *v.* Boosey," we have here a plea in favour of international copyright. Mr. Leverson reasons against the decision of the Peers, on the ground that it was contradictory to the spirit of English law, as well as repugnant to the natural and indefeasible principles of human justice. His logic goes back even to the original compacts of society, and, keeping close to the speeches of the noble and learned Lords, he has a retort, with an illustration, to array against every adverse sentence that fell from the Chancellor, the Judges, and the ex-Chancellors. Some of his ratiocinations, we fear, are too far-fetched and fine-drawn to be of practical service in a discussion in which facts and interests prevail so strongly against simple propositions of theoretical equity. However, as a zealous advocate on the right side, Mr. Leverson has fulfilled a useful task. The debate and judgment of the Peers are given at length, and the letter to Lord Brougham will aid in conducting the reader to a fair opinion.

Cheap Fictions multiply, if they do not improve. We have an accumulation of them before us. The first in the series is Mr. R. W. Jameson's *Curse of Gold* (Routledge & Co.), in which the plot is a violation of reason, probability and common sense. A poor man, named Allan Fairland, receives a letter from a mysterious correspondent, who informs him that he (the poor man) shall have 190,000*l.* at once, if he will swear not to be charitable for two years, to keep that oath secret as well as sacred, to live splendidly and not to return the money. He accepts the harsh proposal, and immediately, with 100*l.*—some in silver—in his pocket, encounters a variety of needy persons, whom he dares not relieve. He thus becomes uncomfortable, and is thrown into every inconceivable situation of grief and perplexity. We find him shortly afterwards with a shot in his body, and Destiny threatening to weave him a winding-sheet. However, he survives, not only this, but a long succession of adventures at once impossible and commonplace. But all these yield, in their degrees of absurdity, to the last fine frenzy of the author. A church is disclosed, with a bridal party in the chancel. We fancy the whole extravaganza is about to end in a peal of marriage-bells, a train of white dresses, and a chorus of rural hurrahs, when the clergyman says, "Wilt thou have this man to be thy wedded husband?" At this question the bride lifts off her orange wreath, places it on the brow of a young lady close by, joins that young lady's hand to the hand of the astonished bridegroom—Allan Fairland—blesses them both, and falls down dead! The "third party," now suddenly introduced, happens to be attired as a fac-simile of the one who died, and *she* becomes Mrs. Fairland,—whether on the spot or afterwards we are left to decide. Mr. Jameson had a moral to "work up," and was, evidently, at a loss what to do with it.—Mr. John Lang has found himself in the same difficulty, leaving morals out of the question. In *Too Much Alike; or, the Three Calendars* (Ward & Lock) he, too, has opened and ended with extravagant improbabilities. The heroes are three in number, and, though not brothers, are exactly alike. We spare the reader an account of the follies they perpetrate and the sufferings they endure. It will suffice to know that one of the triad is a Mr. Warren, who marries at last and lives quietly with his wife, "beloved *by every soul, rich and poor, in the county.*" Even Rutland, we should fancy, could hardly be unanimous in love.—In contrast to these melancholy failures, we are glad to find Miss Fanny Lacy's *Merry Sparks for a Winter Hearth* (Hardwicke), which are cheerful, simple and humorous.—*Mother and Son* (J. H. Parker) is the tale of a perverse prodigal, painful to read, but well meaning, and partly true in its social application.—There is less of the legendary tone than we should like in *Legends of Mount Leinster*, by H. Whitney (Dublin, Kennedy). The author tries fine writing, as well as comedy, and fails in both, though his stories have some reality, and are based on interesting incidents.—In *The Green-Eyed Monster: a Christmas Lesson*, by Whatshisname (J. Cooke), the old moral is enforced, that jealousy is a wicked feeling, which tortures like a thorn in the flesh; but the remedies suggested by "Whatshisname" are not very profound. We would give a dozen better fictions for Mr. John Henry Taylor's *Mouse and her Friends, and other Stories* (Chapman & Hall). *Pilpay's Fables* are so well known among us that many writers allude to Pilpay as though he were an English or French translator. The Mohammedans, indeed, claim it as the name of one of their authors—Bidpai—but Mr. Taylor observes, "there is reason to believe that the word was merely a Sanscrit term

for physician." The volume now before us contains a free version, adapted for children, of twenty-one sententious little tales, from an old German translation of the original Hindú fables. It is interesting to mark the similarity between sôme of these and the traditionary fables of Europe, most of which, probably, came circuitously from the East. Thus, "the faithful dog" in *Pilpay* is repeated in the beautiful Welsh legend of Beddgelert, though in the latter a wolf is killed instead of a snake. Mr. Taylor remarks, that 'The Jar of Honey' bears a close affinity to Æsop's 'Country Maid and her Milk-Can,' and a still closer resemblance to 'Lazy Heinz' in Grimm's German collection. But he will probably find more exact similitude in the story of Alnaschar, and his Basket of China, in the 'Thousand and One Nights.' These poetical analogies or derivations furnish a curious study and suggest a good subject for such writers as are busy with the earlier and simpler forms of romance and fable.

LIST OF NEW BOOKS.

Abdul Medjid, Poems, by H. B. Macdonald, fc. 8vo. 3s. 6d. cl.
Anglo-Belgic Ballads and Legends, by C. F. Ellerman, 7s. 6d. cl.
Arrowsmith's (Rev. A.) Geographical Dic. of Holy Scriptures, 15s.
Augustin, the Happy Child, from French of Mad. Monnerod, 3s. 6d.
Barnum's (P. T.) Life, written by Himself, Author's edit. fc. 1s. cl.
Bielfeld's (H.) Guide to Painting on Glass, 12mo. 1s. swd.
Blaikie's (Rev. A.) Philosophy of Sectarianism, post 8vo. 6s. 6d. cl.
Chalmers's Select Works, edit. by Dr. Hanna, 'Sermons,' 2s. 6d. swd.
Chambers's Edu. Course, 'Treat. on Practical Mathematics,' 6s. 6d.
Cornwell's and J. G. Fitch's Science of Arithmetic, 12mo. 4s. 6d. cl.
Dent's (F.) Treatise on Clock and Watch Making, 12mo. 2s. cl.
Dod's Peerage, Baronetage, &c. Great Brit. & Ireland, 1855, 10s. 6d.
Fly Leaves; or, Scraps and Sketches, Literary, &c. 2nd series, 2s. 6d.
Forbes's (Prof.) Literary Papers, 12mo. 6s. cl.
Fraser's (W.) Parish Sermons, fc. 2s. 6d. cl.
Hassall's (Dr.) Food and its Adulterations, 8vo. 28s. cl.
Hogg's Instructor, Vol. 3, new series, 8vo. 6s. 6d. cl.
Huc's (M.) Chinese Empire, 2 vols. 8vo. 21s. cl.
Lamp of Love (The), 2nd series, 32mo. 1s. 6d. cl.
Leon; or, Old Paul's Treasure, by Onesimus, fc. 2s. 6d. cl.
Lingard's (Dr.) History of England, 10 vols. Vol. 7, cr. 8vo. 3s. 6d. cl.
Little Duke (The), 2nd edit. sq. 3s. 6d. cl.
London and Provincial Medical Directory, 1855. 12mo. 7s. 6d. cl.
Month in the Camp before Sebastopol, by a Non-Combatant, 5s. cl.
Muirhead's Origin, &c. of Mechanical Inventions of Watt, 3 v. 2l. 5s.
Murray's British Classics, 'Johnson's English Poets, Vol. 3,' 7s. 6d.
Olden and Modern Times, Poems, by Rev. W. S. Marriott, 2s. 6d.
Oliver & Boyd's New Edinburgh Almanack for 1855, 18mo. 5s. hds.
Parley's (Peter) Tales about Animals, 11th edit. illust. 16mo. 6s. cl.
Political Annual (The) for 1855, 12mo. 1s. swd.
Punch! Vol. 27, 4to. 8s. cl.
Rogers's (H.) Essays, from Edinburgh Review, new ed. 3 vols. 21s. cl.
Sappho, a Tragedy, by F. Grillparzer, cr. 8vo. 3s. cl.
Stanley's (A. P., M.A.) Historical Memorials of Canterbury. 7s. 6d.
Taylor's (B.) Life and Landscapes from Egypt, 2nd edit. 7s. 6d. cl.
Tod's (D.) Disquisition on Certain Parts, &c. of the Blood, 10s. 6d.
Townshend's (Rev. C. H.) Mesmerism proved True, 2nd edit. 5s. cl.
Twopenny Post (The), 8vo. 3s. cl.
Warden (The), by A. Trollope, post 8vo. 10s. 6d. cl.
Watson's (Rev. G. W.) Sermons, 12mo. 7s. cl.
Westwood's (T.) Berries and Blossoms, sq. 3s. 6d. cl.
Williams's (J. B.) Practical Geodesy, 3rd edit. 8vo. 8s. 6d. bds.
Xenophon's Anabasis, Part 2, by H. Young, 12mo. 1s. bds. (Weale.)

[ADVERTISEMENT.]

THE AUTHORITY FOR THE NON-OBSERVANCE OF THE SEVENTH DAY.

It is recorded in Holy Scripture, Gen. ii. 2, 3, That, *on the Seventh Day of the creation*, Almighty God "*blessed and sanctified the Seventh Day;*" this He did, without exemption of any Nation, or limitation to any time; the command, therefore, is universal and imperative.

It is asserted, in direct contradiction of the expressed declaration in this record, That God did not deliver this command, *on the Seventh Day of the creation;* but as there is no command in Holy Scripture for the observance of the Seventh Day, but this, previous to the time of the Seventh Day being treated of, as a commonly known and observed Institution, see Exod. xvi. 23, &c.; this assertion cannot be regarded.

It is asserted, That though our Blessed Lord or His Apostles are not recorded in Holy Scripture to have commanded, yet the Apostles and first Christians, in addition to their observance of the Seventh Day as a Sabbath, are recorded to have observed a Second Day in each week as a day for assembling together for Religious purposes, namely, The First Day of the week; and further, it is asserted, That this day in Holy Scripture is called "*The Lord's Day.*"

This is all that Holy Scripture does, or is asserted to record on this subject; and as our inquiry has relation to a command of God, we cannot give heed unto Tradition, without incurring our Blessed Lord's condemnation of the men of His time, seeing He condemned them, not for any fallacy in the argument they had constructed; but for the impiety of constructing any argument on Tradition, to change any command of God. See St. Mark vii. 13.

It therefore appears, That there is no authority for the Non-observance of the Seventh Day, above, Dogmatic Teaching; or, The Edict of a Living Infallible Head.

May Almighty God grant us to consider, Whether if the Non-observance of the Seventh Day is not preached by St. Paul, and where is it preached by him? we are not cursed by the apostle, if we so Preach, even though we claim to have powers equal to the *Angels of Heaven*. See Galatians i. 8.

HERMAN HEINFETTER.

17, Fenchurch-street,
1*st Sabbath, of* 1852.

P.S. January 1, 1855. Again, I inquire, "*Hath the Lord as great delight in burnt offerings and sacrifices, as in obeying the voice of the Lord?*"

ODE.

The following Ode was written on hearing that the last shell fired at Inkerman had blown to pieces the horse of Major Paynter, commanding the Artillery.

Perfusa quanto sanguine Hyems tepet
Britannico de fonte! Virilium
Semper fuisti victimarum
Prodiga, Taurica Chersonesc!

Quis vulneratum deferet auribus
Nuper relictæ eclsi animi virum?
Pallebit ut conjux sub Hæmo
Vipereo moritura morsu.

Spes insusurret credula credulæ
Jam jam reversurum edomito Scythâ,
Jam jamque sanandum; salutem
Contulerit popularis aura.

Equus sed idem non revehet domum—
Discerptus ille est sulphureo globo:
Restabat ante atque inter hostes
Solus eques, medius suorum.

Plerosque mortis perpetuus sopor
Pressit; quibusdam cara parentium,
Quibusdam et ipsis cariora,
Nomina contremuere labro.

Sublimiore, O Anglia, anhelitu
Nunquam attigisti culmina gloriæ,
Nec fortiores militârunt
Sub ducibus magis imperitis.

LANDOR.

FOREIGN CORRESPONDENCE.

Paris, January, 1855.

THE world is invited for this year to "the capital of Europe,"—which, whilst it is beginning to doubt its pre-eminence in letters, still claims absolute supremacy in matters of Art. Every effort is making to dazzle and overwhelm the stranger. From the façades of the houses,—where elegant ornaments, hitherto unnoticed, are coming out beneath the hand of the *regratteur*, who expunges dust and dirt as the morning-sun drives away shadows from the plain,—to the innermost recesses of the private cabinet, everything that can exhibit French superiority in the appreciation of form and colour is receiving a final touch and being put in the proper light. Numerous works by the most eminent artists are proceeding in closed *ateliers*,—all to be ready by contract at the great reception season. M. Baryc, the sculptor, is to astonish everybody by some masterpieces which he is preparing for the Louvre.

This is a good time, therefore, to disseminate some notions on French Art,—not according to any elaborate method, but by way of commentary on passing events. We ought to be prepared for what we are going to see,—not merely informed as to dates and facts, but made aware, to a certain extent, of the theories and principles in vogue. For this purpose I have thought it worth while to collect some accurate information on the establishment of the Permanent Commission of the Fine Arts in 1848,—the result of its labours,—the ideas put forward at its meetings,—the documents produced,—the reforms suggested,—and the abuses criticized. This is a page of our secret contemporary history.

It was during the government of General Cavaignac,—whilst France was still breathless after the struggle of revolution,—that Monsieur Dufaure, the Minister of the Interior, instituted the Permanent Commission. No report of its proceedings has ever been published. A full account would have cast much light on a condition of things very little known; and would probably have influenced and corrected on many points public opinion in France,—a public opinion which, I may be allowed to say, without assuming superiority for any other country, is profoundly ignorant of many things it believes itself to know best. The Frenchman has certainly an artistic instinct; but instinct is not knowledge, and indeed guides unerringly only in the sphere where knowledge is not required.

Monsieur Dufaure was serious in his desire to give to Art in France under the Republic a development never before known. He included in his Commission the most celebrated artists, the most distinguished amateurs, and some persons remarkable for administrative capacity. The Duc de Luynes was appointed President. Among the members were Messrs. Ferdinand de Lasteyrie, Rivet, Allier, Bavoux, and Frémy, of the Constituent Assembly; Messrs. Delaroche, Ingres, Delacroix, painters; M. Duban, architect of the Louvre and of the Palais des Beaux Arts; M. Gisors, architect of the Luxembourg; and M. Henriquel Dupont, engraver,—with many others. M. Dufaure began business by saying that it was notorious that under the reign of Louis Philippe a great want of order, the interference of Deputies, the disputes of rival schools, the rigour of the Academy, and the favouritism which had become the habit of the Administration, had exerted considerable influence for evil on the fortunes of Art and the condition of artists; that he, in common with others, had been struck by the unanimity of public censure and complaint; that he was very desirous of remedying this state of things; but that being a mere administrator, not much versed in the arts, and yet unwilling to be the dupe of subordinates, he had, with the greatest care and the most perfect good-will and impartiality, composed the Commission, calling together the leading persons connected with Art, all whom he considered the most competent; and, in fine, he submitted the whole matter to them, and was ready to abide by their judgment.

Nothing could be more fair. The fate of Art seemed to be placed entirely in the hands of its protectors and friends. If anything was possible beyond individual exertion, now was the time to show it. The Duc de Luynes replied to M. Dufaure, thanking him warmly for the confidence he had shown and for his generous intentions, and promising the greatest zeal. This would, perhaps, have been a proper termination to the first meeting; but the representatives of systems and theories diametrically opposed were present, eager perhaps for the fray. At any rate, just as the Minister was about to withdraw, a Member of the Institute, a painter, celebrated in Europe—one of those already named—rose, and in an emphatic manner claimed a hearing. There can be no doubt, from his tone and aspect, that he felt persuaded that he was the man to establish the true basis of whatever could be done for Art, and distinctly mark the limit within which the Commission could be of service. He spoke eloquently; but the substance of his discourse, rather dogmatic than discussional, may be compressed into a very few words.

"Art," he said, "is everything: artists are nothing. A nation has no call whatever to trouble itself about any save a few eminent artists. It is its business to notice and consider nothing but High Art — Monumental Art *(le Grand Art, l'Art Monumental)*. There are five or six artists for the State. There are five or six pages for the State to fill up. Beyond this, all—men and things—should be systematically set aside and discouraged, it being better that they should utterly disappear." Such was the harsh thesis which the Academician developed in the most elaborate and systematic manner. M. Dufaure was astonished. The Commission remained silent.

In truth, whilst the Minister, who had come down with the most benevolent intentions, the most sincere desire to extend the patronage of the State as widely as possible, was bewildered by this bold claim of monopoly, the assembly of artists, amateurs and politicians was strongly disposed to accept, if not to support, it. Artists —I speak, of course, of French artists—when once the world and official taste have styled them illustrious—soon acquire an aristocratic mode of viewing things. There is no vice so easily learned as contempt, especially when interest is allied with pride. Great "reputations"—even those who have marched up towards the summit with the gestures of demagogues assailing high places, shouting against monopoly—soon become exclusive amidst triumph and repose. They do not see that easy chairs may be found for all who come up. As to amateurs and government men,—still speaking of France,—they incline aristocratically, because they rely on the infallibility of their

judgment, and cannot suppose that any remarkable work, any sign of talent, worthy of notice and encouragement, can escape them. Genius, according to them, rallies round power necessarily, and need not be sought. As for mediocrity, let it expire where it takes birth. At the bottom of all this there is a secret belief in the unerring judgment of the popular voice; and official encouragements are always withheld from those who have not received the vulgar sanction of applause. Thus they change their character,—become rewards, not encouragements,—privileges, not trusts or aids. Those who enjoy and those who dispense them are equally content,—and all new proposals of a more democratic character are received with suspicion and even anger. The party of exclusion seemed to have a large majority in the Permanent Commission called together by a Republican Minister.

The opposite view, however, was soon taken up and fully handled by another speaker, also an artist, but of a younger class, and recently appointed by the Revolution to the Direction of the Louvre. M. Jeanron said (in substance),—"Art is *not* everything; nor are artists nothing. To say so is an exaggeration. Wherever Art is well understood artists are well treated; and wherever artists are well treated, Art is well understood. The French School suffers, and does not keep the promises it holds out, because these ideas are not received. Nothing is so fertile and fertilizing as liberty and sympathy. Despotism and exclusion are sterile. To say that there are five or six artists only to consider, to assist, to support, to employ, and to know, was bold, but not bold enough. I expected to hear their names; and, although they are nearly all present, and although the speaker, who can count them on his fingers, places himself amongst them, this ought not to have withheld him. However, I start from this premise to travel towards the absurd. Even under that supposition the Minister must change our arrangements. If there are only five or six artists about whom we should trouble ourselves,—by this is meant those who flourish and manifest themselves in their full vigour. But there are five or six coming on to take their places, unless you draw up the ladder quite and condemn Painting to live in France only some ten years more. Five or six coming, and five or six already come,—that makes, let us say, twelve. But you will not forbid by a decree the exercise of genius to the son of the poor. If not, has France nothing to care for in that direction without changing the numbers laid down? Moreover, by the side of those who have come and those who are coming, there are those who are going away,—five or six whom we are still bound to honour, and, if necessary, provide for. Shall Homer now-a-days be allowed to beg, even of a Minister, because we can prove that he has not been prudent and economical, and has not put his money in the savings bank? I will name no one living. Greuze died in misery and neglect. Verdier, the first Director of the School of Rome,—styled the French Poussin,—and Jouvenet were beggars in the last years of their lives. Yet our nation boasts of their works; and should be able to boast of the consolations it gave them. If the blind harshness of practice be regretable in such instances, here we have eighteen artists of whom we should take care. We must alter our statistics and open a new account. The question becomes complicated. You talk of artists of the first rank. Nothing more easy to say. But what is meant by *the first rank?* Where is the second? What are their relations and their real differences? You have many names on your lips. Choose one that is high-sounding, indisputable, consecrated by all nations and ages. Well, I say, if he be great, he is the first of a numerous crowd that follows close at his heels,—and by its powers, its inspirations, its tentatives, augment his powers, stimulate his inspirations, encourage his tentatives, so that his genius becomes as it were an epitome of theirs, the harvest of a sowing made by less fortunate companions, more or less intelligent it is true, but who often have supplied him with far more than he supplies to his successors. Quote one. Shall it be Michael Angelo at Florence? But Florence, in the time of Michael Angelo, counted with pride its bands of painters and sculptors. She might easily have said: Michael Angelo is the first of my workmen; but, after him, what a crowd I possess,—what a crowd I employ,—who are the ablest in the world! Shall we speak of Rubens at Antwerp, with his thirty assistants, whom history names as Masters? There are deep mysteries here which the Commission must penetrate if it desires really to know. Rome, Florence, Bologna, Venice, Amsterdam, Antwerp understood matters very differently from us in the splendid time of their Art; and this Republican assembly may deign to meditate on their wanderings, although their academical statistics were not so rigorous nor their theories so dogmatical.

"But you proscribe also all assistance and encouragement given to women. Why so? If they possess talent, is it not bestowed on them by God, or does it rise up and show itself against nature? Do not throw work into the hands of a lady,—do not buy her pictures because she is the mistress of a Deputy, or of his son; but if she is the daughter of an artist, or of any other poor person, and possesses true talent,—as for example Mdlle. Rosa Bonheur, whose father was a most humble painter, but a laborious, well-instructed, respectable man, who, from I know not what hope of compensation, devoted all his children to the art that had proved so ungrateful to him—why, I say, should you make this hope vain? These are evil counsels leading to evil actions.—Properzia de' Rossi, Rosalba, Elizabeth Chéron, Claudia Stella—poor women who all dared to confront the miseries of our art,—have honoured it as much at Bologna, at Venice, at Paris as many an Academician.

"You speak also of Monumental Art. This is a fine phrase, little understood, like many other fine phrases that run the streets. Ostade, Claude Lorraine, Paul Potter, Cuyp, Ruysdael and Rembrandt, to mention no more, are not Monumental Artists. But neither is Rubens, nor Vandyke, nor Titian, nor Le Sueur, nor Le Poussin. They were iguorant, according to you, of the first principles of that sober, that lofty style of painting which you call Monumental, and which so proudly disdains the weak affectations and flimsy supports proscribed by Michael Angelo in his terrible saying. Let it be understood, then, that if Titian or Rubens, Vandyke or Rembrandt, Ostade or Claude Lorraine, or Murillo were to appear in these rigorous days and ask for the slightest encouragement from M. Dufaure, he must answer: 'We acknowledge nothing but Monumental Painting.' Yet we visit Flanders and Holland and Spain, which after the lapse of centuries are proud of these names, and we scatter gold to bring into our museums the works of men to whom—if they now lived for the honour and glory of this country—we should deny the slightest assistance.—Believe me (continued the speaker, addressing the Minister) we shall have many questions to discuss, many men to notice; for France has crowds of obscure problems to solve, numerous unknown talents to discover."

It is curious to notice how in the domain of Art, as in the domain of Politics, the rival priuciples of exclusion and liberty almost necessarily manifest themselves as soon as there is a serious gathering. M. Jeanron, speaking with somewhat of the aggressive spirit of democracy, no doubt excited animosity,—for all the celebrities of Louis Philippe's reign were, almost without exception, in favour of encouraging only those who no longer required it.

In another letter I will relate the fortunes of a remarkable artist—M. Guignet, and show the influence of this first meeting of the Permanent Commission on those fortunes. B.

Border of the Lake Fucino, December, 1854.

WITH all his faults, His Majesty of the Two Sicilies has the merit of having encouraged many important public works. I shall not enumerate them here, but call attention to one great work now in its commencement, with every prospect of its being brought to a successful conclusion. I allude to the draining of the Lake Fucino, or Cellano. It lies in the centre of the boot, about 80 miles east of Rome and 110 north of Naples; and being surrounded by the highest Apennines is, as it were, the reservoir into which fall all the rain and melted snows which flow down from its gigantic neighbours. From the effectual manner in which it is inclosed on all sides, there is no natural outlet for its waters, and thus it happens that an immense space of land is submerged,—a yet larger space is continually threatened by the possible rising of the body of the lake,—much land and capital have been lost,—and the inevitable consequence would be, that capital would be completely withdrawn, and what might be made a garden would become a desert. Yet, notwithstanding these uncertainties and dangers, such is the fertility of the soil that a population always springs up in its immediate neighbourhood, just as it does on the ashes of Vesuvius. The object of the present undertaking is not merely to drain the lake, but to form a channel of communication with the Liris, whereby all future accumulations of water may be carried off. The enterprise is one of the greatest of the present reign; but before entering into details, it may not be uninteresting to the general reader to know something of its history. Julius Cæsar intended to have it drained, and might have done so had it not been for his death. Claudius was the next emperor who undertook the work, and that, too, in good earnest; "not merely for profit," says Suetonius, "but for glory." It is interesting to observe, that the mode of completing the enterprise was similar to that now adopted. Certain persons offered to drain it at their own expense, provided the land redeemed was conceded to them. Partly by tunnelling, and partly by cutting the mountain, he with difficulty completed a canal, after working eleven years incessantly with 30,000 men. Pliny, speaking of it, says:—"Amongst the great works of Claudius especially deserving of notice, though destroyed by the jealousy of his successor, was the tunnelling of a mountain to carry off the Lake Fucinum; * * and all was done in the midst of inner darkness; facts beyond the conception of all, except of such as have seen them, and incapable of being described by him in language." The praise is not too great, when we consider the low state of science which marked that age, and the want of powder. All the details of the outlet were not completed, however, by Claudius; and Nero, so far from finishing them, suffered it to fall into ruins. Adrian repaired it. From that time, or from the fall of the Roman empire, up to the thirteenth century this grand public work experienced the same fate with all other public monuments in Italy. Frederic the Second, in 1240, Alphonse the First, of Arragon, and Prince Colonna, at the beginning of the seventeenth century, made several efforts either to drain the lake or to limit its ravages; all of which, from various reasons, failed. Under the reign of Charles the Third, the waters of the lake became so low that the remains of Marruvio, one of three submerged cities, were discovered, and all sense of danger passed away; but from 1783 to 1787 the floods returned yet stronger than ever, and wholly destroyed the fertile lands in the neighbourhood. From that time till now various plans have been presented, adopted, and begun, though for several reasons suspended. The work is now, however, it is to be hoped, in a fair way of being completed. The company who have undertaken this project is called Neapolitan, though I believe there is not a single Neapolitan in it; whilst the Concessionaire is a Frenchman. The work is to be completed in eight years, on pain of forfeiture of certain rights. The commencement of the operations will be upon the old tunnel of Claudius, which is incomplete, and is 16 feet below the lowest part of the bed of the lake. Its actual height is from 7 to 14 feet; but it is now proposed to enlarge it to the height of 20 feet, and 16 feet in breadth. When completed, a dam is to be erected at the mouth of the tunnel, with a number of sluices at different levels. The highest sluice will be opened, which will carry off the first few feet of the surface water. Whilst these works are in course of execution, dredging machines are to be used, with the view of clearing a canal for the

sluices to the deepest part of the lake. The sluices will afterwards be removed one after another,—one ouly remaining in permanence to regulate the flow of the water into the tunnel. To this must be added, that the formation of a reservoir, as a temporary recipient for rain or river water, enters also into the plan of the company.

In this way modern science and enterprise will triumph over obstacles which nature has ever interposed to the cultivation of a vast tract of land, and will complete a work which was designed so far back as the time of Julius Cæsar. There is this difference, however, that whereas the ancient plan contemplated only the limiting of the inundations of the lake, the actual plan attempts the complete drainage of it. Of enterprises of this character it is said to be the grandest that has ever been undertaken. Lake Haarlem extended, indeed, over a larger area, but it was not so completely drained as the Lake of Fucino will be.

A few words now as to the benefits arising from this mighty operation. Thirty-three thousand acres of the richest soil will be reclaimed,—which become the perquisite of the Company. This is not all, however; for an end will be put to the uncertainty and insecurity which arise from the periodical rising of the lake, and which forbid the employment of capital on land which may be submerged the next season. This probability, or possibility, depends on a curious feature in the natural history of the lake. I allude to the sudden rises to which it is subject, the causes of which have never been explained, though speculation has been busy. The variation in its level within twenty years has amounted to so much as 40 feet, it having been in 1816 higher by 40 feet than it was in 1835. Since that year it has again been gradually rising, until it has now risen 20 feet higher than it was in 1835. These are no slight variations, and prove how much danger attends the cultivation of the land bordering the lake for a considerable space. Strabo, in a note which I quote from Suetonius, alludes to the yet greater height to which the waters attained in his days, and suggests an explanation of the cause similar to one which has been adopted in the present day. It is a most curious question. One favourite theory of the present day, though without any facts to support it, is as follows:—There is a certain drainage area belonging to the lake, but a considerable belt of high ground above it has no drainage at all. It is suggested that in the winter time, with a prevailing wind from one direction, the streams are carried towards the Lake, increasing its bulk and its height. With a contrary wind these streams are carried off, and a corresponding diminution ensues. Another theory is, that there are fissures in the rock whereby the water escapes—that by some causes these fissures are closed—that during other years these fissures are again opened and the water flows. The drainage of the water, it is supposed, leaves sand and earth which choke up these fissures, that the water consequently rises, and when high bursts through and finds for itself a channel. Whichever theory be right, or whether either, it is clear that an immense benefit will be conferred by the drainage of the lake, not merely by the restoration of much land that is constantly submerged, but by giving security to the proprietors in the neighbourhood. An idea may be formed of the immense quantity of water to be carried off by a rough calculation that it will amount to as much as the Thames carries off in the summer time. I am told that it is a most splendid site for a regular system of irrigation, whereby the value of the land will be doubled. The surface of the ground is regular, over which constantly flow a number of small streams. It is proposed, therefore, to form a number of concentric circles round the lake, or its area rather, and erect sluices on them at the crossing of each of these rivers. Nor is this vast undertaking without great interest to the antiquary. Three cities and a large number of counting-houses have at various periods been swallowed up by the waters of the lake. History preserves the names of these three cities—Valeria or Marruvium, Penna, and Archippus—which contain a treasure of antiquities perhaps not less precious than that of Pompeii. In the reign of Charles the Third, about the latter end of the fourteenth century, the waters of the lake fell so low that the ruins of the ancient Valeria were exposed to view. The statues of Claudius, of Agrippina, and of Nero, were found there, and now adorn the Palace of Caserta. Amongst other objects, have recently been discovered the ruins of a house on the borders of the lake, and a large stone bearing an inscription, on which is recorded the name of a freedman of Tiberius Cæsar. The curiosity of the antiquary will therefore be now especially directed to the Lake of Fucino,—and from time to time I shall hope to send you notices of important discoveries.

H.

OUR WEEKLY GOSSIP.

Our correspondence on the invasion of authors' rights, established in Canada and in progress at the Cape, points to the necessity for a more efficient organization of Literature than now exists. Art possesses an organization. Science possesses an organization. When a question arises touching the interests of Art and artists, the Royal Academy is up in arms. When the interests of Science are assailed, the Royal Society is there to make defence. Because these corporations represent the whole body of workers in these great departments of intellectual activity, the public will listen to their words and Ministers accede to their requests. But who is to speak for Letters? True, there are many Societies acting in the name of Literature—holding their rank as exponents of literary interests: the Society of Antiquaries, the Royal Society of Literature, the Athenæum Club, the Guild of Literature, the Royal Literary Fund Society, the Literary Institute of Great Britaiu, and some others. Which of these, however, would think of speaking to the Minister and the nation in the name of Literary Men? The Royal Academy does speak for Art,—the Royal Society for Science. But the Society of Literature, when a case of wrong like this new law at the Cape is made public, knows that *it* does not sufficiently represent Men of Letters to be able to challenge attention in their name. The Society of Antiquaries would be heard on any point connected with its studies; not on the very modern subject of copyright. Other Societies have special objects. The Literary Fund Society has lost influence; the Literary Guild has yet to win it. Nor could either Society, as at present constituted, undertake the general guardianship of literary interests. What is wanted by men of letters is a literary organization. Until Literature acquire such an organization it will be likely to suffer wrongs,—which all must regret and none will be able to resist.

The Queen has granted a pension of 50*l*. a year to Mrs. Kitto, from the Civil List.

The diploma of the Historico-Theological Society of Leipsic has been forwarded to the Rev. William Cureton, Canon of Westminster, creating him one of its Honorary Members. This is a gratifying recognition by so important a Society of the services rendered by Mr. Cureton to Biblical and Oriental learning.

Our readers will be glad to hear that the Forbes Testimonial Committee have conciliated all opinions by adopting the double form of memorial—medal and prize of books, and a bust. The prize is to be annual, to be given "to the most distinguished student of Natural History in the Government School of Mines."

Some weeks ago, in anticipation of the Printed Report, we announced, as the results of the Inquiry of the Committee, that Haileybury, as the exclusive avenue to Indian service, is to be closed,—the head-quarters of Oriental preparation being transferred to Oxford,—without, however, excluding other colleges throughout the country from the advantages of the change; and that the Indian service is to be thrown open to all capacities, under certain special and not unreasonable restrictions—an announcement now confirmed by the Printed Report.

An incredible story is making "the grand tour" of the journals about a supposed discovery of an unpublished novel by Scott. We have not noticed it hitherto, in the hope that it would die the speedy death of all impostures:—nor should we have noticed it even now, had we not found from correspondence that our silence is supposed to have the significance of assent. The tale, as set afloat in a publisher's puff preliminary, runs thus:—In the year 18— a German merchant who had made a fortune, and was at a loss how to spend his money, conceived the idea of forming a library on an eccentric principle. After building a room to his taste, and lining it with book-cases curiously carved, he determined that his library should consist of the works of two authors—Scott and Goethe. He desired to possess every edition of these authors. He employed M. Cabany, of Paris (the father of the author of the puff in question), to buy the books, gave him six months to execute the commission, desired above all things that the collection should be complete, and requested that each volume might be richly bound. In the original letter, written by the German merchant to M. Cabany, it is not pretended that anything is said of manuscripts, but it is alleged that before the collection was completed he desired that it should comprise a manuscript of Scott. Scott, accompanied by his daughter Anne, came to Paris to collect materials for the 'History of Napoleon.' Through the mediation of William Spencer, Miss Anne Scott—it is pretended—was induced to take an interest in the quaint fancy of the bibliomaniac. Her father—it is again alleged—had long before given to her a manuscript story, called 'Moredun,' which had never been published. She prevailed upon Sir Walter to allow her to give 'Moredun' to William Spencer. A letter, which it is said accompanied the gift, runs as follows:—

"Paris, 4th of Novemher, 1826.

"My dear W——S——.—I am constrained to make of this note a letter of initials, for I am not quite satisfied with myself in agreeing to write it, and there is no saying into whose hands it may fall. The story which Anne has told me about your daft friend, the foreign monomaniac, is as clearly the case of a man who requires to he cognosced as I ever met with; hut as it appears to me that she has taken it most ridiculously to heart, we have brought our discussion of it to a conclusion, hy my consenting to her doing what you could not he told of until she had received the permissiou of papa. She bad possessed herself, for a long time past, of a tale which I had at one time the intention of making the first of a series of such things, drawn from the history of Scotland, a notion which I afterwards gave up. For Anne, however, that story has ever possessed a great charm; and I allowed her to keep it, because I was under the impression that a mere story, which offers no particular merits but those of events and a plot, would not appear advantageously amongst works which had tbe higher object of painting character. That would be to take a step backwards, which would never do. Besides, as far as I can recollect, there are a great many anacbronisms and freedoms used with persons and places which are not in keeping with the character of historian, to which I now aspire. I consider, then, that in authorising my daughter to give you that work as a panacea for the imaginary ills of a foreign monomaniac, I only permit a change of proprietorship. At the same time, in allowing Anne to make a present to you of what is hut a trifle after all, I must make a most serious stipulation regarding it; for I tell you candidly that I believe W——S—— himself to he the real *malade imaginaire*. That stipulation is, that if at any time you take tbe fancy of publishing that tale you will do so with the initials only, and that you will do all that you can in fairness do to countenance the idea that it is a bairn of your ain. I wish I could do sometbing for you personally of some less doubtful character than of humouring the caprice of a daft man; but you know how I am placed at present. Believe, bowever, tbat you bave no more sincere friend than W. S.

Here is a string of allegations, some of which, if the facts were true, would be capable of proof. Was Scott a man to give away manuscripts worth a hundred times their weight in gold? Could he have given a novel away without some trace of such a transaction being left in his minute and familiar correspondence? Is the above letter in the style of Scott? Does not the first paragraph read as if written—not for the *gift*—but for the *recovery* of the imaginary romance? In short, can anybody read this letter without feeling that the story is as gross an attempt on public credulity as 'Vortigern' or 'Walladmor'?

The new Report of the Spalding Club, "founded for the purpose of printing historical, ecclesiastical, genealogical, topographical, and literary remains of the north-eastern counties of Scotland," speaks of progress in the long-expected 'Collection of Drawings of the Ancient Sculptured Stone Monuments of Scotland,'—of a 'Selection of Papers from the Charter Room at Cawdor,' as being nearly ready for delivery,—of the first part of 'Extracts from

the Diary of Alexander Brodie, of Brodie,' as being at press,—and of other works, including the 'Diary of General Gordon,' from the Royal Library at St. Petersburgh, and 'The Bruce,' as being in a state of preparation. The auditors' report shows a satisfactory balance in the Treasurer's hands.

A strange paragraph appears in the Irish papers, announcing that Mr. Carleton, the novelist, is about to emigrate to Canada,—and has chosen the time to fling the following lines in the face of his country.—

> Ungrateful country, I resign
> The debt you owe to me and mine;
> My sore neglect—your guilt and shame—
> And fling you back your curse of fame.

Mr. Carleton—we may remind our readers—has been for many years in the receipt of a Government pension, amounting to 200*l.* per annum, as an acknowledgment of his literary merits. It is scarcely necessary to add, that we withhold our belief in the seriousness or authenticity of the above defiant lines.

Mr. William Owen, son of Prof. Owen, is appointed to a junior clerkship in the Foreign Office, Downing Street.

On Monday next the British Museum will reopen after the holidays.

The Horticultural Society have made some changes in their programme. The first open-air gathering of the year is to be held—by permission of Her Majesty's Commissioners—in the gardens of Gore House, instead of at Chiswick. As the lateness of our English summer so often renders the day of the May meeting cold and comfortless, a change which brings the Festival of Flora in that month some miles nearer home is clearly for the better. These garden meetings are in future to be held on Wednesday instead of Saturday. As regards the ordinary meetings in Regent Street, these are to be six in number for the year,—to be held in February, March, April, May, June, and November. A new or an increased interest is to be given to these in-door meetings by the greater attention that is to be paid to practical results. The Council, in proposing these additions to their programme of Exhibition, say:—"Among the unenumerated articles which may be more particularly noticed, are Ornamental Plants, and Useful Fruits or Esculents of all kinds; Models of Improvements in Horticultural Buildings, Improved Garden Implements, and whatever contributes to Garden Decoration. The Council will also be glad to encourage the production of examples illustrating the operations of Arboriculture, whenever they are calculated to throw light upon either the theory or practice of that important branch of rural economy, or upon the quality of British-grown timber; the very great interest which some exhibitions of this class were found to excite in the spring of 1854 induces the Council to draw particular attention to this point." The course of events has shown that new sources of supply for some great branches of manufacture require to be discovered, such as textile materials of all kinds. Such exhibition may aid in the discovery.

We hear from Paris that the Minister of Public Instruction has raised the salaries of Professors of the Faculty of Medicine from 6,000 fr. to 7,000 fr. He has also increased the allowance to Professors of the Faculties of Letters and of Sciences present at examination from 5 fr. to 7 fr. for each examination. He has, moreover, decided that the maximum of what is called the *Eventuel* (what is received from the pupils) shall be 5,000 fr. for professors, 2,500 fr. for *agrégés*, and 5,000 fr. for secretaries.

Railway companies, if not always "on the crest of the advancing wave," are still sensible of obligations implied in the very fact of their exercise of great powers. A Crewe founded in the midst of material interests is a fine witness for the spirit that accompanies true enterprise in these later days; and arts encouraged, charities promoted, schools endowed in many quarters, are also witnesses of the best kind, that money-making is not "the be-all and the end-all here,"—even among those who are believed to be uncompromising worshippers of Mammon. As yet another witness of this sort, we chronicle with pleasure the opening of the New Schools at Doncaster, built by the Great Northern Railway Company. In the good old times which some of us deplore, when the Great North Road brought thousands of vehicles a year through Doncaster and the equipages of our Charleses, Jameses and Elizabeths drew up before the Bear and Crown, who ever heard of the Road Trusts founding schools or troubling themselves about the education of the post-boy's or the ostler's little folks?

An attempt is being made to unite the two Universities of Aberdeen — King's College and University and Marischal College and University, —and on condition that the union shall include the Colleges as well as Universities, Government proposes to introduce or support a bill through Parliament. The two Universities are among the oldest of the educational institutions of Scotland. King's College and University was founded in the year 1500, and opened in 1505; Marischal College and University was founded in 1593. The affairs of the older College are conducted by the Senatus Academicus, which consists of the Principal and Professors. From the decisions of this body appeal is competent to the Rectorial Court, which is composed of the Rector and his four assessors, and thence to the Chancellor—the Earl of Aberdeen. The government is of the most exclusive character, and the private endowments are of a very valuable description. Hitherto there has been great difficulty found in getting at a full knowledge of the resources of the College and University, notwithstanding that several Royal Commissions have made this a special subject of inquiry; but enough has been ascertained to warrant the presumption that under an improved system of management they might be greatly enlarged. The foundations of the College are very valuable, and also under the care of the Principal and Professors. There are in all 134 foundations, or bursaries, whose aggregate annual value is 1,770*l.*; 84 of the foundations are open to public competition by students from any part of the world. In the University there are nine chairs, five of which are in the Curriculum of Arts, the other four being for Divinity, Medicine, Civil Law, and Oriental Languages. The patrons are the Rector, the Procurator Gentium, and Senatus Academicus, with the exception of the Divinity chair, the patronage of which is vested in the Synod of Aberdeen, in the Church of Scotland. The students in Arts number about 240. The College buildings are situate in Old Aberdeen, and about a mile from Marischal College. The affairs of the younger institution are managed by the Senatus Academicus, which consists of the Chancellor, the Rector, the Dean of Faculty, the Principal, and the nine Professors, from whose decision appeal may be taken to the Rectorial Court, which consists of the Rector and four assessors, who are elected annually, on the 1st of March. There is a chair of Natural History in this College, under the patronage of the Crown. The chairs of Moral Philosophy and Logic, of Natural Philosophy, Greek, Humanity, in the Curriculum of Arts, are also in the gift of the Crown; while the Town Council presents to the Mathematical chair, and the College to most of the others. There are 114 foundations of the annual value of 1,150*l.*, 70 of which are open to public competition. The ancient buildings of the University having fallen into decay, a new building has been erected at a cost of nearly 30,000*l.*, of which sum Parliament voted 15,000*l.* In this building there is accommodation for a much larger number of students than attend the College; but the attendance has been increasing, and is larger this season than it has ever been before. Improvements have also been introduced in various departments, and the University has gained a high character of late, which it promises to maintain; there are no students resident in the College, but here, as at Old Aberdeen, the fees are so low that most students can afford to board with private families in the city. Union of the two bodies would increase the means of education, give a higher value to the degrees, and enrich the professorial chairs. These latter are at present poor; and one reason strongly urged for the union is, the hope that Parliament will be induced to increase its grants in aid of Scotch Universities.

The WINTER EXHIBITION of CABINET PICTURES, SKETCHES, and WATER-COLOUR DRAWINGS of the BRITISH SCHOOL, is NOW OPEN, at the GALLERY, 121, Pall Mall, Daily, from Ten in the Morning until Five.—Admission, One Shilling. Catalogue, 6*d.*

COLOSSEUM, Regent's Park.—Admission, 1*s.*—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

CYCLORAMA, Albany Street.—NOW OPEN, with a Colossal Moving Diorama of the City and Bay of NAPLES, MOUNT VESUVIUS, and POMPEII, exhibiting the great Eruption of '79, and present state of the Excavated City. Painted by Mr. J. M'Nevin, from Sketches taken by himself in 1852. Daily at Three and Eight o'clock, with appropriate Music and Description.—Admission, 1*s.*; Children and Schools, half-price.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The CAVALRY CHARGE at BALAKLAVA (painted by the Messrs. Danson) is now added to the DIORAMA illustrating EVENTS of the WAR. The Lecture by Mr. Stocqueler, including Description and Diagrams of Bastions, Gabions, Fascines, &c. Daily at 3 and 8.—Admission, 1*s.*, 2*s.*, and 3*s.*

Mr. ALBERT SMITH'S MONT BLANC is NOW OPEN EVERY EVENING (except Saturday), at 8 o'clock. The Morning Representations take place every Tuesday, Thursday and Saturday, at 3 o'clock. Stalls can be taken at the Box-office every day, from 10 till 4.—EGYPTIAN HALL, PICCADILLY.

QUEEN'S CONCERT ROOMS, Hanover Square.—The AZTEC LILLIPUTIANS, the REPUTED GODS of IXIMAYA, and the EARTHMEN, or ERDMANNIGES, People who burrow under ground. The first of either race ever seen in Europe—the existence of which has been much disputed. Grand Fashionable Exhibitions, Daily, from 11 to 1 o'clock. Lectures at 12. Admission, 2*s.*; Reserved Seats, 3*s.*; Children, Half-price.—EXHIBITIONS for the MILLION in the LINWOOD GALLERY, Leicester Square. Observe the Prices—Gallery, 6*d.*; Body of the Hall, 1*s.*; Stalls, 2*s.* Daily, from 3 to 5, and 7 to 9½. Lectures at 4 and 8. The Rooms, having been prepared for the purpose, will accommodate 1,500 persons at a time. Miss Clarie Wallworth, Mr. Henry Smith, and Mr. W. J. Morris, on the Crystal-Ophonic, will assist these human puzzles (concerning whose history, birth, and abiding-place all the world are at variance), forming an Entertainment unlike any before introduced to the London public. 'History of the Aztecs,' 1*s.*, and 'Earthmen,' 6*d.*

LOVE'S NEW ENTERTAINMENTS.—Christmas Holidays.—Ventriloquism Extraordinary.—Upper Hall, Regent Gallery, 69, Quadrant, Regent Street, completely refitted for the occasion, with New Entrance, New Stage, New Cloak-rooms, &c. Every Evening at 8, except Saturday; Saturday, at 3.—Mr. LOVE, universally accepted as the first dramatic ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called 'THE LONDON SEASON,' and other entertainments. Pianoforte, Miss Julia Warman.—Stalls, 3*s.*; Area, 2*s.*; Gallery, 1*s.*—Tickets at Mitchell's Royal Library, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

ROYAL POLYTECHNIC INSTITUTION.—The following REMARKABLE NOVELTIES have been SPECIALLY PREPARED.—LECTURE by J. H. Pepper, Esq., on Professor Wheatstone's Experiments on the TRANSMISSION of SOUND, through Solid Conductors, illustrated by a TELEPHONIC CONCERT.—FIRST PART of an ENTIRELY NEW and SPLENDID OPTICAL DIORAMA, illustrating the VOYAGES of SINDBAD the SAILOR, with beautiful PHANTASMAGORIA EFFECTS, and appropriate Music, arranged by Mr. W. Waud.—MONDAY EVENING, the 8th inst. LECTURE to the INDUSTRIAL CLASSES: On PHYSICAL GEOGRAPHY, by Trevethan Spicer, LL.D. &c.—Great INCREASE in the VIEWS of the WAR: The BATTLE of the ALMA, SIEGE of SEBASTOPOL, the ENGLISH BATTERIES, &c. &c.—LECTURE on the MINIE RIFLE, and that powerful Implement of War, the STEAM GUN, projecting SIXTY BALLS per minute, which has been erected by Mr. PERKINS, and will be discharged daily, and in the Evenings.—LECTURES on ELECTRICITY, by Dr. Bachhoffner.—Mr. Crawford's VOCAL ENTERTAINMENT of the PATRIOTIC SONGS of SCOTLAND.—For the special AMUSEMENT of the JUVENILE AUDITORY, DAVIS'S INGENIOUS MARIONETTES will be exhibited.—All the other LECTURES, EXHIBITIONS of MODELS, &c. &c.—Fresh Decorations.

Mr. Van Noorden's New MUSICAL GAME, the POLY-HARMONICON, explained Daily by the Inventor.

The LARGE THEATRE is open on Saturday Evenings, from Half-past Seven till Ten, with Mr. CRAWFORD'S VOCAL Illustrations of the PATRIOTIC SONGS of SCOTLAND, the AMERICAN ENTERTAINMENT, and Mr. WAUD'S BAND.

MEETINGS FOR THE ENSUING WEEK.

Mon.	Geographical, 8½.—'Notes during a Journey performed in Persia,' by Mr. Abbott.—Despatch from Dr. Livingston containing his Routes from Lake Ngami through the Interior of South Africa to Angola.—Despatch from Col. Herman, stating that the Reports of Dr. Barth's Death may still prove unfounded.
—	Institute of Actuaries, 7.—'On the Improvement of Life Contingency Calculation,' by Mr. Farren.
Tues.	Syro-Egyptian, 7½.—'A further Argument and Explanation of Hieroglyphics,' by Mr. Sharpe.
—	Institution of Civil Engineers, 8.—Discussion upon Mr. Barlow's paper, 'On some peculiar Features of the Water-bearing Strata of the London Basin.'
—	Zoological, 9.—Scientific.
Wed.	Royal Society of Literature, 4½.
—	Ethnological, 8½.—'On the Character of the Ethnological Exhibitions of London,' by Dr. Conolly.—'Notes on the Natives of Tropical Region of Australia, from Sandy Cape to Port Erriugton,' by the late Dr. Sibbald.
—	Graphic, 8.
Thurs.	Society of Antiquaries, 8.
—	Royal, 8½.
—	Royal Academy, 8.—'Architecture,' by Prof. Cockerell.
Fri.	Philological, 8.
Sat.	Asiatic, 2.

FINE ARTS

A Hand-book for Young Painters. By C. R. Leslie, R.A. With Illustrations. Murray.

Lectures delivered by the author at the Royal Academy form the nucleus of this volume.

Mr. Leslie declares in his Preface that he is driven to write, not because no previous writers on

Art have existed, hut because too many have already lived, and too much has heen written. He is not afraid, he says sarcastically, at the present day of want of patronage for Art, hut of want of Art to patronize. The discovery of his own errors entitles him, he thinks, to expose the errors of others; the discovery, he ingenuously says, made too late to benefit himself, may he soon enough to be of use to others. He does not, however, under the modest title of "A Hand-hook" address students alone, hut matured painters and the whole world of general purchasers.

Mr. Leslie's hook is divided into sixteen chapters, in which he discusses the following subjects: —the imitation of Nature,—the imitation of Art, —the Distinction between Laws and Rules,—Classification,—Self-teaching,—Genius,—the Idcal,—Drawing, — Invention, — Expression, — Composition,—Colour,—Raphael,—the Flemish Painters, —Landscape and Portrait. The illustrations are, eclectic examples culled from universal Art, from Orcagna, Lippi, and Angelico, down to Jan Steen and Terburg. Mr. Leslie's catholic taste dwells with pleasure on Hogarth and Michael Angelo, and yet loves to expatiate on such smaller mortals as Cozens and Girtin, the founders of the modern English school of water-colour painting.

Mr. Leslie's mind, while very universal and academic in its tastes, is certainly not beyond its age, nor free from ultra-conservative and conventional predilections. His genius is not innovating or subversive; and rests quite satisfied with old truths, and sometimes, we almost think, with old errors. Mere enamelled pieces of drapery—such as Terhurg's upholstery picture, 'The Satin Gown,' thoughtless and objectless as it is — delight him apparently as much as all the piety and purity that pervade the religious poems of Fra Angelico. Ruysdael satisfies him in landscape, and Jan Steen in his choice of subject.

It is as an opposer of many of Mr. Ruskin's opinions, however, that Mr. Leslie chiefly demands the thanks of the artistic world. He shows that it is from Lord Lindsay that this reformer has so largely horrowed; and in the works of the noble writer will bc found his new opinion of the purity and spirituality of hlue as a colour, compared with the sinful associations of red. By hoth writers, the sensuality of great colourists has been insisted on, following out an idea of the marvellous but crazed Blake, that "Correggio was a soft and effeminate, and therefore a most cruel, demon, — whose whole delight is to cause endless labour to whoever suffers him to cnter his mind." To Blake, chiar-oscuro seemed an "infernal machine invented hy Venetian and Flemish devils." This Art-mysticism Mr. Leslie entirely suhverts, by showing that the sensual Correggio was fonder of blue than red. For the Pre-Raphaelite school to reject such men as Titian, Correggio, Rembrandt, Ruhens, and Reynolds, seems as absurd to our writer as for Prof. Airy to revive the system of Copernicus. The whole hook may, in fact, be considered as a protest for the old masters against the new heretics. He says:—

"But the young painter is now told that he must 'go back to first principles.' And what, I would ask, are these first principles? Many of the principles of Nature, most important to Art, are among the latest discoveries. But the student must 'ascend to the fountain head, he must study Duccio and Giotto, that he may paint like Taddeo di Bertolo and Masaccio—Taddeo di Bertolo and Masaccio, that he may paint like Perugino and Lucca Signorelli,—and Perugino and Lucca Signorelli that he may paint like Raphael and Michael Angelo? But I ask, why should he aim to paint like any, even the last of these? Why attempt that which never has been, and never can be accomplished? — namely, the reproduction of the exact style of any age or master. Northcote was told that a picture had been painted by a living artist that might be mistaken for a Claude. 'Then I know,' was his reply, 'that it is good for nothing; if you should tell me that a picture were painted as fine as a Claude, it would be quite another thing, for to be equal to Claude a painter must be as distinct from him as he was from all the painters before him. He must have looked at Nature for himself as Claude did; availing himself of the assistance of previous Art only in the degree in which Claude did so.'"

On Turner, as put into competition with Claude, and idolatrously praised by Mr. Ruskin, Mr. Leslie is justly severe. "There never lived one," he says, with clenched teeth, "in whose works *greater absurdities*, or a larger number of impossible effects, might be pointed out,"—and in Claude can he found passages not in Turner, just as there are passages in Turner not in Claude. Turner saw variety of colour where others saw only unity; and, therefore, often when there was really only unity, he ostentatiously put variety.

Mr. Leslie laments that the 'Building of Carthage'—heavy, theatrical, and "evident paint"—should he hung next Claude's sunny 'Embarkation.' The most artificial work of the great Englishman looks ill beside the most natural work of the great Frenchman. Claude could not paint a storm. Turner was all rain and thunder:—Claude is all amenity and sunshine, *douce*, bland, and gentle. Turner, cynical, prefers "great-coat" weather, and his eyes grow brighter as he looks out grimly through driving mist, and sees the trees "jewelled with the rain-drops." Mr. Leslie acknowledges that Turner is a great ruler of light and space, and "a prince of the powers of the air."

About Turner's trees, Mr. Leslie and the arch-critic, with his old lamps and new (Aladdin's among them), fall out again. Our author looks through Turner's works, and finds no tree much like Nature but here and there a willow, and some few dozen Italian pines and cypresses. He remembers no oak, elm, ash, or beech, and by no means the wild perfumed tangle (sweet as Neræa's hair) of an English hedge. The vegetation of his foregrounds is not English,—and from his never expressing the deep fresh verdure of his own country, "he is the most unfaithful (amongst great painters) to the essential and most heautiful characteristic of English midland scenery." In a Sketch of that view from Richmond Hill which Quin, with watery lips and rolling eye, once declared was "a perfect haunch, sir, by Jove!" Mr. Leslie says, Turner has given the objects a hrown-gravy colour never seen in emerald-loving Nature. The trees are of forms unknown in this planet, and are shaped like pears with the stem downwards. Let us not conceal the fact:—Turner could not draw. He did not always see the true form of an object, and when he did, could not always convey what he saw to paper. In another place, Mr. Leslie laments the "palette-knife epoch" of Turner's mind. "I have laid the palette-knife down," he said himself in one of his letters, "but not until I had cut my own throat with it." The pictures of this epoch are frequently forged; the Wardour-Street art being just ahle to rival such mere smearings of dirty brushes as constitute the chief merit of those works. In a subsequent passage, Mr. Leslie says, Turner fell into the common mistake of supposing warm colours essential to convey the idea of warmth in a landscape. The gold idol is thus proved to have feet of clay; or, like the Dagon of Ascalon, to terminate in a fish's tail. We hope such severe technical lessons as this will lead Mr. Ruskin to study that interesting work, 'Glanville's Vanity of Dogmatising,' and lead him to see that truth is prismatic and many-sided.

Constable is Mr. Leslie's weak point. We all have our idols: — some are mere fetishes, and others resemhle the Apollo,—but are no less idols. The simplest things that Constable said, even to trifles such as "Do you take soup?"—"I will trouhle you for a slice of that mutton,"— seem indelibly engraved on Mr. Leslie's mind. Constable was a great painter; but still a painter of small and local aspects of a *county* he had only partially seen, and one who carried artifices of conventional mechanism to a hlameahle extent. Here, again, his champion runs full tilt against Mr. Ruskin, who has dared to touch his shield and deny the heauty of his love. Mr. Ruskin, in his 'Modern Painters,' accuses Constable of despising Ancient Art. His champion answers: he copied Raphael's Cartoons in pen-and-ink; sketched from Ruysdael, Wilson, Ruhens, Teniers, and Claude; and his walls were covered with pictures and prints: in fact, he "venerated styles in Art that have been venerated by all the hest artists." In reply to a charge of Constable's unteachableness and want of veneration in approaching Nature, the gallant knight pricks forth again, and quotes Constable's own lectures inculcating humility on the student. He denies that he had a morbid preference for subjects of a low order, and asserts that he drew better than Turner. The painter's love of "great-coat weather" is refuted hy a knowledge of all he has painted; many of his best works heing all a-glow with the kindling azure and soft invisible fire of summer.

For past as well as existing institutions, Mr. Leslie has an amiahle but undue reverence. He still keeps a lamp burning before small shrines, of a worship elsewhere forgotten. Fuseli he values rather by the size than the sublimity of his works. Impetuous fancy, running to caricature,—bad drawing and anatomical affectation, — made the fiery Swiss a mere ape of "Michael Angelo." Incongruous thoughts, untrue to themselves, false to Nature—gaping, goggling, hrawny monstrosities—filled a mind as wilful and as warped as Haydon's. Fuseli looked at Nature with a squint. He painted ghosts, and he was the ghost of a painter,—he knew light and shade, and used his light to illuminate the shades, and his shade to make us long for light. He learned anatomy, and determined to become a Buonarotti. He was like a man who buys a property-room, and determines to become a Shakspeare. He knew all the combinations of muscles, and peopled Heaven with strong developed calves and flahby arms. All his life was an impetuous dream of Art yet to be born. Mr. Leslie says he was a perfect master of "the evanescence of colour." Sneering Northcote tells us he would sweep his thumb round his palette aud smear it on his canvas, and say complacently, "My Gott! is not dat ver like Teeshian?"

Of amiable Stothard, Mr. Leslie discourses pleasingly, rating him too high, of course, forgetting his pretty mannerisms; and remarks the growth of Art from Fuseli the Swiss, to Stothard the Englishman. Of the versatility of his mind, our author says:—

"For more than half a century Stothard was engaged in illustrating not only the contemporary literature of his country, but the works of her best poets, from the time of Chaucer to his own; his employers, with the exception occasionally of the goldsmitbs, being the booksellers. By these he was engaged in every species of composition, from illustrations of Homer and Shakspearc, to designs for spelling-books aud pocket almanacks, fashions for the *Ladies' Magazine*, portraits of popular actors and actresses in character, as well as other subjects of the day, such as 'Balls at St. James's,' 'The Employments of the Royal Family,' 'The King going out with the Fox Hounds,' &c., and numbers of his early designs are from novels and poems, the very names of which are now only preserved in his beautiful art. By the goldsmiths he was employed in designing ornaments for plate, from the Wellington Shield to spoon-handles for George tbe Fourth."

The taste of an artist turned tradesman made Stothard's works little hut graceful sketches. At the close of his life, he exclaimed, "I feel that I have not done what I might have done;"—a late penitence, indicating more of aspiration than power. We cannot say he reminds us of Raphael or of Rubens. Beside one he is a mere purveyor of plum-box nymphs;—by the other, an elegant posture-maker. We agree, however, with the author in pronouncing the illustrations of Pilgrim's Progress and Robinson Crusoe his best works. That Flaxman, a sculptor, would like a painter whose style is conventioualised from limited antique drawing, we can quite imagine; but we do not care to know that Mr. Stothard once said, as he walked down Fleet Street, that "Nothing was so difficult to paint as people doing nothing." We agree with our artistic Boswell in this dictum—with one exception: there is only one thing more difficult, and that is, *painting people doing something*. Though his 'Wife of Bath' is a failure, Stothard had a quiet, *paterfamilias* sort of humour. We quote our 'Hand-book.'—

"His constant friend, the venerable author of the 'Pleasures of Memory,' possesses many of the finest of his works, and delights in poiuting out the refinements of expression with which they abound. Among tbem is a vignette drawing of the Turk who, in the Arabian story, sees his turban, the folds of which contain his money, carried away by a kite. The bewildered Mussulman clasps his hands on bis bald head, as if the evidence of one sense were not sufficient to assure him of his loss. In a design, the subject of which is Gil Blas attending his master, the Canon, at dinner, Mr. Rogers noticed to me that the old epicure while putting a spoonful of soup into his mouth, is devouring with his eyes a dish which Gil Blas is about to place on the table."

Stothard, we are told, like Hogarth, had seldom recourse to a model; and this wilful departure from Nature our guide to youth recommends.

Better for them both had they had more. Then would Hogarth have given us better colour and Stothard less monotony. Of Stothard's habits we hear :—

"When not engaged at his easel, his time was almost always spent in long walks through the streets and suburbs of London. In the summer he was fond of country excursions, and for one entire summer, as I have heard him say, he and one or two companions lived in a tent, on the banks of the Medway, where they hired a boat and spent days in sailing."

Of dear old Bewick, simple and true, Mr. Leslie gives us some interesting remarks.—

"The charming vignettes that ornament these books abound in incidents from real life, diversified by genuine humour, as well as by the truest pathos,—of which the single figure of a shipwrecked sailor saying his prayers on a rock, with the waves rising around him, is an instance. There is often in these little things a deep meaning that places his art on a level with styles which the world is apt to consider as greatly above it,—in proof of which I would mention the party of boys playing at soldiers among graves, and mounted on a row of upright tombstones for horses; while for quaint humour, extracted from a very simple source, may be noticed a procession of geese which have just waddled through a stream, while their line of march is continued by a row of stepping-stones."

Mr. Leslie seems uncertain whether Wilkie had the gifts of colour and imagination. He had one as much as the other; that is to say, he possessed neither. His colouring was decent, his imagination was remembrance. To the prudent ambition and fantasies of his later life Mr. Leslie is too lenient. "*De mortuis nil nisi bonum*" is injustice to the living who are suffering, and unjust to the dead who have ceased to care or toil. He says, with kind and genial criticism,—

"The picture which I believe would be selected by painters from among all his works as the most perfect specimen of his art, is that of the 'Whiskey Still,' painted for Sir Willoughby Gordon. It is an extremely simple composition, containing but three figures. An old Highlander is holding up a glass of whiskey to the light, and seems to be smacking his lips with the relish of a perfect connoisseur, while a boy is pouring some of the spirit into a jug, and a man in the background is looking toward the Highlander. Not only in character, but in the entire treatment, in colour and execution, this masterly work leaves nothing to be desired."

Of Wilkie's private habits we have an interesting anecdote.—

"Wilkie took great pleasure in arranging *tableaux vivants* for the amusement of his friends. I remember seeing, at his house, such representations of Vandyke's Cardinal Bentivoglio, his whole-length of Charles the First in his robes, and other well-known pictures. As may be supposed, they were remarkably well imitated, the company were delighted, and one gentleman went so far as to say, 'I shall never enjoy pictures again.'"

The following is an interesting anecdote of the Prince of Dilettanti, who took it on him to confer the tributary sceptre of Art.—

"Sir George Beaumont, who had possessed himself of Hogarth's mahl-stick, determined to keep it till a painter should appear worthy to receive it; and he kept it till he saw 'The Village Politicians' of Wilkie. Sir George, who had been insensible to the extent and variety of Stothard's powers, hailed with great delight the far more matter-of-fact style of the young Scot."

For Mr. Leslie's defence of the Academy we do not care much. He says Hogarth acquired his knowledge of the human figure (never very large) in an Academy. If an Academy means a collection of wooden heads and stone figures, any private person can now buy these; and Opie's Lectures are perhaps as good as—Barry's. Reynolds lamented he never studied in an Academy; but human nature is not confined to Trafalgar Square.

Even about Reynolds Mr. Leslie has something new to say, and this time something really illustrative of character and not trifling or insignificant. Reynolds, the childless man, painted children well because he loved children. He could return for a time to childhood and share their amusements, their transient sorrows and their redundant joy.—

"That the portraits of Reynolds were the best of all likenesses, I have no manner of doubt. I know several of his pictures of children, the originals of whom I have seen in middle and old age, and in every instance I could discover much likeness. He painted Lord Melbourne when a boy, and with that genuine laugh that was so characteristic of the future Prime Minister at every period of his life; and no likeness between a child and a man of sixty (an age at which I remember Lord Melbourne) was ever more striking. Lord Melbourne recollected that Sir Joshua bribed him to sit, by giving him a ride on his foot, and said, 'If you behave well you shall have another ride.' His fondness of children is recorded on all his canvases in which they appear. A matchless picture of Miss Bowls, a beautiful laughing child caressing a dog, was sold a few years ago at auction, and cheaply, at a thousand guineas. The father and mother of the little girl intended she should sit to Romney, who, at one time, more than divided the town with Reynolds. Sir George Beaumont, however, advised them to employ Sir Joshua.—'But his pictures fade.'—'No matter, take the chance; even a faded picture by Reynolds will be the finest thing you can have. Ask him to dine with you; and let him become acquainted with her.'—The advice was taken; the little girl was placed beside Sir Joshua at the table, where he amused her so much with tricks and stories that she thought him the most charming man in the world, and the next day was delighted to be taken to his house, where she sat down with a face full of glee, the expression of which he caught at once and never lost; and the affair turned out every way happily, for the picture did not fade, and has, till now, escaped alike the inflictions of time or of the ignorant among cleaners."

Of Sir Thomas Lawrence's colour Mr. Leslie says, judiciously,—

"Sir Thomas Lawrence was perhaps hindered from rising to the highest rank as a colourist by his early and first practice of making portraits in colourless chalk only. His wish to please the sitter made him yield more than his English predecessors had done to the foolish desire of most people to be painted with a smile: though he was far from extending this indulgence to that extreme of a self-satisfied simper that the French painters of the age preceding his had introduced to portrait. Of indefatigable industry, Lawrence's habit of undertaking too many pictures at the same time was a serious drawback, in many cases, to their excellence. He began the portraits of children which he did not finish till they were grown up, and of gentlemen and ladies while their hair was of its first colour, but which remained incomplete in his rooms till the originals were grey."

Mr. Leslie defends Etty from the unjust charge of impurity, and gives us a pleasing sketch of his placid temper.—

"From my own knowledge, I am enabled to say of Etty, that his conduct as an Academician was invariably marked by the most unremitting and disinterested zeal for the prosperity and honour of the society of which he was so distinguished an ornament. He considered, indeed, the welfare of the Academy as identical with the general welfare of the Arts of his country. Naturally shy, he never spoke at our meetings without a great effort, yet never was he silent on any occasion on which he thought he could serve the institution. There was a simplicity and sincerity in his manner that greatly attached his friends; and I never could discover in him the least sign of jealousy or other unworthy feeling towards any of his brother artists."

Of the illustrations we have to notice the timid line of the copies from Michael Angelo; on the other hand, the exquisite repose and beauty of the 'Night Scene,' by Rembrandt, in which the nurse is seen watching the cradle while the mother reads.

NEW PUBLICATIONS.

The Rhine: Monumental and Picturesque—[*Le Rhin, &c.*]. By MM. Fourmois, Lauters and Stroobant. Trübner & Co.

ONE number of 'The Rhine: Monumental and Picturesque,' is before us,—and if we may judge of the whole work by a single specimen, we infer that it will become *the* book of the Rhine. Seeing that the Rhine is the best known river in Europe—that its waters are waters of the imagination, like the lagoons at Venice, as well as a river of commerce like the Scheldt—that it has been painted in colours and in words by the greatest artists for three centuries—most gorgeously and recently by Turner and Victor Hugo—as well as in a thousand albums, gift-books and souvenirs,—it is something even for an artist to arrest attention with so worn a theme. This, however, MM. Fourmois and associates have done in the present number. It consists of three plates, with descriptive letter-press,—'The Chapel of the Three Kings' in Cologne Cathedral—'Gutenfels'—and 'The Old Entrepôt at Coblence;' the last a very picturesque bit of old building. The several plates are lithographs in various tints.

Photographic Delineations of the Scenery, Architecture and Antiquities of Great Britain and Ireland. By Russel Sedgefield. Part I. Highley.

THE first number of this valuable record of antiquarian art contains five illustrations :—the Norman Tower, Bury St. Edmunds, the Abbey Gate, Bury St. Edmunds, the South Transept, Norwich Cathedral, the West Front of Binham Priory, Norfolk, and Part of the Cloisters, Norwich Cathedral. For the antiquarians and architects to whom nothing is valuable without it be accurate this work will be of the utmost use. The artist is satisfied with good light and shade and colour, whether the original has it or not; he cannot sell without them;—the poet wants romance, suggestiveness and situation; and if he can get these, he will make up monstrous buildings for his backgrounds, half truth and half fancy;—but the historian and the architect want drawings that can be given in on oath,—and the curve of a single moulding may fix an important date or overturn a theory.

At present we see no plan in this work. Why not collect first all your specimens of Norman, and proceed *seriatim* to the Early English and Decorated?—or, why not take a single country and exhaust it, from town to village?

Were it not for the imperfection of parts,—the dark blots and the slurring exaggeration of surfaces of light,—we could gaze at these scenes till our reason grew deceived by the reality of their atmosphere. The eye wanders untired over their exhaustless details, their variety of surface, the extraordinary subtlety and softness of light and shade,—taking in more at once than it could even in nature. We see the very aspect of the hour,—the air of the month and season,—the exact stage of decay, of hardness or softness, of rough and smooth,—and knowing that in all these phases nature teaches lessons of unity, at the heart of change, permanence surrounded by evanescence, the war of good and evil, of hope and despair, of night and day, of joy and sorrow, we find very impressive sermons in the shadows of such stones.

Portrait of Prof. Simpson, of Edinburgh, Discoverer of the Application of Chloroform. Schenk, Hähnisch; Edinburgh, M'Farlane.

WE cannot say much for this German lithograph of a Scotch worthy. The execution is woolly and weak,—the lines wanting in sharpness,—and the predominance of middle tint,—most false to English notions of bright colour, fresh air, clean skin and open-air effect. As the Professor is neither a Gipsy nor a Negro, we see no reason that he should be made so swarthy.

FINE-ART GOSSIP.—Mr. Wornum's appointment—announced by us last week—to the office of Secretary to the Trustees of the National Gallery, is not only, as we then said, an augury of reform in that great section of the public service, but is a reform already accomplished. Hitherto the office of Secretary has been little more than a sinecure, and has been held at the small salary of 150*l.* a year (with residence, and all that residence implies), by General Thwaites. The duties were few, and those chiefly clerical. A change for the better is now to be effected. Mr. Wornum's whole time and knowledge are secured for the public,—and the salary of the office is raised to 800*l.* a year. One of the first duties of the new Secretary, we understand, will be to make out a catalogue of all the great pictures in the world which, by probable events, are ever likely to come into the market—that is to say, of all known and authenticated works of great masters in private collections. Such a catalogue—difficult, but not impossible, to make—will be invaluable for Art-reference.

We regret to hear that Martin's celebrated picture of 'Belshazzar's Feast' was injured by the late railway accident beyond even the power of picture-restorers to injure it more.

A tribute has been paid to Art in appointing Prof. Kiss (the sculptor of the 'Amazon') President of the Society for the Advance of Art. Noblemen have hitherto held the post, which must have been to them rather a means of education than of enlightened patronage.

Prof. Hopfgarten, a German sculptor, is executing five colossal statues of Christ and the Evangelists, to decorate the Protestant Church at Wiesbaden.

A Correspondent sends us from Florence some notes of Mr. Powers's views on the question of Colour in Sculpture.—We entered on the *vexata quæstio* of colouring statuary; and as he represents the party who deprecate the use of it, as Mr. Gibson is at the head of those who, on the contrary, advocate it, I will briefly give the arguments by which he supported his views. It is not necessary, he said; and what is more, would interfere with the object aimed at by Sculpture. What is that? To embody and express the spiritual, the higher nature of man. Now, all expression, he contends, depends on form, not on colour. Intellectual energy—physical action, must be de-

scribed by form alone, colour can never give it; but colour will humanize, and *mortalize*, and pull down to earth the spiritual portion of humanity that you have been trying to separate from its grosser parts and to exalt. Colour, in short, represents the animal man;—Form, the intellectual, the spiritual. Imagine, for an instant, the Apollo Belvidere coloured. What is now an embodied, spiritualized, glorious man, would then become nothing more than a man in a body. Again, colour alone expresses nothing,—form alone, just the contrary. Test this assertion by looking at a clear blue Italian sky,—there is no meaning in it; but let a light cloud float over it, and what beauty is immediately imparted to the scene. But I maintain too, said Mr. Powers, that even were it desirable to make sculpture blend the spiritual with the animal, it would not he possible to do so. Give colour to the flesh,—it may be done. Well, carry out the principle, give eyes to your statue. You cannot. The glassy transparency of them is immediately obvious. Then the eye-lashes, and the brows, and the hair—it is impossible to represent them; hut unless you can do this there will be a want of harmony in the figure, which will be ludicrous and disgusting. Try it in the human form, —say of a lovely girl. Imagine that she has a lovely form, a brilliant complexion, and then suppose her to be deprived of her eye-brows or eye-lashes, or to be gifted with a pair of glass eyes. What would be the effect?—and would this be less revolting in the statue?—The moral influences of humanized, or coloured, statuary, Mr. Powers contended at last, would be positively bad. No father could then take his daughter to the artist's studio. The animal man would be all in all:—the ideal man would be lost. Such are the views of Mr. Power on this disputed question; and I state them with the same freedom that I did those of Gibson some time since, on the opposite side of the question.

MUSIC AND THE DRAMA

MUSICAL WINTER EVENINGS, Willis's Rooms.—FOURTH SEASON of CLASSICAL INSTRUMENTAL CHAMBER MUSIC. The Reserved Sofas of Subscribers, 1854, not claimed by the 1st of February, will be let to new applicants. The dates of the Concerts are Thursday, February 15, March 1, 15, 22, and 29. Subscription, 3os. Single Admission, Half-a-Guinea. Sofas for parties of five may be secured, and for schools a sixth admission will be given free, with reserved places. The best talent will be engaged. For a list of Patronesses and other particulars *vide* Prospectus and Records of the past seasons, at Cramer & Co.'s, Regent Street; Chappell & Co.'s, and Ollivier's, Bond Street.
The Musical Union Record, of 1854, has been sent to members by post, Parcels Delivery, and messengers. Any omisssion will be rectified on applying to J. ELLA, Director.

Concerts of the Week.—M. Jullien reigns in all his pride at Covent Garden Theatre, to which his *Promenade Concerts* attract their usual crowds. The rueful air of dirty finery imparted to the theatre by the temporary decorations which conceal its more costly ornaments matters little. Crowds flock to hear Madame Pleyel play—Madame Pleyel being in her fullest force,—and to listen to Herr Ernst, who has a stronger hold on the public of England than any violinist since the days of Paganini, and on sounder grounds. Both the lady and gentleman perform the best music. Then, there is M. Jullien's orchestra, curiously divided betwixt the exhibition of treasure and trash—good overtures and the 'Allied Armies Quadrille.' When M. Jullien, however, is avowedly nonsensical he can be very droll. His 'Pantomime Quadrille' is a real, honest piece of Christmas fun,—as good, after its kind, as the faëry coach, with its punch-bowl body and plum-pudding wheels, at Drury Lane.—The New Year has had other music for its opening, in addition to that which "cheers and inebriates" the nightly crowd at the *Royal Italian Opera*. *Herr Goffrie's* second chamber concert has taken place:—an entertainment of choice quality,—the *programme* of which, besides standard Quartetts, &c., led by Herr Ernst, included M. Benedict's new *Sonata* for pianoforte and violin.—'Elijah' was to be given by the *Sacred Harmonic Society* last evening.

New Philharmonic Society.—The prospectus of the *New Philharmonic Society* is now before us, confirming the rumours of its junction with a large body of choral amateurs, belonging to another society, and of its re-establishment at Exeter Hall—announcing that M. Berlioz is engaged to conduct its concerts, conjointly with Dr. Wylde,—that the concerts will he held monthly,—adding that at the first concert, which will take place early in February, Cherubini's Mass in C will be performed. It is further stated, "that the proceeds of the six concerts will be given in aid of the funds of sundry charitable institutions," three of which are named, followed by a long list of patrons and patronesses, &c. The prospectus laid before the *Athenæum* is accompanied by a letter from the Corresponding Secretary, having reference to the remarks which appeared not long ago in our columns,—and of which the following portion is important.—

"I beg to be allowed to state, that the New Philbarmonic Society do not intend, as you imply, to ask the artists they require to give their services gratuitously, but intend to pay them as liberally and regularly as it has always dooe. That the same care and amount of money will be bestowed in the production of the works of tbe great masters as when the Society was first established; that the orchestra will be increased, not diminished, in strength and numbers; that tbe pecuniary affairs of the Society are in a most prosperous condition, in consequence of the gradual but great increase of the subscription list; and that it is not intended to depart from the objects for which the Society was at first established, viz., tbe cultivation of music of the higbest order and the support and encouragement of liviog composers; but tbat, in consequence of its present financial prosperity, it bas been resolved to appropriate the surplus funds arisiog from the performances to several institutions requiring pecuniary assistance; and consequently the Directors, consisting of a number of noblemeu and gentlemen, some of whom, for the love and encouragement of the art, have borne, jointly with Dr. Wylde, the founder, the expense of the establishment of the Society, by acceding to the resolution mentioned, consent voluntarily to give up all pecuniary interest in it, feeling themselves amply rewarded in knowing that their assistance has given an impetus to the progress of art in tbis country."

The above contains a point or two which every one will be glad to see established. We are glad to receive an official pledge that the artists who will appear at the *New Philharmonic Concerts* are one and all to be paid as "liberally and regularly" as formerly. The *New Philharmonic Society*, too, is, in the above letter, placed at last on its right hasis, as Dr. Wylde's society; since, as regards the public, anonymous Directors are equivalent to no Directors at all.—But a question or two have still to be asked. Does the list of patrons and patronesses in the printed *programme* belong to the *New Philharmonic Society* or to the charities by aid of which it is seeking to bring itself forward? We make such inquiry, because the printed address is less assured in its language than the letter forwarded to us for publication,—since, whereas the latter speaks with confidence of "pecuniary affairs in a most prosperous condition," the former is more conditional,—as follows.—

"*The prospect* of a still increasing subscription, together with the incorporation of a large body of the members of another society, will, *it is believed*, leave a considerable balance in the hands of the Treasurer next season; and it is proposed to place any such balance to the highest and best purposes to which the art of music can be applied, namely, to exclusively charitable objects."

Then follows another paragraph, ambiguously worded.—

"The idea of making music subservient to the cause of charity is one which has frequently resulted in the production of tbe grandest inspirations of genius. For example, the 'Elijah,' of Mendelssohn, composed in aid of the Birmingham charities; the 'Crucifixion' of Spohr, written for a similar purpose at Norwich; while we owe that monument of Handel's mighty genius, the 'Messiah,' to a performance for the benefit of the Foundling Hospital."

The above is calculated to mislead lovers of music and directors of charitable institutions. 'Elijah' was not composed "in aid" of charity by Mendelssohn, but secured as an attraction by the Birmingham Committee of charitable directors. Such, too, if we mistake not, was the history of Dr. Spohr's 'Crucifixion' at Norwich. In both instances Charity sought to fill its scrip by honourably retaining the advocacy of Art. In Dr. Wylde's society Art seems desirous of advertising itself by begging Charity to lend its mantle. The cases are diametrically opposite; and it is this vital difference betwixt them which, from the first, we have been anxious to explain and establish.

The Oratorio of M. Berlioz.—As prefatory to any report of our own on the new composition by M. Berlioz, 'L'Enfance de Christ,' which seems to have created a real sensation in Paris, we will offer a condensed account of the Oratorio from the article by M. d'Ortigue, in the *Journal des Débats*.—The trilogy is arranged in the form of soliloquy, narrative, dramatic dialogue interspersed with choruses and descriptive instrumental music. The first part, entitled 'The Dream of Herod,' contains, among other movements, a night march of the guards of the despot, —an air for Herod, in which M. d'Ortigue states, a new scale, such as the ear can accept, is established,—an instrumental scene for Herod's soothsayers who assemble to dispel, by their magic, the terrors threatening the King (in which a seven-bar rhythm is effectively used),—and an air for "Mary Mother," with a distant chorus of angels. This first part is an after-thought, and was composed in completion of a work originally begun rather in caprice than by serious design. M. Berlioz has himself told us that what is, at present, its second part—'The Flight into Egypt'—was many years ago put forward by him as the work of an apocryphal French chapel master,—having, to carry out the mystification, written in an assumed style. The favourable reception given to the air 'The Repose of the Holy Family' after it had for many years been laid by, led M. Berlioz again to take up his *Cantata*, reconsider and extend it;—by adding, first, the 'Arrival of Sais,' as third part, — lastly, the introductory portion which has been mentioned. Thus, also, have canvases been enlarged by their painters after pictures have been begun;—thus, to note a more intimate precedent, Handel, by adding an act to his *Cantata* 'Exodus,' produced that most gigantic of his *Oratorios*, 'Israel in Egypt.' To return—in this third part, 'The Arrival,' the leading feature is the hospitable reception in the carpenter's house of the travel-worn fugitives, including, among other original movements, a *trio* of two flutes and harp, —the trilogy being wound up by a mystical chorus, without accompaniment. The text of this Oratorio, by M. Berlioz himself, is described as being a fair imitation of the direct, child-like style of the ancient French *Noël* or "Mystery." The orchestra is admired by M. d'Ortigue, and other French critics, as being ingenious and delicate, rather than relying for its interest on those elaborate and ambitious combinations by which M. Berlioz has been chiefly known.—The *solos* were sung by Madame Meillet, MM. Meillet, Depassio, Battaille, Noir, and M. Jourdan, to whom the narrative portion of the Oratorio (including the scene of 'The Repose') was entrusted.

Drury Lane.—This house promises novelty, if we may judge from the fact of a new piece being produced on the first Monday after Christmas. It is true that it is not an affair of weight or magnitude, and was not entirely well received; but the responsibility of its deficiencies lies on Mr. Dion Bourcicault, who has adapted it from some foreign source. It is entitled 'Eugenie,'—the heroine so named being sacrificed by a faithless lover and a gambling brother. Miss Marriott, who made her *début* last week in the character of *Bianca*, and was tolerably successful, supported the part of poor *Eugenie*. She intoned her sorrows with emphasis, and poured her reproaches into the ears of both delinquents with much force and feeling. Mr. Belton, as *George Tarleton*, incurred the displeasure of the audience for his inconstancy, which, however, he did his best to make interesting. But the action was compressed into too narrow a compass to admit of proper development, and the changes of mental mood followed so rapidly that they necessarily appeared absurd, particularly with a Christmas audience, always on the look-out for the ridiculous. Eugenie's rival is *La Marchesa Giulia Orsini* (Mrs. Lingham),—a sketch not without power, and creditably performed. But it is wanting in contrast, being as much like the heroine as possible in the depth and tone of passion, with an additional tragic element, the sentiment of revenge for a motive, which lends a strength to the part that serves to subordinate the principal. We dwell on these particulars in order to warn the management that a drama is not necessarily safe or well constructed because derived from the French; and that probably

Mr. Bourcicault would have better catered for his own reputation and his employer's interest if he had trusted to his native talent and invented his story for himself. After the play the audience were restored to good humour, by the extraordinary *pas* of Mdlle. Bertha Mochlin, from Vienna, in one of her national dances;—and this state of feeling was further secured by the capital acting of Mr. Belton, as *Hector Timid*, in the favourite farce of 'The Dead Shot.' The part of *Louisa Lovetrick* was performed by a Miss Arden with great *verve* and spirit. The names of several of the company are new to us; and we trust that the wants of the management will lead to the discovery and production of original talent on these national boards. The house was full, and the Pantomime, which is certainly brilliant and elegant, was received with great interest. The trick of the Italian Brothers, who, for the first two or three nights, threw themselves from the gallery to the stage, by means of a wire suspended from the ceiling, is no longer ventured; the wire having, on Thursday night, broken through coming into contact with the chandelier, which swung fearfully to and fro, to the manifest peril of the audience,—the athlete himself being precipitated upon the boards with tremendous force. Such violent exhibitions are not in good taste, and we are indebted to the accident for a seasonable corrective.

MUSICAL AND DRAMATIC GOSSIP.—From across the Channel comes a chorus of rapture and delight in praise of 'Il Trovatore,' by Signor Verdi, just produced at the Italian Opera in Paris, and which is held by the admirers of the *Maestro* to have turned the tide of French connoisseurship, long dissentient, in favour of their favourite. The readers of the *Athenæum* in 1852 may recollect the sketch of this opera [No. 1356] by a Correspondent, who spoke of the work as one likely to become popular. They know, further, by this time what amount of reliance experience has disposed us to place on all reported musical raptures and delights in Paris. But this caution allowed for, 'Il Trovatore' appears to be the best expression of Signor Verdi's genius which he has produced; and, as such, justifies hope from future works by him,—since it seems a characteristic of Italian genius that it improves, not exhausts itself, by exercise. The singers are Mesdames Frezzolini and Borghi-Mamo, Signori Baucardé and Graziani, and M. Gassier. We shall doubtless have 'Il Trovatore' among the other productions of the London season.

The music performed on New Year's Day before Her Majesty at Windsor consisted of Beethoven's *Cantata*, 'The Praise of Music,' and Mendelssohn's 'First Walpurgis Night.'—It is announced that there will be no plays at Court this year.

Among the earliest musical arrivals from the Continent has been the return of Miss Stabbach from Leipsic.

Mr. Ella's *Winter Evenings* will commence on Thursday, the 15th of February.

A curious pianoforte may be seen at St. Martin's Hall. By newly arranging the movement belonging to the key-board, and by placing its flats and sharps in close ranks one behind the other, Mr. Hesketh Hughes, the inventor, brings many more notes within command of the player's hand than it can embrace on keyed instruments as they exist. That, however, which is gained in the extension of chords must, we apprehend, be lost in the working up of all passages of rapid, complicated, and brilliant execution, since the fingers can hardly fail to be in each others' way on the new keyboard; but we speak conjecturally, seeing that before the invention can be fairly tested, the whole art of playing the pianoforte must be studied anew,—and it is problematical if any one will devote the time necessary to the mastering of a *Concerto* by Hummel or of a Study by Chopin under entirely unforeseen conditions of fingering, for the purpose of proving such exercises possible. We are informed that the invention of Mr. Hughes can be applied to any pianoforte constructed on the old principle; but, at present, we are disposed to regard it as ingenious rather than generally valuable.—While, on this subject, it may be mentioned that Mr. C. Salaman is about to deliver two lectures on keyed and stringed instruments, which, according to his *programme*, are to be illustrated by performances on, and exhibitions of, "rare and curious specimens of the ancient virginalls, spinett, single and double harpsichords," and "by diagrams of obsolete instruments." The first of these is fixed for Tuesday next.

We observe that a Professor in Paris is attempting to establish chamber-concerts of vocal music, as choice as the Quartett parties which are now recognized as a necessity wherever amateurs are found. This, we hope, may succeed; and by its success set the fashion. Not merely is there a mass of vocal music by those elder Italian and German composers who have been superseded by the more dramatic and symphonic writers of modern times, which it would be a real boon to hear, supposing the music carefully executed; but there is a large number of voices which might be profitably occupied in such tasks. The modern stage and orchestra are places of destruction rather than of display to delicate or feeble organs. There is, again, many a rare singer, no longer able to sustain "the burden and heat" of an entire opera, whose powers are still adequate to the execution of one or more *morceaux*,—supposing these presented in a moderately-sized room. Persons who are unwilling that any branch of Art should perish for the exaggerated glorification of one will feel that this French idea is worth working out, as one of importance. We are satisfied that there is a public for such music, as well as for the Quartetts of Haydn, or the posthumous mysteries of Beethoven,—as well as for the English glee or the German part-song.

Late researches have corrected the date formerly assigned to the birth of Weber. It is established that, in place of his having been born on the 20th of November, the composer of 'Der Freischütz' first saw the light on the 18th of December, 1786. The rectifier is the son of the great musician; who has just gained a dramatic success at Vienna. Such a fact, read in connexion with the examination of family papers, from which the discovery has resulted, encourages the hope that the life of Weber, for which we have frequently been told that copious materials exist, may at last be written by some one at once capable in right of literary skill, and fitted by relationship for the task. The biographies of the great musicians have too often fallen into hands unskilled or prejudiced.

M. Adam's new opera 'Le Muletier de Tolède,' which has been produced at the *Théâtre Lyrique* of Paris for Madame Cabel, appears to have succeeded moderately. The critics, too, are beginning to agree with the *Athenæum*, and to estimate the Lady as an executive songstress who falls a little short of the highest finish.—Herr Ferdinand Hiller's comic opera, which we duly announced, has been produced at Cologne. The music is spoken of as finely wrought, ingenious and clever. Something more is wanting to make a 'Matrimonio,' a 'Barbiere,' a 'Domino Noir,'—otherwise, a *real* comic opera.

The *Théâtre Français* has just lost by death Mdlle. Rimblot. She was a handsome person, whose principal occupation was to be substitute for Mdlle. Rachel, when the latter Lady was absent from Paris.

The play-bills of a week sometimes offer testimony as emphatic as though they were so many criticisms. The following seven days' bill of fare laid before the frequenters of the *Burg Theater* at Vienna, which we fell upon not long since in an Austrian paper, is curious, to say the least of it. The pieces advertised to be played are, 'A Midsummer Night's Dream,'—'A Little Romance,'—'My Star' (M. Scribe's comedy, we presume),—'The Stepfather,'—'The Gladiator of Ravenna' (Herr von Weber's new drama),—'King Lear,'—'The Valentine,'—'Clavigo,'—two short pieces, 'The Orphan of Lowood' ('Jane Eyre' dramatized, which seems to have become a stock play on the German stage), and 'Fiesco.' Compare this variety, as offered to resident or stranger for a week visiting Vienna, with temptations held out in our best London theatres during a like period, and who shall wonder if accomplished Germans and enthusiasts, such as Herr Edouard Devrient, after passing a few days in London, write home letters full of wonder and despair touching the state of the acted drama in Shakspeare's country?—To make the comparison more complete, the reader is reminded that the acting at the *Burg Theater* has always been of the highest order.

MISCELLANEA

Reduction of French Postage.—A new postal treaty has been entered into with France, the principal effect of which will be the reduction of the postage upon prepaid letters weighing not more than ¼ oz. (a weight which includes the great majority) to 4*d.*, instead of 8*d.* or 10*d.*, as heretofore. This reduced postage of 4*d.* will carry the letter from any part of the United Kingdom to any part of France or Algeria. If the letter be posted unpaid, the charge will be double. Under the provisions of this treaty, the postage on letters passing through England or France will also, in many cases, be reduced. On all these points detailed information will be issued. The new treaty came into operation on the 1st inst.

Postage to Holland.—The following notice has been issued from the General Post Office:—"From the 1st of January, periodical works, not strictly newspapers, published in the United Kingdom, and addressed to Holland, may be sent in the close mails, *viâ* Belgium, under the following regulations:—1st. The British postage must be paid in advance. 2nd. They must be sent in covers open at the sides. The rates of postage on such works will be as follows:—Not exceeding 2 ounces in weight, 1*d.*; exceeding 2 ounces and not exceeding 3 ounces, 6*d.*; exceeding 3 ounces and not exceeding 4 ounces, 8*d.* 2*d.* being chargeable for every additional ounce, up to the weight of 16 ounces, beyond which weight no publication can be forwarded. From the same date, newspapers brought to this country in the mails from Holland will not be liable to any charge on delivery, as the postage paid by the sender will defray the whole charge to destination. In like manner, newspapers forwarded from the United Kingdom to Holland will not be liable to any charge on delivery, but a postage of 1*d.* must continue to be paid on each newspaper when posted.

Photographers.—"Sir,—You draw attention to a design of presenting a testimonial to Dr. Diamond, as an expression of 'gratitude,' by the photographic public. With all possible respect towards Dr. Diamond, to whose skill in manipulation, and great urbanity towards photographers, I can personally bear witness, I would beg to ask the above-mentioned public, Has it yet *substantially* acknowledged its gratitude to Mr. Archer, whose claims thereto no one can dispute? Does it recollect that a 'poor miniature painter' (his own words) is at this moment, *almost single-handed*, fighting its battles against one in possession of all the power that money and prestige command?

"Yours, &c., T. B. HOCKIN."

Widening of London Bridge.—It has been resolved by the competent authorities to give up the entire present width of London Bridge, both road and footway, to rolling traffic, and to provide for passengers by making footpaths on projections to be constructed along either side of the bridge. The resolution was taken at a meeting of the London Bridge Committee. As a considerable time will be occupied in carrying out the change, the Committee came to a determination to try in the mean time the experiment of confining the heavy traffic each way to one line, and leaving the whole of the centre open for quick traffic. Notice boards will be placed at each end of the bridge, giving notice that, after a given day all heavy, slow-going carriages will be required to keep close to the kerb, and only such carriages as go at a trotting pace will be allowed to occupy the centre of the bridge. It is expected that the experiment will prove extremely serviceable in facilitating the means of transit for the enormously increased traffic of London.

TO CORRESPONDENTS.—H. H. M.—W. W.—Justice—J. B.—J. B. J.—C. P. R.—B. B.—J. O. M.—Civis—received.

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ECONOMIC LIFE ASSURANCE SOCIETY.

THE RIGHT HON. SIR T. FRANKLAND LEWIS, BART. M.P. *Chairman.*

HENRY FREDERICK STEPHENSON, Esq. *Deputy-Chairman.*

Advantages.

The LOWEST rates of Premium on the MUTUAL SYSTEM.

The WHOLE OF THE PROFITS divided among the Assured every Fifth Year.

No charge for Policy Stamps, nor for Service in the Yeomanry or Militia Corps.

Policies in force nearly 7,000.

The Assurance Fund exceeds 1,400,000*l.* Income upwards of 230,000*l.* per Annum.

The sum of 397,000*l.* was added to Policies at the last Division, which produced an average Bonus of 67 per Cent. on the Premiums paid.

For particulars apply to

ALEXANDER MACDONALD, Secretary,
6, New Bridge-street, Blackfriars.

SPECIAL NOTICE.

Proposals for Assurance must be made prior to the 1st of January, 1855, to entitle the Assured to participate in the next Division of Profits, in 1859.

COUNTY FIRE OFFICE,

50, REGENT-STREET,

AND 2, ROYAL EXCHANGE-BUILDINGS, LONDON.

Established 1806.

It is respectfully notified to parties holding Policies in this Office, the Renewals of which fall due at Christmas, that the same should be paid on or before the 9th of January. The Receipts are lying at the Offices in London, and in the hands of the several Agents.

CHARLES STEVENS, Secretary.

SUN LIFE ASSURANCE SOCIETY, LONDON.

SHARE OF PROFIT INCREASED FROM ONE-HALF TO FOUR-FIFTHS.

Policies effected with this Society now will participate in FOUR-FIFTHS of the Net Profits of the Society, according to the conditions contained in the Society's Prospectus.

The Premiums required by this Society for insuring young lives are lower than in many other old-established offices, and Insurers are fully protected from all risk by an ample guarantee fund in addition to the accumulated funds derived from the investments of Premiums

Policy Stamps paid by the Office.

Prospectuses may be obtained at the Office in Threadneedle-street, London, or of any of the Agents of the Society.

CHARLES HENRY LIDDERDALE, Actuary.

SUN FIRE OFFICE, Established 1710, Threadneedle-street; Craig's-court, Charing-cross; and No. 40, Wigmore-street, Cavendish-square, London.

Managers.

William R. Hamilton, Esq. *Chairman and Treasurer.*
Charles Bell Ford, Esq. *Deputy-Chairman.*

The Right Hon. William Beresford, M.P.
Hon. P. Pleydell Bouverie.
Harry Chester, Esq.
Samuel Pepys Cockerell, Esq.
Raikes Currie, Esq. M.P.
John Drummond, Esq.
Russell Ellice, Esq.
William Franks, Esq.
Capt. H. G. Hamilton, R.N.
Joseph Hoare, Esq.
Felix Ladbroke, Esq.
Henry Francis Shaw Lefevre, Esq.
Henry Littledale, Esq.
George Warde Norman, Esq.
Brice Pearse, Esq.
Charles Richard Pole, Esq.
Lambert Pole, Esq.
Charles Rankeu, Esq.
Henry Rich, Esq. M.P.
John Shepherd, Esq.
Claude George Thornton, Esq.

All persons insured in this Office, the Premiums on whose Policies fall due at the Christmas Quarter, are hereby reminded to pay the said Premiums, either at the Offices in Threadneedle-street; Craig's-court, Charing-cross; at No. 40, Wigmore-street, Cavendish-square; or to the Agents in the Country, on or before the 9th day of January, 1855, when the fifteen days, allowed by this Office, over and above the time for which they are insured, will expire.

Insurances may be made for more years than one by a single payment, and in such cases there will be a discount allowed on the premium and duty for every year except the first.

RATES OF PREMIUM.

First Class.	Second Class.	Third Class.
1s. 6d. per cent.	2s. 6d. per cent.	4s. 6d. per cent.

Farming Stock may now be insured at 3s. per Cent. if covered to a fair value, and situate in a district free from Incendiarism.

This Office insures Property in Foreign Countries, and the Rates are regulated by the nature of the risks.

The Duty paid to Government by the Sun Fire Office in 1853 amounted to 193,544*l.*

THE HOUSEHOLDER'S LIFE ASSURANCE COMPANY, Adam-street, Adelphi.
R. HODSON, Secretary.
*** *See Prospectus for full particulars.*

FIRE INSURANCES of almost every description are undertaken by the SCOTTISH UNION INSURANCE COMPANY, 37, Cornhill, London, on the most liberal terms and conditions.
Special risks reasonably rated.
Renewal receipts for insurances falling due at Christmas are now ready.
Printed forms for life proposals, and Prospectuses containing all the necessary particulars, may be had at any of the Company's Offices, and of the Agents throughout the couutry.

LONDON BOARD OF DIRECTION.
President—Right Hon. the Earl of MANSFIELD.
Vice-President—Right Hon. the Earl of SEAFIELD.

Charles Balfour, Esq.	John Kingston, Esq.
Edward Budd, Esq.	J. R. Robertson, Esq.
Robert Gillespie, jun. Esq.	Hugh F. Sandeman, Esq.
J. E. Goodhart, Esq.	George Ramsay, Esq.
H. M. Kemshead, Esq.	Manager of the Company.

F. G. SMITH, Secretary to the London Board.
37, Cornhill, London.

INSTITUTED 1831.
SCOTTISH EQUITABLE MUTUAL LIFE ASSURANCE SOCIETY.
Incorporated by Royal Charters and Special Act of Parliament.
Head Office—EDINBURGH, 26, St. Andrew-square.
Manager—ROBERT CHRISTIE, Esq.
LONDON—126, Bishopsgate-street, Cornhill.

The SCOTTISH EQUITABLE LIFE ASSURANCE SOCIETY is an Institution peculiarly adapted to afford provision for Families. It was established in the year 1831, upon the principle of MUTUAL CONTRIBUTION, the Surplus or Profit being wholly divisible among the Members; and the Additions which have been made to Policies at the Periodical Iuvestigations of the Society afford satisfactory evidence of the prosperity of the Institutiou, and the great advantages derived by its Members. The following Examples exhibit the Additions already made:—

A Policy for 1,000*l.*, opened in 1832, is now increased to 1,523*l.* 8*s.*
A Policy for 1,000*l.*, opened in 1836, is now increased to 1,421*l.* 16*s.* 10*d.*
A Policy for 1,000*l.*, opened in 1840, is now increased to 1,310*l.* 12*s.* 7*d.*

The Profits are ascertained and divided triennially among Policies of more than five years' duration.
The Annual Revenue is upwards of 150,000*l.*
The Amount of Assurances in force is upwards of Four Millions and a Quarter sterling.
The Amount paid to the Representatives of Deceased Members exceeds 600,000*l.* sterling.
The Total Amount of Vested Additions allocated to Policies exceeds 600,000*l.*
The Accumulated Fund is upwards of 830,000*l.*
Loans granted to Members to the extent of the office value of their Policies.
Copies of the Annual Report, Forms of Proposal and all information, may be had on application at any of the Society's Offices in Town or Country.

ROBERT CHRISTIE, Manager.
WILLIAM FINLAY, Secretary.
W. COOK, Agent, 126, Bishopsgate-street, London.
January 1855.

List of Local Agents.

Barnes—Whitbread, Edward, Stationer.
Battersea—Buckmaster, J.C., New-road, St. John's Hill.
Brixton—Price, J. M., 3, Loughborough-place.
Clapham—Balls, Charles, Scientific and Literary Institution.
Commercial-road East—Newton, J., 6, Grosvenor-street.
De Beauvoir Town—Pettifer, E. H., 6, Southgate-road.
Hackney—Steib, Richard, jun., 2, Denmark-place.
Islington—Innes, Robert, 36, Gibson-square.
Kentish Town—Garton, Henry, 2, Commercial-place.
Lambeth—Roffey, Thomas, 59, Walcot-place East.
Mile End—Sharp, George, 3, Ireland-row.
Pimlico—Carrick, James, 46, Churton-street.
Putney—Stewart, John, High-street.
Stratford—McCash, William, Baker.
Sydenham—Daws, Thomas, House Agent.
Walworth—Turner, W. St. John, House Agent.
Wandsworth—Brooks, Charles, Chemist.
Whitechapel-road—Nicholson, James, 7, Mount-place.

EQUITABLE FIRE INSURANCE COMPANY.—
Chief Office,
450, WEST STRAND, LONDON.

Capital, Half-a-Million Sterling.

Of which Amount upwards of 200,000*l.* is actually subscribed for and paid upon.

HALF THE PROFITS DIVIDED AMONGST THE INSURED.

Trustees.

The Right Hon. LORD VISCOUNT SIDMOUTH.
ARCHIBALD CAMPBELL BARCLAY, Esq.

Directors.

Archibald Campbell Barelay, Esq., *Chairman.*

Charles Bennett, Esq.	John Shaw, Esq.
Hugh Croft, Esq.	Edmond S. Symes, Esq. M.D.
John Moss, Esq.	Clement Tabor, Esq.
Frederick Morris, Esq.	Thomas West, Esq.
Miles Charles Seton, Esq.	Francis V. Woodhouse, Esq.

Secretary—William Howell Preston, Esq.
Auditors—Professor Wheatstone, F.R.S. &c.; John Symes, Esq.
Consulting Actuary—W. S. B. Woolhouse, Esq. F.R.A.S. F.S.S. &c.
Bankers.
Messrs. Glyn, Mills & Co. Lombard-street.
Solicitors.
Messrs. Cardale, Iliffe & Russell, Bedford-row.

The utmost security is afforded by the largely Subscribed Capital of the Company, held by a highly responsible Proprietary; and the INCOME of the Society, which now, from PREMIUMS alone, is about 50,000*l.* per annum.
The PREMIUM is in each case fixed in strict accordance with the merit of the risk under consideration, and without regard to the Tariffs usually governing the rates of other Companies.
Prospectuses and every other Information may be obtained at the Chief Office, as above, or from any of the Agents.
W. H. PRESTON, Secretary.

LAW LIFE ASSURANCE OFFICE, Fleet-street, London. Dec. 28, 1854.
NOTICE IS HEREBY GIVEN, that a GENERAL MEETING of Proprietors of the Law Life Assurance Society will be held at the Society's Office, Fleet-street, London, on FRIDAY, the 2nd day of February next, at twelve o'clock at noon precisely, pursuant to the provisions of the Society's deed of settlement, for the purpose of receiving the Auditors' Annual Report of the Accounts of the Society up to the 31st of December, 1854; to elect two Directors, in the room of Thomas Clarke, Esq., deceased, and Edward Lawford, Esq., who has disqualified; and for general purposes.
The Director to be chosen in the room of Thomas Clarke, Esq., will remain in office until the 24th of June, 1855. The Director to be chosen in the room of Edward Lawford, Esq., will remain in office until the 24th of June, 1856.
By order of the Directors,
WILLIAM SAMUEL DOWNES, Actuary.

MITRE GENERAL LIFE ASSURANCE AND ANNUITY ASSOCIATION.
No. 23, Pall Mall, London. Established 1845.
(With which is united the Business of the Ægis Assurance Office, late of 41, Moorgate-street.)
Protective Capital, 150,000*l.*
This Society offers the option of Mutual Assurance, with Share of Profits; or of very moderate rates under the guarantee of a large Protective Capital.
The Profits are either added to the Policy, or paid in cash, or go to reduce the Annual Premium; while in the Non-profit Branch, the low rates, as compared with those of pure Mutual Offices, are equivalent to an immediate Bonus of from 30 to 50 per cent. of the Amount Assured, Ex.—Premium for assuring 1,000*l.* at age 31, 20*l.* 19*s.* 2*d.* Average Premium of Mutual Offices, 27*l.* 5*s.* Annual saviug, 6*l.* 5*s.* 10*d.*, equivalent to a Bonus of 313*l.* 5*s.* 7*d.*; or to a Policy of 1,313*l.* 5*s.* 7*d.*
Special Feature.—The annuities granted by the Mitre increase periodically on the Mutual System. All expenses of the Annuity Deed are defrayed by the Association.
More detailed information will be readily furnished on application, by letter or otherwise, to the Secretary, at the Mitre Life Office, No. 23, Pall Mall, London.
Active Agents required in such districts as are not already represented. Remuneration liberal.
January, 1855. WILLIAM BRIDGES, Secretary.

TO THE CLERGY, ARCHITECTS, AND CHURCHWARDENS.
GILBERT J. FRENCH, BOLTON, Lancashire, having declined appointing Agents for the sale of his Manufactures of CHURCH FURNITURE, ROBES, &c., replies immediately to all inquiries addressed to him at Bolton, from which place only orders are executed. He respectfully invites direct communications, as by far the most economical and satisfactory arrangement.
Parcels free at the principal Railway Stations.

BOOKBINDING.—F. SILANI & CO. (Successors to the late T. Armstrong), 23, Villiers-street, Strand, solicit every description of Work relating to their Art. A List of Prices for cloth, half-calf, calf, morocco, or antique binding, can be had upon application, or will be forwarded for one stamp.
Bookbinding for the Trade.

BOOKBINDING.—W. HOLMES, Practical Bookbinder, 195, Oxford-street, London. Books bound in Morocco, Russia, or Calf, both plain and elegant, on the lowest terms. Gentlemen waited upon with patterns. Estimates given for large or small Libraries.—Address, 195, Oxford-street.

MOURNING ENVELOPES, 9*d.* per 100; Cream Laid ditto, 1*s.* per 100; Mourning Note Paper, Large Size, 5 Quires for 1*s.*; Best Cream Laid, 5 Quires for 2*s.* 3*d.*; Albert Size, Cream Laid, 5 Quires for 1*s.* 9*d.*; Queen's Size, 5 Quires for 1*s.* 3*d.*; Cream Laid, 5 Quires for 1*s.* 6*d.* Best Black Wax, 14 sticks for 1*s.*; Plain Stationery at the well-known reasonable prices. At WILLIAM LOCKWOOD'S, 75, New Boud-street. Post-office Orders for 29*s.* sent carriage free.

GILBERT'S DRAWING PENCILS.—These unsurpassed drawiug and commercial pencils have obtained five prize medals duriug the past ten years for their superiority. Price 2*s.* per dozen. Specimen set of five post free for 14 stamps. Woodley's Drawing Book, containing a great variety of new and beautiful designs, 2*s.* 6*d.* Economic Sketching Books, to draw in, 3*d.*, 6*d.*, 1*s.*, 1*s.* 6*d.*, aud 2*s* each. Wholesale and retail, of J. H. Woodley, 30, Fore-street, City.

OSLERS' TABLE GLASS, CHANDELIERS, LUSTRES, &c., 44, Oxford-street, London, conducted in connexion with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decanters in great variety, Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass at exceediugly moderate prices. Crystal glass Chandeliers, of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornameutal Glass always on view. Furnishing orders executed with despatch.

BREIDENBACH'S EAU DE COLOGNE.
10*s.* CASES OF SIX.

The Empress Eugènie	Royal Hunt Bouquet.
Nosegay.	Japanese Perfume.
Bouquet of the Prado.	English Wallflowers.
Violette du Bois.	Clove Pink.
Sandal Wood.	Flowers of Erin.
Sweet Briar.	White Rose.

2*s* 6*d.*, 5*s.*, aud 10*s.* Bottles.
Perfumery Warehouse, 157 a, New Boud-street.

F. BILL'S GENUINE INDIA CURRIE POWDER, prepared from an original receipt, at his warehouse, 27, South Audley-street. This currie powder will be found to surpass all others introduced iu this country; one trial will prove the assertion. Sold by Mr. Armstrong, 42, Old Bond-street; Messrs. Whitiugham, 39, Piccadilly; Mr. Barlow, 5, Curzon-street, Mayfair; Mr. Brookfield, 61, Sloane-street; Mr. Pratt, 5, Southampton-court, Russell-square; and Messrs. Simpkins, 4, Alfred-terrace, Queen's-road, Bayswater.

RUPTURES.—BY ROYAL LETTERS PATENT.
WHITE'S MOC-MAIN LEVER TRUSS is allowed by upwards of 200 Medical Gentlemen to be the most effective invention iu the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided; a soft bandage being worn round the body, while the requisite resisting power is supplied by the MOC-MAIN PAD and PATENT LEVER fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body, two inches below the hips, being sent to the Manufacturer, Mr. WHITE, 228, Piccadilly, London.

ELASTIC STOCKINGS, KNEE CAPS, &c. For VARICOSE VEINS, and all cases of WEAKNESS and SWELLING of the LEGS, SPRAINS, &c. They are porous, light in texture, and inexpensive, and are drawn on like an ordinary stocking. Price, from 7*s.* 6*d.* to 16*s.* each; postage 6*d.*
MANUFACTORY, 228, PICCADILLY, LONDON.

FLOWER-POTS and GARDEN SEATS.—JOHN MORTLOCK, 250, Oxford-street, respectfully announces that he has a very large assortment of the above articles in various colours, and solicits an early inspection. Every description of useful CHINA, GLASS, and EARTHENWARE, at the lowest possible price, for Cash.—250, Oxford-street, near Hyde Park.

GLASS SHADES, for the Preservation of all Articles injured by Exposure.—At H. HETLEY'S Wholesale and Retail Warehouse, 13, Wigmore-street, Cavendish-square.—Estimates and Prices of all descriptions of Glass for glazing forwarded free.

HOW TO KEEP A HORSE for 1*s.* 3½*d.*, or Two Horses at the Expense of One. Pray, do you bruise your Oats yet?—Great Saving and Good for the Animal.—Oat Bruisers, 2*l.* 15*s.* 6*d.* and 4*l.* 5*s.* 6*d.*—Chaff Cutters, 1*l.* 7*s.* 6*d.* and 2*l.* 19*s.* 6*d.*—MARY WEDLAKE & CO. 118, Fenchurch-street.

TRELOAR'S COCOA-NUT FIBRE MATTING, Mats, Rugs, Mattresses, Hassocks, Cushions, Brushes and Brooms, Sheep-netting, Cordage, Brush-fibre, &c. &c., of which priced Catalogues may be had free by post.
Warehouse, 42, LUDGATE-HILL, London.

FISHER'S DRESSING-CASES, FOR LADIES AND GENTLEMEN.
FISHER'S STOCK IS ONE OF THE LARGEST IN LONDON, *AT PRICES TO SUIT ALL PURCHASERS.*
Catalogues post-free.
188 and 189, STRAND, corner of Arundel-street.

MUSICAL INSTRUMENTS for PRESENTATION or for HIRE, including a splendid Gothic Double-action Harp, by Erard, quite new; a fine Double-action Harp, by Stumpff, quite new; several fine Harmoniums, by Alexandre. A large assortment on view of ROBERT COCKS & Co.'s unrivalled Piccolo and Cottage Pianofortes, Violins (200 in number), including those by Vuillaume; Tenors, Violoncellos, Contra-basses, Flutes, Cornopeans, several fine Concertinas, with a large stock of Violin Bows, Strings, &c., a variety of Metronomes, and all articles of utility to the Performer and Amateur. Price Lists and Catalogues gratis and postage free.—London: Robert Cocks & Co., New Burlington-street, Publishers to the Queen.

LOOKING-GLASS, CARVING and GILDING MANUFACTORY, Established 1822, CHARLES NOSOTTI, 398 and 399, Oxford-street. These extensive Shops and Show-rooms are well known to the Public generally to contain the most extensive assortment of Looking-glasses, &c., of the best description, at moderate prices. Designs forwarded on receipt of six stamps (for postage). Estimates free of charge.—398 and 399, Oxford-street.

CHRISTMAS PRESENTS.—The most appropriate offerings for this Season of Festivity are those which tend to the promotion of Health and Personal Attraction: none can be more acceptable than
ROWLANDS' MACASSAR OIL,
For imparting a transcendent lustre to the Hair, and sustaining it in decorative charm.
ROWLANDS' KALYDOR
Imparts a radiaut bloom to the Cheek, and a delicacy and softness to the Hands, Arms, and Neck; and
ROWLANDS' ODONTO,
OR PEARL DENTIFRICE,
Bestows on the Teeth a Pearl-like whiteness, and renders the Breath sweet and pure.
Sold by A. ROWLAND & SONS, 20, Hatton-garden, London, and by Chemists and Perfumers.
BEWARE OF SPURIOUS IMITATIONS!!

INFANT DENTITION.
MRS. JOHNSON'S AMERICAN SOOTHING SYRUP.—This efficacious Remedy has been in general use for upwards of Thirty Years, and has preserved numerous Children when sufferiug from Convulsions arising from painful Dentition. As soon as the Syrup is rubbed on the Gums, the Child will be relieved, the Gums cooled, and the inflammation reduced. It is as innocent as efficacious, tending to produce the Teeth with ease; and so pleasant, that no Child will refuse to let its Gums be rubbed with it. Parents should be very particular to ask for JOHNSON'S AMERICAN SOOTHING SYRUP, and to notice that the Names of BARCLAY & SONS, 95, Farringdou-street, London (to whom Mrs. Johnson has sold the recipe), are on the Stamp affixed to each Bottle.—Price 2*s.* 9*d.* per Bottle.

DO YOU WANT BEAUTIFUL HAIR, WHISKERS, &c.?—If so, use PALMAPILLA, declared by thousands of testimonials to be magical in its effects. In all cases of baldness it is a certain remedy, causing a thick and luxuriant growth, strengthening weak hair, preventing its falling off, and checking greyness in all its stages. For the production of Whiskers and Moustaches in two or three weeks, it has never been known to fail. Price 2*s.*, sent post free (anywhere) on receipt of 24 penny postage stamps by Miss ALICE MELVILLE, 25, Argyle-square, London.—"I was quite bald, but have now a good head of hair." *Wm. Hopton.*—"My whiskers are growing very thick." *R Meade, Esq.*—"It restored my hair, which I had lost in patches." *W. Sturt.*—"It has quite checked the greyness." *Miss Ellis.*—"My moustache is greatly improved." *Capt. Ross.*

DECAYED TEETH and TOOTH-ACHE.—Patronized by Her Majesty the Queen, and H.R.H. Prince Albert.—Mr. HOWARD'S PATENT WHITE SUCCEDANEUM for filling decayed teeth, however large the cavity. It is placed in the tooth in a soft state, without any pressure or pain, and in a short time becomes as hard as the enamel, lasting many years.—Sold by Savory, 220, Regent-street; Sanger, 150, and Hannay, 63, Oxford-street; Butler, 4, Cheapside; Johnston, 68, Coruhill; and all Chemists and Medicine Venders in the kingdom. Price 2*s.* 6*d.* with full directions for use inclosed.

DEAFNESS and NOISES in the HEAD.—Institution for the Cure of Deafness, 9, Suffolk-place, Pall Mall, London. Instaut and permauent restoration of hearing guaranteed, without the use of ear-trumpets, instruments, or causing one moment's inconvenience to the most aged or nervous sufferer. Dr HOGHTON'S new and extraordinary discovery, by one consultation enables deaf persons of either sex to hear immediately with perfect ease the lowest whisper, and magically removes all singing in the ears. Hospital and private testimonials and certificates from the most eminent Physicians and Surgeons in England, in whose presence deaf persons have been cured, and many hundreds of private patients cured can be seen or referred to. Hours of consultation, 11 till 4 every day. Francis Robert Hoghton, Member of the London Royal College of Surgeons, May 2, 1845; Licentiate of the Apothecaries Company, April 30, 1846.
Just published,
'SELF-CURE OF DEAFNESS,' for country patients; a stop to empiricism, quackery, and exorbitant fees, sent on receipt of seven stamps, free. Examination free. 9, Suffolk-place, Pall Mall.

F. DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment, to the Queen and Prince Albert, sole Successor to the late E. J. Dent in all his patent rights and business at the above Shops, and at the Clock and Compass Factory, at Somerset Wharf, Maker of Chronometers, Watches, Astronomical, Turret, and other Clocks, Dipleidoscopes, and Patent Ships' Compasses, used on board Her Majesty's Yacht. Ladies' Gold Watches, 8 guineas; Gentlemen's, 10 guineas. Strong Silver Lever Watches, 6*l.* 6*s.*

MESSRS. J. & R. M'CRACKEN, FOREIGN AGENTS, and AGENTS to the ROYAL ACADEMY, No. 7, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they continue to receive Consignments of Objects of Fine Arts, Baggage, &c., from all parts of the Continent, for clearing through the Custom House, &c.; and that they undertake the shipment of effects to all parts of the world. Lists of their Correspondents abroad, and every information, may be had on application at their Office, as above. Also, in Paris, of M. M. CHENU, No. 28, Rue Croix des Petits Champs (established upwards of fifty years), Packer and Custom-House Agent to the French Court and to the Musée Royal.

CARRIAGES of the lightest Construction, best build and finish, at reduced prices.—For SALE, or to be Let on Job, a large assortment of New and Second-haud CARRIAGES, comprising single and double seated Broughams, Clarences, Steppiece Barouches, Pilentums, Phaetons, &c.—PEAKE'S old-established Carriage Factory, 5, Lisle, or 11, Princes-street, Leicester-square.

FINE-ART MANUFACTURE.—ELKINGTON & Co. respectfully solicit the attention of the Nobility, Gentry, Amatcurs, Artists, and others interested in the advancement of British Art-Manufacture, to their increasing Collections of Statuettes, Vases, &c. published exclusivcly by them in Bronze, Silver, and Gold, from the Antiquc and select Works of Modern Artists.

Also to their Artistic and Decorative Plate, calculated for the Table, Sideboard, Library, Boudoir, &c.

These productions were honoured at the late Great Exhibition by an award of the 'Council Medal,' and may be obtained at either of the Establishments—

22, REGENT-STREET, } LONDON.
45, MOORGATE-STREET, }
NEWHALL-STREET, BIRMINGHAM.

GENTLEMEN who require their HOUSES REPAIRED or DECORATED in an efficient manner and at a moderate cost, can be furnished with Estimates free of charge. —Applications may be made personally or by letter.
JOHN SYKES, Builder, 47, Essex-street, Strand.

NOTICE.—OVERCOATS, CAPES, &c.—One of the largest Stocks in London of every description, first-class Garments, at lowest charges; also of YOUTHS' ditto, all made thoroughly impervious to rain, *without extra charge*, or made to order at a day's notice.—W. BERDOE, 96, NEW BOND-STREET, and 69, CORNHILL (*only*).

CONTINUOUS EMPLOYMENT GUARANTEED.—A limited number of LADIES WANTED IMMEDIATELY, to pursue the Fashionable and Lucrative Arts of "ILLUMINATING ON VELLUM" and "LITHOGRAPHY," for objects at the Crystal Palace, intended for publication. Each Art is taught for One Guinea, either personally or by correspondence, and by which a handsome income can be realized weekly.—Continuous employment guaranteed at the pupil's residence and private instruction.—The elegant specimens are on view daily, at Mons. LAURENT'S residence, 14, Torrington-square, near Russell-square; Royal Polytecbnic, &c.—References to families of distinction. No knowledge of drawing necessary.

EASY CHAIRS, CHAISES LONGUES, SETTEES, COUCHES, CONVERSAZIONE SOFAS, &c. &c., of the most fashionable, elegant, and luxurious forms, stuffed in the French, German, and English manner; also a large stock of beautiful inlaid CABINETS, CHIFFONIERS, TABLES, and CHAIRS, of the newest style of Foreign and British Manufacture, and every requisite for furnishing any class of house, is always on view at these extensive FURNITURE GALLERIES and SHOW-ROOMS, manufactured by first-rate workmen, of the best seasoned materials. The price is marked on each article in plain figures, and will be found much under trade charges. Persons about furnishing should visit this establishment before deciding elsewhere.
DRUCE & CO.
68, 69, and 58, BAKER-STREET, PORTMAN-SQUARE.

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The Public and the Trade are informed that all the late Mr. PICKERING'S Valuable Publications are on Sale, many at reduced prices.

Printed by JAMES HOLMES, of No. 4, New Ormond-street, in the county of Middlesex, at his printing-office No. 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in the said county; and published by JOHN FRANCIS, of No. 14, Wellington-street North, in the said county, Publisher, at No. 14 in Wellington-street aforesaid; and sold by all Booksellers and Newsvenders.—Agents: for SCOTLAND, Messrs. Bell & Bradfute, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, January 6, 1855.

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1420. LONDON, SATURDAY, JANUARY 13, 1855. PRICE FOURPENCE Stamped Edition, 5d.

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The CLASSES will RE-OPEN on FRIDAY, January 19, 1855.

Full particulars upon all subjects connected with this Department may be obtained from the King's College Calendar (which may be procured at the Secretary's Office, price 2s. 6d., or sent by Post, 3s.); or by application to Capt. Griffiths, Professor of Military Science; or to J. W. Cunningbam, Esq. Secretary.

King's College, London, January, 1855. R. W. JELF, D.D. Principal.

ROYAL INSTITUTION of GREAT BRITAIN, Albemarle-street.—The WEEKLY EVENING MEETINGS of the Members of the Royal Institution will commence for the Season on FRIDAY, the 19th of January, 1855, at Half-past Eight o'clock; and will be continued on each succeeding Friday Evening, at the same hour, till further noticc.

ARRANGEMENT OF THE LECTURES BEFORE EASTER.

ELEVEN LECTURES on MAGNETISM and ELECTRICITY.—By John Tyudall, Esq. Ph.D. F.R.S., Professor of Natural Philosophy in the Royal Institution. To commence on Tuesday, January 16th, at Three o'clock; and to be continued on each succeeding Tuesday, at the same hour.

ELEVEN LECTURES on ENGLISH LITERATURE.—By William B. Donne, Esq. To commence on Thursday, January 18th, at Three o'clock; and to be continued on each succeeding Thursday, at the same hour.

ELEVEN LECTURES on the PRINCIPLES of CHEMISTRY.—By John Hall Gladstone, Ph.D. F.R.S. To commence on Saturday, January 20th, at Three o'clock; and to be continued on each succeeding Saturday, at the same hour.

Subscribers to the Lectures are admitted on payment of two guineas for the Season, or one guinea for a single Course. A Syllabus may be obtained at the Royal Institution.

JOHN BARLOW, M.A. Sec. R.I.

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Tickets 3s, 2s., 1s., at the Institution and Music Shops.

DR. LOVELL'S SCHOOL, WINSLOW HALL, Bucks.—The PUPILS will RE-ASSEMBLE, after the present vacation, on the 25th of JANUARY. The course of tuition at this School includes the Classical and all other studies that are preparatory to the Universities, the Military Colleges, and the Army Examinations. French and German assistants reside on the premises. A late pupil has just been elected to a Scholarship at Lincoln College, Oxford. Two others passed the Army Examination last September, and have already received Commissions.—All further particulars can be had on application to the Principal.

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TUESDAY, January 23, at half-past 2 o'clock, Dr. LANKESTER will resume his Lectures.

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The Woodlands, January, 1855.

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1854-55.

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Shrubland Park, Ipswich, January 8th, 1855.

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*** The School will RE-OPEN on WEDNESDAY, the 24th inst.

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LONDON, SATURDAY, JANUARY 13, 1855.

REVIEWS

The Origin and Progress of the Mechanical Inventions of James Watt, Illustrated by His Correspondence with His Friends, and the Specifications of his Patents. By James Patrick Muirhead, M.A. 3 vols. Murray.

ARAGO affirms that men will learn to speak of the Age of Papin or of Watt as they now speak of the ages of kings and warriors. The monarch may distinguish his rule by advancing his people in civilization;—the warrior may strike off bonds from the limbs of slaves, or scatter in the fields of conquest the seeds of Literature and Art; but the man who gives to the world a new power, and teaches his brethren how to wield it, has a royalty of his own, and deserves that "Hero Worship" which enthusiasts offer at the shrine of greatness.

Newton by developing the laws of gravitation, Franklin by drawing lightning from the clouds, and James Watt by his discoveries of the relations of heat and steam—stand towards the world in the attitude of creators. They have been the instruments through which Truths have been brought into the world,—and these Truths have exalted man's intelligence and increased his power.

Newton's great truth has had its application in every branch of Mechanical Science. The falling apple took root in the soil. The clock which beats the passing moments,—the machine employed to drive the pile, and the science of projectile forces—now so important to Europe and the world—are some of the fruits gathered from the tree which sprang from that falling apple. Newton gave us, in the truth which he discovered, a balance in which to weigh the planets of our system and the sun around which they revolve. Franklin, with his wonderful kite, realized the poetic fable of Prometheus:—he stole the fire from heaven. But, greater than Prometheus, he subdued the Spirit of the storm, and taught mankind to protect themselves from the torrents of his wrath. The slender thread of Franklin's kite, along which the lightning travelled, was the line from which has been derived the electrical wire, which now conveys men's thoughts and wishes over land and under ocean.

Like these eminent creators, James Watt discovered a great principle. Our knowledge of the mechanical power of heat has enabled us to urge the ponderous train along the iron road,—to traverse the ocean all but regardless of winds or waves,—to penetrate to vast depths in search of the earth's treasures,—and to increase man's powers over Nature a thousandfold.

The volumes before us exhibit not alone the progress of these magnificent discoveries, but also the "inner life" of Watt:—a part of the discoverer worthy of our study. His letters to his friends show us the origin of his investigations, and the awakening and perfecting of his new thoughts.

James Watt the boy writes and tells his father that "the cost of his food was in all but eight shillings a week—and lower than that he could not reduce it without *pinching his belly.*" Well may his biographer say, "The bread so bought must have tasted sweet indeed to his lips; but at night he was thankful enough to get to bed 'with his body wearied, and his hand shaking from ten hours' hard work.'"

Watt, as he did not possess the rights of a freeman, was not permitted to commence business for himself in the city of Glasgow. He gained, however, from the University, the privilege of opening his little workshop within its precincts. Here he made every one his friend; and one of the friends so gained, Prof. Robison, has carefully recorded his experiences of his councillor and companion. He says—

"Our acquaintance at this time became very intimate, and I believe neither of us engaged far in any train of thought without the other sharing in it. I had the advantage of a more regular education: this frequently enabled me to direct or confirm Mr. Watt's speculations, and put into a systematic form the random suggestions of his inquisitive and inventive mind. This kind of friendly commerce knit us more together, and each of us knew the whole extent of the other's reading and knowledge. I was not singular in this attachment. All the young lads of our little place that were any way remarkable for scientific predilection were acquaintances of Mr. Watt; and his parlour was a *rendezvous* for all of this description. Whenever any puzzle came in the way of any of us, we went to Mr. Watt. He needed only to be prompted; everything became to him the beginning of a new and serious study; and we knew that he would not quit it till he had either discovered its insignificance, or had made something of it. No matter in what line—languages, antiquity, natural history—nay, poetry, criticism and works of taste; as to anything in the line of engineering, whether civil or military, he was at home and a ready instructor. Hardly any projects, such as canals, deepening the river, surveys or the like, were undertaken in the neighbourhood without consulting Mr. Watt; and he was even importuned to take the charge of some considerable works of the kind, though they were such as he had not the smallest experience in. When to this superiority of knowledge, which every man confesses in his own line, is added the naïve simplicity and candour of Mr. Watt's character, it is no wonder that the attachment of his acquaintances was strong. I have seen something of the world, and am obliged to say that I never saw such another instance of general and cordial attachment to a person whom all acknowledged to be their superior. But this superiority was concealed under the most amiable candour and liberal allowance of merit to every man."

There are few more interesting biographical notices than those of Watt by Prof. Robison. In another passage he shows us the great practical philosopher developing the mysteries of the Steam Engine, or rather proclaiming to his friend the great discovery.

"At the breaking-up of the College (I think in 1765) I went to the country. About a fortnight after this I came to town, and went to have a chat with Mr. Watt, and to communicate to him some observations I had made on Desaguliers and Belidor's account of the steam-engine. I came into Mr. Watt's parlour without ceremony, and found him sitting before the fire, having lying on his knee a little tin cistern, which he was looking at. I entered into conversation on what we had been speaking of at our last meeting, something about steam. All the while Mr. Watt kept looking at the fire, and laid down the cistern at the foot of his chair. At last he looked at me and said briskly, '*You need not fash yourself any more about that, man; I have now made an engine that shall not waste a particle of steam. It shall all be boiling hot:—aye, and hot water injected, if I please.*'—So saying, Mr. Watt looked with complacency at the little thing at his feet, and, seeing that I observed him, he shoved it away under a table with his feet. I put a question to him about the nature of his contrivance. He answered me rather drily. I did not press him to a further explanation at that time, knowing that I had offended him a few days before by blabbing a pretty contrivance which he had hit on for turning the cocks of an engine."

Mr. Muirhead has with great industry sought for information from every published and every private source,—and many curious facts are thus brought to light. The following is new and curious.—

"Mr. John Hart, an ingenious tradesman of Glasgow, who was a native of Borrowstoness, and, together with his brother, was distinguished by a predilection for the practical arts connected with science, has related that Mr. Watt frequently conversed with him on subjects of mechanical interest; and that being asked by him in 1817, whether he recollected how the first idea of his great discovery came into his mind, he replied, 'O yes, perfectly. One Sunday afternoon I had gone to take a walk in the Green of Glasgow; and when about half way between the Herd's House and Arn's Well, my thoughts having been naturally turned to the experiments I had been engaged in for saving heat in the cylinders, at that part of the road the idea occurred to me that *as steam was an elastic vapour it would expand, and rush into a previously exhausted space; and that if I were to produce a vacuum in a separate vessel, and open a communication between the steam in the cylinder and the exhausted vessel, such would be the consequence.*'"

—Here we have the perfect development of the Expansive Engine;—for, says Watt himself in his 'Plain Story,'—"*the idea once started, the rest immediately occurred.*"

James Watt possessed mental powers of the most unusual kind. So powerful and certain was the grasp of his mind that we find him undertaking the most varied kinds of work. A Freemasons' lodge in Glasgow required an organ:—Watt was applied to, and although he did not know one musical note from another, he was asked if he could build an organ. He said "Yes,"—and he immediately began by building a small one for Dr. Black. "In doing this," says Prof. Robison, "a thousand things occurred to him which no organ-builder ever dreamed of,—nice indicators of the strength of the blast, regulators of it, &c. &c." He then began to study the philosophical theory of music.

During the period when Watt's grand idea of a steam-engine on his principle of separate condensation was kept in silence and obscurity, and through long years of delay awaiting its uncertain fate, he was working incessantly as a mathematical instrument maker,—and, impelled by the necessities of an increasing family, he commenced practising as a land surveyor and civil engineer. This led Watt to the metropolis,—having, on behalf of the subscribers to the scheme for uniting by a canal the rivers Forth and Clyde, to attend a Committee of the House of Commons. He does not appear to have formed a favourable opinion of our public men, if we may judge from the following extract from a letter to Mrs. Watt, written April 5, 1767.—

"Close confined attending this confounded Committee of Parliament. I think I shall not long to have anything to do with the House of Commons again:—I never saw so many wrong-headed people on all sides gathered together. As Mac says, I believe *the Deevil* has possession of them!"

Eventually, through a mutual friend, Dr. Smale, Watt was introduced to Mr. Boulton, of the Soho Works, Birmingham. This introduction led to a partnership. Mr. Boulton by his active and business habits secured a prolongation of the patent, and Watt's discoveries were now fairly launched. The firm of Boulton & Watt acquired a world-wide celebrity,—their engines were rapidly introduced into the Cornish mines and many of our large manufactories; the period of probation was over, and wealth now began to reward the labours of Watt.

The ten years between 1775 and 1785 were perhaps the most busy in the always active life of Watt. He secured five patents during that period,—introduced innumerable improvements in the steam-engine,—and still found time to attend to philosophical researches. It was during this period that he published his famous discovery of the composition of water. Few questions have given rise to so much angry writing as this. In the *Athenæum* [No. 1001, p. 87] we reviewed Mr. Muirhead's 'Corre-

spondence of the late James Watt on the Discovery of the Composition of Water,'—and in the *Athenæum* [No. 1259, p. 1305] will be found our notice of 'The Life of the Hon. Henry Cavendish,' by George Wilson, M.D. In these papers we carefully examined the evidence, and pronounced an opinion which has since been generally adopted—that the *idea originated with Watt*, and that *Cavendish established the facts*.

After all that has been said on this subject, we think Mr. Muirhead would have displayed better taste and feeling if he had avoided the sarcasms which occur in these pages on the eccentricities of Cavendish. There are other passages which display too much temper to be agreeable, and which we are sorry to see placed in the permanent record of a life so useful and so good as that of Watt. It appears that England was near losing the services of Watt, since in the spring of 1775 the Imperial Government of Russia offered him a salary of 1,000*l.* per annum for his services. The case, however, of Capt. Perry, who, after being engaged by Russia as an engineer, and having served many years in that country, was obliged to take refuge in the house of the British Ambassador, and to return to England without receiving his pay, and some other examples of Russian dishonesty, "recommended to his mind the less dazzling, but more secure, destiny of 'a crust of bread and liberty.'"

The extracts from Watt's private correspondence are valuable—as enabling us to trace the progress of his inventions—and interesting as showing the fine character of his mind. These extracts commence from letters written in 1765, and are continued to 1819.

The following passages are curious as leading us back to the invention of the Locomotive Engine. Dr. Smale of Birmingham writes to Watt on the 18th of April 1769—

"Thou art a philosopher, Watt! I approve the additions in your yesterday's letter. A linen-draper at London, one Moore, has taken out a *patent for moving wheel-carriages by steam*. This comes of thy delays. I dare say he has heard of your inventions. Do come to England with all possible speed. At this moment how I could scold you for negligence. However, if you will come hither soon, I will be very civil and buy a steam-chaise of you, and not of Moore. And yet it vexes me abominably to see a man of your superior genius neglect to avail himself properly of his great talents. These short fevers will do no good."

In reply to this, Watt writes a long letter on the 28th of April, from which we extract a few striking passages.—

"If linen-draper Moore does not use my engine to drive his chaises, he can't drive them by steam. If he does I will stop him. I suppose by the rapidity of his progress and puffing, he is too volatile to be dangerous. Let me know all you know of him. I am resolved unless those things I have brought to some perfection reward me for the time and money I have lost on them, *if I can resist it, to invent no more*. Indeed, I am not near so capable as I was once. I find that I am not the same person I was four years ago, when I invented the fire-engine, *and foresaw even before I made a model almost every circumstance that has since occurred*. I was at that time spurred on by the alluring hope of placing myself above want, without being obliged to have much dealings with mankind, to whom I have always been a dupe. The necessary experience in *great* (sic) was wanting; in acquiring it I have met with many disappointments. I must have sunk under the burthen of them if I had not been supported by the friendship of Dr. Roebuck. * * I have now brought the engine near a conclusion, yet, I am not in idea nearer that rest I wish for than I was four years ago. However, I am resolved to do all I can to carry on this business, and if it does not thrive with me, I will lay aside the burthen I cannot carry. Of all things in life, there is nothing more foolish than inventing. Here I work five or more years contriving an engine, and Mr. Moore hears of it, is more *éveillé*, gets three patents at once, publishes himself in the newspapers, hires 2,000 men, sets them to work for the whole world in St. George's Fields, gets a fortune at once, and prosecutes me for using my own invention! * * You talk to me about coming to England just as if I was an Indian that had nothing to remove but my person. Why do we encumber ourselves with anything else?"

This letter exhibits the heart-burnings of a disappointed man and the stirrings of an enthusiastic spirit. In 1786, we find Watt had "a steam carriage of some size under hand," and he "was resolved to try if God would work a miracle in favour of these carriages." His experiments were interrupted by a journey to Paris, and were never resumed. We find, however, Mr. Edgeworth writing to Watt in 1813:—"*I have always thought that steam would become Universal Lord, and that we should, in time, scorn post-horses. An iron railroad would be a cheaper thing than a road on the common construction.*" We see how the whole railway system was predicted here.

We must quote one more extract. It is from a letter written to Mr. R. Muirhead in 1816, declining to serve as Sheriff of Radnorshire:—

"My reasons against serving are, that I have nearly completed my eighty-first year, have precarious health, and am generally confined to the house all the winter and spring;—that I have spent a long life in improving the arts and manufactures of the nation; my inventions at present, or lately, giving employment to the best part of a million of people, and having added many millions to the national riches, and, therefore, I have a natural right to rest in my extreme old age;—that I have no domicile in the county, nor ever had, and have not been in it more than two years, and probably never shall. That, for these reasons, I was excused serving for the county of Stafford, in which I lived twelve years ago; and some of them should weigh more now. Eighty-one is not a period of active life; and, as far as my personal qualities are concerned, I esteem myself perfectly unfit; and the consequences of serving would probably be the sending me a year or two sooner to the grave."

Of this fine old man, Lord Jeffrey says,—speaking of a visit which Watt paid to Scotland, when upwards of eighty,—"His friends in that part of the country never saw him more full of intellectual vigour and colloquial animation, never more delightful or more instructive." Sir Walter Scott saw Watt at this time, and says of him,—"The alert, kind, benevolent old man; his talent and fancy overflowing on every subject, with his attention alive to every one's question, his information at every one's command."

Notwithstanding all that has been written of Watt and his discoveries, the public are scarcely yet in a condition to understand the vast range of benefits which he bestowed on the world. In the Soho Manufactory alone 1,605 steam-engines had been made, prior to 1854, giving a total of power equal to 167,319 horses. Under favourable conditions, a Cornish pumping engine has lifted 110,000,000 of pounds one foot high, by the consumption of a bushel of coals. In H.M.S. James Watt the engines are of 700 horse-power,—and the engines now being made for the great iron-ship at Blackwall will have a power of from 2,000 to 3,000 horses. These are but a few examples of the mechanical force which man has gained from Watt. Thousands of engines are now employed, driving carriages and ships, pumping mines and urging machinery; and the enormous power thus employed was entirely wasted before Watt taught us how to turn them to account.

A History of Dancing—[*Histoire, Anecdotique et Pittoresque, de la Danse*]. By F. Fertiault. Paris, Aubry.

A complete history of Dancing would include no unimportant section of the social history of the French. M. Fertiault has not filled in this part of the domestic picture of his native country. His book is light—light as the lightest of the "fantastic toes" it pretends to touch upon, with here and there touches of humour. He addresses his book to the Ladies in a rhapsody so verbose that it becomes tedious, and so florid that it becomes ludicrous. We cannot commend M. Fertiault's power as a panegyrist. He does not insinuate a compliment—he throws it at his idol's head. With these general remarks, we may at once turn to the little history, which makes the reader forget the flimsy introduction to which we have referred. We will be content to leave the author's *largesse*, in the shape of very ill-made sugar-plums, to those ladies who may choose to scramble for it.

The history of dancing begins in very early times. Passing by the author's etymological definitions of the word "dance," and the information that Terpsichore is the mythological dancing-mistress of the universe,—we will introduce the author to the reader at the point where he deals with dancing as practised by the ancients.—

I am not going to lead you back to far antiquity in search of the origin of dancing. Dancing is very nearly as old as the world. The Hebrews danced when they emerged from the Red Sea, and about the Golden Calf, which was not their maiden effort. The young maidens of Silo were enjoying the dance in the fields when they were surprised by the youths of the tribe of Benjamin and carried off by force, according to the counsel of the Ancients of Israel—David danced before the Ark—Socrates learned dancing from Aspasia—the soldiers of Crete and of Sparta went dancing to an assault, &c. But we will leave this point of animated archæology to be resolved by others. I will only inform you, as we pass on, that dancing probably originated in certain gestures which indicate contentment, pain, joy,—just as music was born of certain analogous sounds.

So much for the author's learning. He goes on to assure ladies that Plato, Socrates, Lycurgus, and others held dancing in great veneration. We are further informed that in old Chinese books dancing and music are described as the two most important departments of public affairs. Under the Romans, however, dancing had degenerated; and we are reminded that Cicero addressed a grave reproach to the Consul Gabinus for having sported "a light fantastic toe." Then, did not Sallust reproach Sempronia, a Roman lady, because she danced too well for an honest woman! M. Fertiault, however, reassures French ladies. No Gallic legislator will ever have the temerity to condemn "the most graceful amusement of the *salon*." On the contrary, he believes firmly that could Cicero rise from his very ancient grave, and see the French ladies display their graces in their polkas and schottisches, the ghost would be inclined to withdraw his anathema, and join in the amusement. The reader is next familiarized with the sacred, the funereal, and the profane dances of the Greeks.

Under the head of "profane Greek dances" are described the Laconian, in which the Past, the Present, and the Future were represented by three choirs,—and the Dance of Flowers, in which the performers constantly asked "Where are the roses? where the violets?" &c.,—and the Candiote, described by Homer in the famous description of the shield of Achilles, and is still danced in Greece. In the author's description of the dances of the Romans we find the following exquisite paragraph.—

Numa appeared, and, inspired by his beautiful

'Egeria,' wished to develop the art of dancing. It belonged properly to a woman's mission to perfect this graeeful pleasure; but, however, dancing, under this good king, assisted by his goddess, did not reach beyond a sacred or warlike ceremony, or at most a monotonous proccssion. Time is necessary to make progress. The Waltz, the Polka, the Varsovian, were not created in a day.

From this point of his history M. Fertiault hastens onward, hardly deigning to notice the rude dances of the Gauls, to times when daneing became a favourite amusement at Court. His pen is eleetrified when he writes the word *ball!* The blaze is so dazzling that he cannot lift more than one eorner of the eurtain.—

Louis the Twelfth, wishing to display the magnificence of royal pomp to the town of Milan, gave a solemn ball, to which all the nobility were invited. This ball was opened by the King and kept up by Cardinals De Saint-Severin and De Narbonne, who danced with the most amiable ladies of the court. I only mention the ball of the Council of Trent, given in honour of the son of Charles the Fifth, and opened by the Cardinal Hercules, of Mantua, to place it in proper chronological order. Catherine de Medicis had a marked taste for festivals, and this taste brought ballets and balls decidedly into fashion. One of the more brilliant festivals organized by this princess was that which took place on the occasion of the marriage of the Duke de Joyeuse with Marguerite of Lorraine, the sister-in-law of the King. Some of the dresscs worn at this solemnity cost nearly 80,000 francs. It was at this *fête* (pardon, ladies, each creature must have its share) that the first horse-ballet was given, invented, it is said, by the Sybarites, resuscitated by the Florentines in 1608 and 1615, and improved by Louis the Thirteenth and Louis the Fourteenth in their splendid carousals. The diplomacy of the Queen-mother required gay appearances to hide her black designs,—a dark ground covered by embroideries of gold! We may, without entering into details upon the ball which she offered to her son on the little island formed by the Bidassoa, on the occasion of his interview with Charles the Ninth and the Duke of Alba, turn to the still more famous entertainment given at the Louvre in the great Salle de Bourbon by the Queen, the princesses, and all the nobles of the court. Judge of the ardour of the noble figurants when I tell you that the representation of the ballet, called 'Circe and her Nymphs,' lasted from ten o'clock at night till four o'clock the next morning. Recitations, music, decorations, every detail had been given to special artists; but the celebrated Beau-Joyeux, whom we shall meet again, is the person who most distinguished himself as a director on this occasion. He was an Italian. His real name was Balthazarini. He was one of the finest violin-players in Europe. The Duke de Brissac had sent him to Catherine de Medicis, who had given him a place near her as *valet-de-chambre*. He was the most conspieuous objeet of Court gossip, and contemporary poets made him the subjeet of laudatory rhymes. But these *fêtes* soon passed the bounds of propriety. The Italian lady had sons to be kept in a constant whirl, and nocturnal delights succeeded in keeping them giddy. Henry the Third disguised himself in female attire, the ladies appeared in men's dresses. At a ball given by the Queen to the King, the most beautiful ladies of the Court waited upon the guests, with their throats bare and their hair loose. And think of this—the little bells whieh jingled through this frivolity faintly preluded the tolling of that bell which announced the Saint Bartholomew!

This view of history from a dancing-academy is suffieiently amusing, and will find readers easily in Paris. We are tempted to make a further extract, in whieh the author skips from reign to reign, noticing only the balls peculiar to each sovereign.—

I am glad to turn to the gallant and loyal Henry the Fourth, who did not danee to hide any blaek dced. It was a true enjoyment to him to add a step to the lively *tricoltets* (of whieh we shall have something to say in an early chapter). This good King was brought up in a country where people dance and gambol from the cradle. More than eighty ballets were exeeuted at the Court in less than twenty years. Sully, the austere minister, was the soul of these festivals,—and the King found that something was wanting in them when his old friend was not there. * * The Court of Louis the Thirteenth was sombre, but relieved here and there by light passages of buffoonery. The ballet of *Maître Galimathias, pour le Grand Bal de la Douairière de Billebahaut et de son fanfan de Sotteville* was one in which the King himself danced. In 1630, the Duke de Nemours organized the ballet of The Gouty Men,—in which, being himself gouty, he figured, seated in his arm-chair and beating time with his stick. Let us rapidly pass a stiff, wearisome ballet given by Richelieu. In this ballet the Cardinal personified the world. He had Mount Olympus for a head-dress, and for a costume a map, where *France* was written upon the stomach, *Germany* below, *Italy* upon one arm, *Spain* upon one leg, and upon the back *Australian Land* and *Unknown Land!*

Having dismissed the ehronologieal section of his work, M. Fertiault rushes into the mazes of the Courante (which Louis the Fourteenth is said to have danced perfectly, and whieh aceording to our author "exhaled a perfume of nobility"), the Trieoltet, the Gaillarde, the Traquenarde, and the Pots-Pourris, but we must decline to follow him. His reverenee for his art leads him occasionally to flights whieh provoke the ridicule of the vulgar world. How seriously he draws the attention of his readers to the reverential manner in which the "*magistro-danseur*" Guillemain deelares that pupils should receive their dancing-master. We cannot resist a short quotation.—

It is proper that the pupil should advance to meet his master when he arrives. He should receive him very politely and make two bows to him,—the first very low, the second less profound. He should then conduct him to an arm-chair. Directly the master is seated the pupil should present his two hands to him, place himself in the first position, and make four bows—the knees being well out. The first bow should be very low, the second less, and so on—taking care always not to lift the heels. Having made these bows, the pupil should walk forward, then backward, and then to the right and left—and, in short, as the master may direct. The lesson finished, the pupil should be careful to conduct his master to the street-door. Here he should make two bows to him again—the first low, as before,—thanking him at the same time for his trouble.

We will take leave of M. Fertiault with a caution:—let him not depend upon the vague reports of his countrymen as his authorities on the social customs of England. To these he is probably indebted for the following:—"In England the gentleman is introduced to a partner,—and it is usual for this partner to dance with him all the evening." The author has probably reversed a Swedish custom, which demands that the gentleman should choose his opposite gentleman for the entire evening.

The Druses of the Lebanon: their Manners, Customs and History. With a Translation of their Religious Code. By G. W. Chasscaud. Bentley.

Mr. Chasseaud was born in Syria, where he passed many years,—and, possessing a knowledge of the various native dialects, entered freely into the life of its interesting mountain tribes. He was principally attracted by the Druse population of Anti-Libanus, and learned early to appreciate their feelings, to inquire into their opinions, and to ponder over their romantic history. To him no scenes are more familiar than the Plains of Promise, with their luxury of light and colour, the gold-tinged peaks of Lebanon, the immemorial cedars, and the sweet fruit-groves of Judah. He was nurtured among them, and had, therefore, opportunities for observation whieh no mere tourist can enjoy. In his book he has deseribed the manners of the Druses, and sketehed the region they inhabit. It has long been an object with travellers to diseover the sourees of the faith prevailing among that curious people, and Mr. Chasseaud was so fortunate as to obtain from a Maronite of the Lebanon an Arabie version of their Creed, whieh he has translated in the Appendix. To those who are curious on such matters we recommend a study of this extraordinary doeument, whieh describes the creation of the universe *by* Chaos. We prefer to glean from Mr. Chasseaud's book some partieulars on the more genial topie of social affairs among the Druses. Into these the writer enters minutely, affording a lively picture of life among the ancient tribes of the Lebanon—full of suggestive touches and charaeteristic narrative. Of the stories and legends he has collected, the best are too long for extract; while in the aeeounts of ceremonies, festivities, and daily habits there is a tendeney to amplifieation, whieh often fatigues our attention and materially detracts from the pleasantness of the style. Otherwisc, the volume is one of remarkable interest.

The Druses—a special people, isolated by their faith, their manners and their history—live apart, mostly in villages of their own, and in separate quarters in such places as are divided between them and the Maronites—often their enemies and never their friends. One of Mr. Chasseaud's earliest glimpses of their country was in the "season of yellow fruitfulness."—

"To the left, and immediately under us, are the houses and gardens of the village itself; beyond this, again, a vast table-land, gradually undulating and thickly covered with the most luxuriant olive groves, above whose comparatively stunted growth taller palm-trees here and there rear their exalted heads, like so many careful watchmen, left there to guard the olives against all invaders. At the present moment of gazing, the cool sea breeze is rustling mightily amongst the branches of the olives, scattering the dry leaves and twigs and spreading the surface of the earth with the golden-tinged mantle of autumn; but all this is nothing to the rustling and havoc that will ensue amongst those branches when the harvest season for olives shall have arrived; then men and boys will be perched upon every available branch, shaking the very existence out of the trees in their endeavours to gather in as abundant an harvest as possible, whilst the women and girls, with out-spread mats, expanded aprons, and plentiful baskets, catch and collect the showering olives as they fall; and finally gathering these into the baskets, assort them for the various purposes they are intended to serve: some are preserved in salt and water, the rest are converted into oil."

They retain in the old age of their race some beautiful eustoms of the primitive time.—

"It is a remarkable fact, and one which proves the very ancient standing of the habits and eustoms of these people, that when a man has once descended from a tree, having shaken off as much fruit as his strength permitted, he will upon no consideration shake that tree again, however much fruit may have tenaciously adhered to the boughs. What is left is considered as the portion of the poor and the gleaner: in this instance, the Druses, in common with all classes inhabiting Syria, act in strict aceordance with the law eontained in Deuteronomy, 24th ehapter and 20th verse: '*When thou beatest thine olive tree, thou shalt not go over the boughs again: it shall be for the stranger, for the fatherless, and for the widow.*'"

In the same spirit, they never reap the fields without leaving a full measure for the gleaners,—they rarely muzzle the ox "that treadeth out the eorn,"—and they will not yoke a bullock and a mule together. However, with this tenaeity in their adherenee to their own usages, they have some toleranee for strange fashions, and have now, we find, learnt to recognize even a European hat, though when Burekhardt visited them, one of their maledictions was—"May

God put a hat on you!" At present they compare it to "a cooking-pot," and laugh at the absurdity. Half-a-day in a Druse home is pleasantly suggested by Mr. Chasscaud. The patriarch of the family having gone to his song and his plough, labours until noon.—

"In this interval, the wife has rolled up the mattresses and stowed them away for the day; she then sprinkles the floor over with water, and carefully sweeps the house and the front yard. This done, she lights a fire, and setting thereon a huge cauldron of water, she wakes up the children and makes them breakfast sumptuously; for in their opinion unless children eat immensely they can never thrive or remain healthy. After breakfast the warm water is brought into play, the faces and the hands of the children are purified, and with what remains she washes and scours up all the plates and cooking utensils; this done, she begins to think about her own personal appearance, tidies up her hair and her dress as well as time and her limited wardrobe will permit, and if there is any little washing to be done, she takes this in hand and goes through it at once. Then comes the consideration of what they are to have for dinner. Going into the little garden behind the house, she plucks a few love apples, or any other vegetable that may chance to be in season; then she hunts up the henroost for new-laid eggs; and these, in addition to the goat's milk, the cheese, and the burghol already alluded to, constitute the ingredients ordinarily cooked for their mid-day meal."

There are two sacred cities inhabited by the Druses, Ammatour and Bachleen. To these they rally in times of danger, and in them they deposit their holy books. Conflicts between their sect and the Christians were, some years ago, more frequent than at present. A Syrian account of one of those dreadful ebullitions of fanaticism is given by Mr. Chasseaud in vivid language, which preserves the poetry of the original. After saying, in the manner of the old tragic writers, that nature had changed her aspect, to forebode the crimes and sorrows of man—that the air was heavy with mournful omens—that vultures lingered on the mountain tops—that women became pale as they sat by their fires—that the bee gathered no honey—and that the birds wandered not from their nests—Abou Shein, the narrator, continued:—

"I went out once, just to see what kind of night it seemed, and I don't think I ever saw the stars looking more brilliant, or at a less distance from the earth. Intense solitude prevailed everywhere; every leaf of the sturdiest tree stood out in bold relief against the clear bespangled canopy of heaven; even the very cricket seemed spell-bound, and the owl and the jackal were nowhere to be heard; far away, looming through the haze of night, was the snow on various peaks and higher passes. I crept slowly and sadly to my bed again, for there was something horrible and saddening in such a perfect stagnation of nature; it seemed as if the whole machinery of the universe had come to a standstill."

Half-an-hour passed away, and he tried to rest.—

"I was just dozing off, and I know my wife was asleep for I heard her snoring distinctly; suddenly I seemed to awake to the perception of a very distant, very imperfect, very uncertain sound; and yet, though for the life of me I could not at that moment remember what it was, I knew I had heard it somewhere before; and this knowledge instinctively seemed to arouse me up. Another second, and the sound was repeated, still distant and indistinct, but beyond doubt the same as I had heard before: I raised my head gently from my pillow, and leaning it upon the palm of my hand, tried vainly to recall to mind where I had heard that horrid sound before, or why it made my heart leap so with anxiety and vague alarm. A third time the thing came louder and more distinct than ever, floating like ice upon that silent night air, and freezing my blood as it sped by. I instantly jumped up, and ran out of doors: there, where half an hour before I had silently contemplated the intensely quiet picture, what a change had come over the scene! A red glare shot up on every mountain height, and was instantly answered by dozens of minor beacons in all directions; so that the whole firmament seemed to have taken fire, the reflection of which was peculiarly bright on the snow. As beacon light after beacon light spread the alarm, the cry arose for warriors and horsemen to arm themselves; criers ran up to the mountain tops and those perspicuous places where the beacons glared, and thence they summoned their creedsmen to arms. Catching at the words wafted from hill top to hill top, I ran to our own village beacon, and instantly kindled it. This aroused all the villagers, and I summoned them in the names of our chiefs and elders to buckle on their swords and seize their lances, for the Philistines were advancing against us."

It was an attack of Maronites; but so perfect was the organization of that martial community that, within twelve hours, twelve thousand Druses had assembled to repel them. They were victorious, and the war-cry was not for a long time heard again on the mountains. The Druses of the Lebanon number at present about 29,000, and, says Mr. Chasseaud,—

"Though not the most numerous, are acknowledged to be the most warlike and courageous people inhabiting the Lebanon; and occupying all the southern portion, the western slope of Anti-Lebanon and G'bl il Sheik, they have upwards of forty large towns and villages inhabited exclusively by themselves, and nearly two hundred and thirty villages occupied by a mixed population of Druses and Christians; whilst in Anti-Lebanon they are also possessed of nearly eighty exclusively Druse villages. The country about these parts may be said to be almost uniformly successive hillock and vale, every position affording a means of security, and excluding the fear of invasion."

They cultivate their land industriously; they are bold, honest, enterprising, and hospitable, but have little religious sentiment,—since their faith is a mystery, the secrets of which belong to a priestly class. One of their popular customs exhibits a strange habit of suspicion.—

"Another singular feature of this class of Druses is their refusing to receive money, or to partake of food, in any other Druse's house, lest such food or money should have come by improper means into the hands of the donor. Consequently, when they have sums of money due to them for the produce of their vineyards, or for the sale of their silk crop, they invariably employ a third party to change such money into other coins, so that the cash they pocket cannot be directly associated with the original donor or purchaser."

A nobler trait is shown in the maintenance of their country as an asylum and a land of refuge.—

"It is well known, even at the present day, that should the prince ever be tempted by bribery or any other cause to deliver up any man who had sought and found protection amongst the Druses, the whole country would rise to frustrate such a breach of hospitality, and prevent such a stain upon their national reputation. Even that dreadful miscreant Djezzar Pasha, whose name spread terror all over the East, and whose deeds of infamy have been unrivalled in the calends of cruelty, even this man, who had invested the government of the mountains in the hands of his own creatures, never could force them to give up a single refugee; they protected him so long as they were able, and when threatened with imminent danger assisted him in effecting his escape to the remotest parts of the empire."

One of the Druses described to Mr. Chasseaud the palace of his Emir, with marble staircases, mosaic floors, Tureoman carpets, silken hangings, velvet divans, walls painted by artists, gold and silver decorations, and every kind of opulence fantastically displayed. Who, that had visited these modern imitations of the "thousand apartments, each more beautiful than the other," would not quit them gladly to tread the stones of Ezra, the ancient city, not yet desolate?—

"Barred in with all his family, one solitary inhabitant might, from the peculiar construction of his dwelling, set at defiance twenty invaders, by retreating as necessity obliged him, first from the courtyard into one of the principal chambers, and so from this one into all the others, till he should emerge again at the opposite side, to the room where he took refuge. All the houses are built upon arched foundations, which, in a great measure, accounts for the fact of their having resisted the most turbulent subterranean shocks, which spread devastation through many villages and towns in the same latitude. A very remarkable feature in connexion with the great antiquity of this place, is the singular fact of several of the buildings possessing doors hewn out of the solid piece of stone, which work upon hinges of the same material, and which must assist, when properly closed, in more effectually excluding the heat than any other material which could be used for such a purpose."

It will be seen, without further remark from us, of what description is the interest possessed by Mr. Chasseaud's book.

TRANSLATIONS.

The Lusiad of Luis de Camoens, closely translated. By Lieut.-Col. Sir J. Livingston Mitchell. Boone.

The Iliad of Homer, with Notes. By W. G. T. Barter. Longman & Co.

Indian Leisure. Petrarch on the Character of Othello, Agamemnon, the Henriad, Anthology. By Capt. Robert Guthrie Macgregor. Smith, Elder & Co.

THERE are versions, and there are perversions. To "*traduce*" and to "*overset*" are two *English* verbs indicating translation, which might oftentimes be employed literally in English without violence to truth. It is curious to observe how persons, though unable to complete one page of original verse which shall be smooth in cadence, clear in the sequence of ideas, or direct in the narration of incidents, will venture deliberately to "translate" some masterpiece of foreign Art by Homer, Virgil, Dante, Schiller, Camoens, Racine,—never adverting to the manifest immodesty of the attempt. When it is privately undertaken as a pursuit, the study of language and versification cannot be continuously exercised without gain to the student; but should a young Lady take her Isaiah in Hexameters to the "Chiswick Press,"—critics would be justified in calling such waste of paper and ink by its right name. Two of the three volumes before us remind us of the prophecy set-a-flowing to which we have referred. They will be sufficiently reviewed by verses "turned up" (as schoolboys say) at random. These, moreover, need not be many.

From 'The Lusiad'—which Sir Livingston Mitchell informs us was brought into its present shape "chiefly under water, in a small clipper, during a voyage round Cape Horn"—a pair of stanzas will suffice. The first is the stanza which opens Canto II.—

> Now at this time the lucid planet shining,
> Which into hours the joyous day divides,
> Reached the desired goal slowly declining,
> To where the celestial light from mortals hides;
> The maritime dwelling where with Night reclining,
> Rose Erebus, who to ope the gates abides,
> When the dissembling people came on board
> The vessels almost before they had been moored.

The second is the stanza which opens Canto III.—

> O thou Calliope, teach me how to sing
> What the illustrious Gama did relate:
> Inspire immortal song, and voice divine,
> In this mortal breast, whose love for thee is great.
> So may the bright inventor of medicine,
> To whom thou didst hear Orpheus, never abate,
> For Daphne, Clitia, or Leucothöe, the flame,
> He owes to thee alone, O beauteous dame.

There is not a page which does not afford matter equally curious in point of rhyme or reason with that contained in the sixteen lines above cited.

Less extract will suffice for the second volume

of this triad. Mr. Barter's 'Iliad,' in the Spenserian metre, is even more remarkable than Sir Livingston Mitchell's Camoens in *ottava rima*. It is headed by a brave Preface, in which Mr. Barter speaks with condescending qualification of his predecessors. The volume is pursy and the type large. But what experience could have prepared the critical or lay reader most impressed by the vanity of human enterprise, for a version of which the following nine lines are a fair sample? The volume opened on the thirty-seventh verse of the Eleventh Book.—

So these then turn'd again and Trojans slew.
Th' Achæans fleeing Hector breath'd now glad.
These took a car and men, plebs' bravest two,
Percosian Merops' sons, that knowledge had
'Bove all in prophecy, and sons forbade
To go to man-destroying war. Not they
Would heed, by black death's destinies y-lad.
Spear-fam'd Tydides Diomed that day
These reft of sense and soul, their bright arms took away.

—There is, assuredly, nothing equal to this in Chapman, or in Pope, or in Cowper.

'Indian Leisure' has yielded fruits less preposterous in their quality than the above. The tasks of rendering Milton's sonnets into French, or of representing Mrs. Browning's sonnets "from the Portuguese" in the Portuguese from which they were *not* translated, are tasks little harder than is an attempt to convey the flavour, delicacy, and polish of Petrarch in our ruder and more muscular English. Some translations of his sonnets by the late Lady Dacre have been accepted by Italians as satisfactory,—but these have been rarities. Thus, Capt. Macgregor's limited success is not a discredit to his powers so much, perhaps, as to his judgment. The soundness of this may be questioned from first to last. After Petrarch we meet the 'Agamemnon' of Alfieri, with some alterations, in an English dress,—and this is followed by a new version of an epic, which we suspect few persons care to read in English or in French, the 'Henriade' of Voltaire. Then, why must our paraphraser try his hand on "Italia, with her fatal gift of beauty,"—that personation as hackneyed as Hope with her anchor or Justice with her bandage? Why once more render 'Napoleon's Midnight Review,' which with its hackneyed compeer ballad, 'Sir John Moore's Burial,' we would fain let sleep for a dozen years to come? Some original verses are thrown together in the last pages of Capt. Macgregor's volumes,—but our *sors* among these proved to be a new set of words to the Russian chime (if, indeed, it be a Russian chime at all), which was patched and arranged by Moore, in order that he might have an excuse for writing his musical melody, 'Those Evening Bells.' The impression of want of tact produced by the foreign selections of Capt. Macgregor is maintained by his original verse.

The Modern Vasari—[*Der Moderne Vasari*]. By Dr. Wilhelm von Schadow. Berlin, W. Hertz; London, Williams & Norgate.

Few families could present the world with a cluster of names so illustrious in the history of Art as the family of Schadow. First comes the father, Johann Gottfried Schadow, once Director of the Academy of Berlin, a sculptor in the days when old Fritz and his generals were deemed the most fitting subjects for plastic art,—but, at the same time, one of those men whom, lonely in their own day, history consents to regard as the forerunners of great revolutions. Then comes his good son, Rudolph Schadow, likewise eminent in sculpture, but cut off, in the midst of his career, at the early age of thirty-six. Lastly, comes Friedrich Wilhelm Schadow, the painter,—the present Director of the Düsseldorf Academy,—the representative, both with pen and pencil, of Christian Art,—the companion of Cornelius, Overbeck, Veit, and other men of whom Dr. Nagler says, "they made the reconquest of the lost Paradise the problem of their lives."

Although the elegant volume now before us bears the name of "Dr. Wilhelm von Schadow," without "addition" or explanation, we have no hesitation in ascribing it to Friedrich Wilhelm. An anonymous old painter, who is the chief oracle of wisdom throughout the book, and who is evidently identified with the author, is represented as the familiar friend of those artists who were the familiar friends of F. W. Schadow,—and has the same notions with respect to Christian and heathen Art that are entertained by the chieftains of the Düsseldorf school. Lest any sceptic should still remain dissatisfied, on the score of the absent "Friedrich," we will cite the title-page of a book, known to be by F. W. Schadow, which runs as follows:—'*Ueber den Einfluss des Christenthums auf die bildende Kunst, von W. Schadow.*' If this will not suffice, collateral evidence is good for nothing.

The reminiscences of artist life ('*Erinnerungen aus dem Künstlerleben*'), which Dr. Schadow has collected into '*Der Moderne Vasari*,' form, according to the title-page, a novel (*novelle*); but, in point of fact, the portion of the book which entitles it to this appellation is the least important and instructive. Two young artists,—a landscape painter and a painter of *tableaux de genre*,—have certain difficulties in obtaining the daughters of a certain "Hofrath,"—and their mental sufferings,—treated not sentimentally, but comically,—and ultimate triumph,—form the theme of a somewhat trivial tale. But, even this tale is not without sparkling episodes. A description of a party of artists,—who, amid the fumes of tobacco, squabble about Art and Politics,—is given with such characteristic touches, and is so full of life and animal spirit that its length alone prevents us from extracting it. There is also much amusing matter connected with the rehearsals and the final exhibition of *tableaux vivants*, which will remind the reader of the comic side of Hoffmann, especially as manifested in the entertainment given to the Prince, at the commencement of 'Kater Murr.'—The following mode of putting a case, that may possibly arise from the exhibition of living pictures, is, for instance, intensely Hoffmannesque:—

When there are many figures in a *tableau* it frequently happens that only the head, or the arm, or the leg, of many of the persons is seen by the public, whence, from economical motives, the exhibited parts are alone attired in appropriate costume. Now, sublime and brilliant as the picture may appear from the front, its aspect from behind is exceedingly ridiculous. From the latter point of view, we see camisoles, shirt-sleeves, a right leg in red tights, a left one in a grey trouser,—and one may safely assert that here there is no step at all from the sublime to the ridiculous. One single movement might destroy the entire effect.

From the days of Hogarth's 'Actresses in a Barn' the contrast between the realities and idealities of the stage has been a frequent source of mirth; but this notion of performers,—with one limb only in costume,—is a touch of absurdity that is altogether fresh. As for the *naïve* manner of hinting at the confusion that would ensue in the event of misplacement, it is simply sublime. "One single movement," quaintly observes the author, "might destroy the entire effect." He does not trust his powers with a description of the terrible confusion that would ensue,—he shows the cause of possible woe, and then acts like Timanthes covering the face of Agamemnon.

Not only some of the humorous details, but even the form of the book, remind one of 'Kater Murr,'—for the odd scenes to which we have above referred have, beyond the fact that they take place within the world of Art, little more to do with the serious object of the work than the novel which Hoffmann's cat uses as blotting-paper, and which is printed by mistake with Grimalkin's own manuscript, has to do with the feline autobiography. The purpose of the author, when he does not indulge in quips and cranks, is to give a series of lives of those painters and sculptors who have influenced Art from the dawn of a new mode of thought in the last century to the times of Overbeck inclusive. An old painter, who is simply called "Der Alte," who has strong views in favour of "Christian Art," and who is shown in the frontispiece absorbed in meditation, and puffing out huge volumes of the smoke which he considers the fitting symbol of the world's vanities, is supposed to be compiling a sort of Supplement to 'Vasari'; and the results of his labours are communicated in a conversation with one or two old friends,—whose questions and remarks render the biographies fitting vehicles for opinions on Art and Art-education in general.

The author's manner cannot be better shown than by the conversation which ensues between the "Old Man" and the "Inspector" on the subject of Asmus Carstens, the second artist on the list,—Raphael Mengs being the first:—

At the beginning of the last century there was a lack both of a good method and also of the impulse given by great minds; and Mengs, by restoring the former, found a field in which minds of higher organization could express their ideas by means of form and colour. A genius of this kind was Asmus Carstens, born at St. Jürgen, near Schleswig, in 1754. The strength of his impulse to artistic production may be proved by the fact, that neither the circumstances of his childhood, nor his original destination for the mercantile profession, could suppress his natural inclination. Among the Germans he was the first to perceive that a poetical idea must lie at the foundation of every true work of Art. "Necessary as this poetical idea may be," remarked the inspector, "it does not seem to me that it is all that is required."—"Assuredly not," exclaimed the old man, "otherwise our German Carstens would hold the same rank as Michael Angelo and Raffaelle. However, if we weigh the matter closely, the position he actually takes rather belongs to his times than to himself. He was, as it were, a wondrously beautiful plant, which growing on an unfriendly soil, and exposed to a destructive climate, fades away before it attains maturity; and consequently he remained, like many of his followers in that day, little more than a sketch of his proper self."—"That is true," said the inspector; "we may see from his compositions what he might have become."—"I can readily imagine," continued the old man, "the agony that a mind must feel, when it carries great ideas within itself, and never finds means and opportunities to realize them. * * The ordinary public cannot surmise, from a hasty sketch in water-colour, how great and sublime was the poetical fancy of such an artist; but we who have that faculty, and can mentally supply what is wanting, are bound to pay Carstens, now he is dead, that honour which is his due, especially as it is not by his own fault that he remained undeveloped."—"A poor compensation," said the inspector, smiling, "for if he is in heaven, he will care little about the praises of man; and if he is in—the other place, nothing can help him."—"Cannot one then take into another world," said the old man, "the consciousness of one's honest effort to overthrow a false idol in Art at the sacrifice of one's own interest? Is not such an effort a striving after truth; and has not this a decided moral worth? The Herculean task was allotted to Carstens; and he did much towards the cleansing of the Augæan stable. He had a constant struggle for subsistence; but, nevertheless, he attempted to visit Italy,—vainly indeed, for he only got as far as Mantua and Milan, and was forced from want of means to return to Lübeck, where for five years he gained a living by portrait-painting."—"No doubt, while there," remarked the inspector, "he painted many a

rich old hunks, who stood in awful contrast to the images of his imagination."—"It is written," continued the old man, "'In the sweat of thy brow thou shalt eat bread,'—and so it was with him. We have a right to believe, however, that the Muse sometimes wiped the heavy perspiration from his brow, for otherwise we cannot account for the fact, that his compositions obtained for him a Professorship, with a salary of 450 thalers, at the Berlin Academy. From these compositions it was seen, no doubt, what was his proper vocation."—"Still his talent could not have been sufficiently acknowledged in high quarters," observed the inspector; "for otherwise, besides this small salary, he would have received an order for some great work, that would have furthered his development."—"This, unhappily, was not the case," continued the old man; "so he wandered with his little pension to Rome, where he lived very much alone, and produced an abundance of wondrous fine creations. His mind, like the other superior minds of his day, took a thoroughly antique tendency. Orthodox Protestantism had lost its value in the eyes of these men, and Catholicism was still more repulsive. They, therefore, only felt at home on the soil of Philosophy, which to thinking artists was principally revealed in the orientalizing and poetical works of Plato. I know nothing finer than Carstens's composition of Plato's 'Symposium,' where Alcibiades is crowning Socrates. The Antique Myth, apprehended in the Platonic spirit, was the proper field for his intellect. His 'Bark of Charon,' his 'Argonauts,' his 'Perseus and Andromeda,' his representation of 'Night, with Sleep and Death,' are all immortal ideas, and might have been worthily employed by a true Mæcenas in the adornment of large spaces."—"I am still doubtful," suggested the inspector, "whether when so great a mind as you have described is imperfectly developed, it is not in some measure its own fault."—"You may be right," returned the old man; "a mind that has at command such a wealth of poetical invention may have harder struggles in acquiring that spirit of perseverance which is required for a profound and penetrating study, since the work of drawing and painting after nudes, when it is thoroughly done, is generally unpleasant and sometimes tedious. Such work is downright labour,—but nevertheless it is indispensable if we would clothe our ideas in proper form and colour. In excrtions of this kind, minds like that of Carstens take no pleasure. They would always like to see their thoughts start forth fully armed, like Pallas from the head of the Olympian Zeus. He who has had any experience of artistic production, knows very well that there is no happier moment for the called one (*der Berufene*), than the moment when independent of all external influence he broods over the child of his imagination. He then lives in an inner world,—a king in a kingdom which he himself has created. His subjects are the figures, which he can dispose of according to his own good pleasure, —and with his pencil as his sceptre, he transposes them, alters them, or rubs them out, just as he chooses, without a chance of opposition, and without running any risk beyond that of spoiling a good sheet of paper."—"That is very charming in your description," remarked the inspector; "the worst of it is, that one may starve to death among these delights."—"That was the case with our friend Carstens," said the old man; "he died in the year 1798, poor, much neglected, and only acknowledged by a few penetrating minds, among whom we must reckon the learned Fernow, who afterwards became his biographer."

Close to Carstens come our own Flaxman, Canova, and Gottfried Schadow, the author's father, all to be treated (even Canova) with respect,—and the stream of pleasantness is only interrupted by the old man's correction of the French mistake, that David was an essential reformer of Art. The names of the above are those of the real benefactors. As for poor David, "his art was, in fact, the expression of the heartless, cruel and cold fanaticism of that republican party, of which he was a zealous adherent,"—"showing, moreover, nothing but the unartistic spirit of his age." Thorwaldsen —whose biography is narrated with wondrous spirit—is heartily praised, though with a discount on the score of heathenism; and then the old man comes to Cornelius, Overbeck, Rauch, Rudolph Schadow (the author's brother), and a few others, all of whom he describes in a most delightful manner, generally with the warmth and enthusiasm of a personal friend and fellow-labourer.

If we extracted all the biographies in the book, we should give our readers a quantity of pleasant reading; and where the whole is so entertaining and so instructive, we feel that the choice of any part in preference to the rest must necessarily have something of an arbitrary appearance. Gratitude to an author who has afforded us an amount of pleasure not often to be derived from the perusal of German prose would induce us to select the lives of Gottfried and Rudolph Schadow. Nevertheless, we venture to prefer Overbeck, though less biographically treated, partly because of his eminence at the present day, partly because his name, like that of Carstens, serves to introduce several sound remarks. The old painter is supposed to fall into a sort of reverie.—

He half-closed his eyes, old recollections arose once more before his mind, and it seemed to him as though he were entering the cell in the convent of St. Isidor, where he had seen his friend Overbeck for the first time. Overbeck had come with several of his fellow-students from Vienna to Rome, and each of them had hired a cell in the deserted convent, though among all the cells there was not one that made a proper *studio*. The former refectory of the monks was their Academic Hall, where in the evening they all met to draw after the nude figure, or to stand to one another as dressed models. The Academy at Vienna had sentenced them to a sort of honourable banishment, solely because from the very depth of their own apprehension of nature there arose a method of imitation which was directly antagonistic to the weak and insipid spirit of their day. The old painter, who had found himself in a similar state of opposition to his times at Berlin, and who had been of a less mild and unpretending disposition, recollected with what amiable modesty, indeed almost in a tone of apology, Overbeck had told him of his banishment, adding involuntarily the following remarks:—"What after all was our crime? What did we desire, and what has been the result? We felt an impulse towards a firm, clear Idea, towards a definite, correct outline of form, in opposition to a wavering, cloudy and insipid age. An easy indifferentism had diffused itself over Art as well as other branches of intellectual production." Is it not the desire for a sharp outline, he thought, which has been our guide in every respect, —even beyond the regions of Art? We had scarcely outgrown our boyhood when our masters were angry with us because, in spite of them, we cut our chalk to as fine a point as possible that we might make the only correct sketch of the model before us,—and was it not the same ardour for truth that afterwards, in a totally different region, exposed us to much misapprehension and blame? He reflected further on the mental development of his friend Overbeck,—how happy he had been in his youthful training,—how his father, a noble and distinguished man at Lübeck, himself a poet, had carefully fostered the tender genius of this poetical talent, and had even given him a learned education to a degree that is seldom found among painters or sculptors. Nay, what was more than this, the father implanted in him the germ— then so rarely cherished—of a positive religious belief. How happy have you been, my beloved friend—so, in thought, he continued:—you found so early the firm basis upon which is raised the highest structure in every department of mental productiveness. You recognized the treasures of Art and poetry derived from Christian Revelation, and wished to restore to their due honours those who had been long obscured and forgotten. The whole time that he had passed with Overbeck and his associates, who were afterwards joined by Cornelius and the two Veits, seemed to him to denote a peculiar crisis. Although these young men had previously held no communication with each other—either personal or epistolary—they, nevertheless, agreed wonderfully in all their views. These were certainly opposed to that Greek cultivation which was then considered the highest by the larger portion of the intellectual world. The conventional French imitation of Greek art and, still more, the *rococo* style (*Zopfstil*) had already been overcome theoretically by Winkelmann and Lessing,—practically by Canova, Thorwaldsen, Flaxman, G. Schadow, and others in the Fine Arts, —and by Goethe and Schiller in poetry. The unnatural had disappeared, and a natural soil was once more attained. When now, through the exertions of Tieck, the brothers Schlegel, Novalis, Wackenrode, and others, the romantic school, which was intimately connected with Christian Revelation, made its appearance, it found violent opponents among those eminent men,—nor can it be denied that the "*Romantiker*" rather recognized the beauty than the eternal truth and saving power of Christianity: —that is to say, they rather looked upon Christianity as a mine of poetical ideas and feelings, and used it as their predecessors had used the ancient myths. Novalis, F. Schlegel, Schütz, and a few others, may have been exceptions. We artists, at that time, and with the best intentions, he said to himself, engaged in a similar war, the extent of which we did not know, but which still continues, and the end of which lies in the remote distance. Strangely enough, it began in the fields of Poetry and Art, and from thence gradually communicated itself to the serious speculative sciences,—nay, it now even enters the region of public political life. This cause of development may be compared to the transition from thought to act. I may be mistaken, exclaimed the old man, and it does indeed seem strange that such a revolution in ideas should have emanated from the poets and artists! Whoever has only once seen Overbeck, has only once heard him—so he continued in his reflections—will have no doubt of the purity of his intentions, the greatness of his knowledge, and the profundity of his views. An amiable sympathy with every one is displayed in his general expression. One may be of a different opinion, but it is either mistake or wilful misunderstanding, if another judgment is passed upon this remarkable man. * * The error, according to my opinion, in which Overbeck and his companions in Art were involved during the second decennium of this century, and which, to a certain extent, exercised an injurious influence on their artistic culture, was just this:—that with them the study of nature, on which alone perfect execution depends, was far too general in its character. Every one of them had in the convent of St. Isidor a small cell which afforded scarcely room for their own pictures, much less for a model; and though they made studies after models in the repertory, they painted their pictures from memory only, fearing that the use of the model would render them too *naturalistic* and weaken their ideal conceptions. With a man of Overbeck's memory for form this was not so fatal; but the others did far less than they might otherwise have done, and many of them fell altogether into mannerism. Afterwards they quitted a residence that was so ill fitted for artists, and soon perceived that especial studies of nature must be made for every single figure, if artistic accuracy of expression is to be attained. Since, however, nothing is more difficult than a judicious application of studies from nature to a given natural object, and every work of Art has either too little or too much of the natural element about it, these artists preferred the former defect, and not one of them—not even Overbeck—ever attained that perfect execution that was possible among the great artists at the close of the fifteenth century in a thoroughly correct school. There is always something wrong when a painter who executes large compositions cannot paint a good portrait, and we have a right to assume that he will not do anything to perfection in the historical department, or in oil-painting generally; for in fresco the deficiency will be less perceptible. With the single exception of Raffaelle, the Venetians and the Dutch—those great *naturalists* and accomplished painters in oil—execute by far the best portraits. Whoever has seen Overbeck's studies of the naked model or of drapery— studies which, to his own detriment, he has only made on a small scale—will be delighted with the feeling and refinement with which he has apprehended nature. If he had restrained his preponderating desire for incessant composition—if he had

allowed himself time to draw and paint studies from nature or on a larger scale—his oil-paintings would not have been so inferior to his original sketches and cartoons. He would have penetrated more deeply into the essence of nature; he would have produced, perhaps, less, but what he did produce would have been more perfect,—and, beyond a doubt, he would far more have assisted the progress of painting. We find in the German artists more than in those of other nations a wealth of poetical ideas. We see among them many sketches which lead us to expect that, when executed, they will result in a fine work of Art. Nevertheless, seldom does the promising child become a handsome man, for the Idea loses life in the same proportion as it advances to perfect development,—mannerism arises, and we look back with regret upon the original sketch. How can this be explained otherwise than by the fact, that the artist had no mastery over the means of giving his idea a perfectly natural and artistical expression,—in other words, by the want of a school? This, too, is the reason why Overbeck cannot be ranked among the greatest artists of all ages. He had plenty of the right stuff in him, and it is unfair to make an artist sprung from an unhappy period responsible for the fault that rather seems to be a necessary consequence of his time. If this great genius, with the exception of some pictures from Tasso's 'Gerusalemme,' has treated no other than sacred subjects, this is by no means to be attributed to fundamental one-sidedness. He can find the poetical element whenever it reveals itself, and his preference for sacred subjects is rather to be explained by the fact that he found no others equally worthy of treatment. The artist must produce that which has most completely taken possession of his soul. Moreover, it is my conviction that those very subjects which are selected by Overbeck are just those which demand the greatest force of human inspiration. In the composition of the "facts" of the New Testament he has been excelled by none,—nor can he be easily excelled, for success in these subjects is not to be attained without a great and pure soul, such as he really possesses. The impassioned, energetically powerful style will find less sympathy with a man of his tendency, and he will consequently be less successful in that than others of high endowments who do not live in so pure an element. His works may, on this account, be somewhat deficient in sensual life,—but although in his later productions a certain monotony is occasionally discernible, I nevertheless exclaim "Blessed is the man who is in possession of such uniformity!"

One word more in commendation of this delightful book. It is choicely printed, and adorned with dainty medallion portraits and fanciful vignettes:—an elegant specimen of that publishing art which is unprovided with a special name, but which is so serviceable in covering our drawing-room tables with agreeable objects.

The English in Western India; being the Early History of the Factory at Surat, of Bombay, and the subordinate Factories on the Western Coast. From the Earliest Period until the Commencement of the Eighteenth Century. By P. Anderson, A.M. Bombay, Smith & Co.; London, Smith, Elder & Co.

QUAINT, curious, and amusing, this volume describes, from old manuscripts and obscure books, the life of English merchants in an Indian factory. Mr. Anderson is one of the Company's chaplains at Bombay, and though he has drawn upon Orme, Macpherson, Bruce, Raynal, and other obvious authorities—even on Duff and Mill—he has also searched among the dusty records of Bombay, and gathered from narratives little known, and from letters never published, the materials of an original book. It is interesting to follow our earlier historians and travellers in their accounts of the East. The English, when they settled in India, knew not at first how to adapt their costume to the climate. It was long, in fact, before they made an approach to the boots and umbrella of our less stately generation. They groaned in the sultry weather with their large hose, their long-waisted doublets, and short cloaks with standing collars. Then, they had ruffs "of twelve, yea, sixteen lengths a-piece, set three or four times double." On their heads were hats of thick velvet, with weighty bunches of feathers. Conceive a dress like this with the thermometer in the shade at 92°! As to the ladies, says the chronicler, they had "a liquid matter, called starch, wherein the Devil hath learned them to wash and dive their ruffs, which, being dry, will stand stiff and inflexible about their necks."

The voyager Terry figures conspicuously in Mr. Anderson's historical notes on Surat. He gives a singular account of his travelling companion, Tom Coryat, the "English Fakier," author of 'Coryate's Crudities.' This worthy was born, in 1577, at Odcomb, in Somersetshire, and early set out on his wanderings. After a tour in Europe he published a book, with a polyglot collection of verses, and a personal narrative, in which he declared that he had walked 1,975 miles in one pair of shoes, which he hung up in the church of his native village as an offering and a memorial.—

"Tom desired to know, and to be known, so as to obtain contemporary and posthumous fame. Unrestrained by poverty, he again started with a determination of traversing Asia, limiting his expense to twopence a day, which he expected to procure by begging. His designs were vaster than his actual labours; for he planned not only a journey through Tartary and China, but also a visit to 'the Court of Prester John, in Ethiopia.'"

To Constantinople—to Cairo—to Jerusalem—to the sites of Nineveh and Babylon—to Persia, Candahar, and Lahore, did this begging traveller go. He learned a little Arabic, and much Hindústání. At Agra he pronounced, before the Great Mogul, a speech in florid Persian, comparing the monarch with Solomon, and himself to the Queen of Sheba, who came to witness his riches and his glory. By this speech he gained about 20*l.* sterling, which sent him happily on his way. One of his adventures resembles that of O'Connell and the fish-woman.—

"Having joined Sir Thomas Roe's suite, he found amongst them a washerwoman, whose native language was Hindústání, and who was celebrated for being a fluent and pertinacious scold. One day, writes his companion, Tom 'undertook her in her own language, and by eight of the clock in the morning so silenced her, that she had not one word more to speak.'"

One of Coryat's qualities was impertinence. He heard a Moolah, calling from a mosque, "There is no God but God, and Mohammed is his prophet," and at once ascended a high building and began shouting in the same tongue that Mohammed was an impostor! Another time, he told a Moolah that he knew nothing of the Koran, and that he (Tom Coryat) was a far better Mussulman. A little folly is a dangerous thing, and this eccentric wanderer was only saved by his extravagance. El-Islam gives a wide latitude to lunatics, and the saucy Englishman escaped accordingly. Vanity seems to have been his principal impulse. With all his economy in shoes, he was an egregious fop, and was continually anxious to know whether the fame of his travels had extended to Europe.—

"What then was his delight to be told by Richard Steele, the merchant, that King James had inquired about him. The eager fop immediately wished to know all his Majesty's words, but alas, after hearing that Tom was well, all that the monarch said was, 'Is that fool yet living?' Equally mortified was he to discover, that in a letter which Sir Thomas Roe had written on his account to the Consul at Aleppo, he was styled 'an honest poor wretch.'"

Temperate in his habits, amid all these vagaries, he was once induced to drink a deep draught of sack, which killed him, and, adds Fryer, "laid his rambling brains at rest." Thus ended his ambitious journeys, and two stones, not even inscribed with his name, marked his grave.

There are some curious notes here on drinking in India. Surat, long before the State of Maine, had a law imposed on its inhabitants forbidding the sale of intoxicating liquors. But Akbar, after consideration, decreed that to Europeans they might be sold, "because they are born in the element of wine, as fish are produced in that of water, and to prohibit them the use of it is to deprive them of life."

Life in India at that period needed some consolation, if we believe that the roads swarmed with thieves who would cut any man's throat "for the third part of a penny." The "Chinese death," supposed by Thevenot to be the cholera, was also ravaging the country near Bombay.

One more story we will take from Mr. Anderson's book. Towards the end of the seventeenth century many slaves were exported by the English from their Indian factory. St. Helena was among the Company's possessions, and they desired to people it. Accordingly, a cargo of natives was despatched; but, at first, only men were taken. "They will not live without wives," wrote the Honourable Company, and directed its agents to "send near as many female slaves as male." This we notice for the sake of introducing a little picture of Charles the Second. The following is the postscript of a despatch from the Court of Directors to the factors at Surat.—

"His Majesty hath required of us to send to India to provide for him there one male and two female blacks, but they must be dwarfs of the least size that you can procure, the male to be about seventeen years of age and the females about fourteen. We would have you, next to their littleness, to chuse such as may have the best features, and to send them home upon any of our ships, giving the commander great charge to take care of their accommodation, and in particular of the females, that they be in no way abused in the voyage by any of the seamen; for their provision and clothes you must take care to lay it in, and let them be set out with such ear and nose rings, and shackles for ornaments about their legs (of false stones, and brass, but not with gold) as is usual to wear in the country, but let them not be used by them in the voyage, but sent to us apart."

It will be evident from these gleanings, that Mr. Anderson's book contains fresh and amusing gossip, all bearing, more or less, on events and characters of historical importance, and illustrative of the early intercourse between our countrymen and the races of Asia.

THE WAR.

Non-combatants have the literary management of the war this week. *A Month before the Camp at Sebastopol* (Longman & Co.),—and *Sonnets on the War* (Bogue), are the two books of note. The first consists of a series of letters by a young Templar, who assumes the *nom de plume* of 'Non-Combatant.' The second contains the passionate and poetic utterance of Mr. Alexander Smith and the Author of 'Balder.'

Let us give the *pas* to the two poets. These 'Sonnets on the War' affect no order or chronology,—do not aspire to tell the story of the war; but merely to deal musically and pictorially with such scenes and incidents as appeal most strongly to the poetic instinct. The double labour is very evident throughout. No mark assigns the authorship to each sonnet in the collection; yet few readers of the former writings of these authors will have any difficulty in separating the productions of 'Walter' from those of 'Balder,'—if such separation should strike anybody as being worth the trouble. Many

of the 'Sonnets' are in duplicate,—such as the 'Dedication,' the 'Wounded,' the 'Cavalry Charge,' and 'America.' "Stars" shine somewhat plentifully in all. There is also much of "Death,"—and an awful name is used with the easy familiarity which belongs to the younger race of poets. We will quote a string of these Sonnets, bringing down, in a desultory way, the story to the point at which our prose guide takes it up "before Sevastopol."—

Alma.

The Chasseurs spread like flame from crag to crag,
The lowering English silence was unbroke;
"Forward" strung all our columns, and a shock
Of valour tingled to the dancing flag.
A wild cheer drowned the cannon. Blind with smoke,
Stumbling o'er rocks, shattered with shell and shot,
We staggered on. Our banner,—glorious rag,—
Is dashed to earth,—from dying hands 'tis caught,
Again 'tis foremost in the stern advance.
Hurrah! We see the faces of our foes!
A blinding gush of flame, a rank goes down,
A stifling vapour hides the bloody close.
Up springs the breeze; and lo! on Alma's crown
Stand sternly-lowering England and flushed France.

After Alma.

God be with ev'ry man who fell or fought!
Let that stern Marshal ever honoured be,
Who asked the price of dazzling victory——
Life! And he threw his down. There slumbers not
'Mong our brave dead a braver man than he.
The proudest tears into my eyes are brought
By the plumed soldiers of my native land.
Sons are they of that worn and wasted band,
Who stood around their king the while the night
Darkened on Flodden. Oh! with hearts as light
As if these wild heights were a summer feat,
They marched to death. Their ruined ranks were true
As crumbling squares at deadly Waterloo,
On which vain hurricanes of battle beat.

The Cavalry Charge.

We mourn them with remorseful tenderness,
And yet, methinks, our tears should be denied
By a proud effort. When they *so* have died,
What is a little breathing more or less?
"Woe's me! each bosom was a Russian targe."
"Who would not pay that priceless price to feel
The trampling thunder and the blaze of steel—
The terror and the splendour of the charge?"
"In vain that human thunderbolt was flung—
In vain 'twas shivered." "At the word they sprung
In one wild light of sword and gleaming corse,
And at the terrible beauty of their look
Death stood dismayed. Jove! how the cowards shook
When on them burst that hurricane of horse!"

Sebastopol.

Blaze gun to gun along the roaring steep!
Ram home—ram home! Knee-deep in living mire,
Run like cold Demons thro' the Hell of fire,
And feed the gulphs of flame! We have burned Sleep
And Night! The useless Sun is in the Deep!
Fire on! This hour shall end them, son and sire!
Fire on! The scorching City is a heap!
The bastions reel, the toppling turrets leap!
Advance! The assault like to a sudden sea
Bursts in the thunder of one long wild wave.
Advance! The boiling waters rage and rave,
And the white foam flouts Heaven. High, higher! See
The drowning streets! High, higher! Who can save?
The flood—the flood! A Deluge and a Grave.

We drop from these heroics into the actual camp. Our lively, rattling young Templar writes:—

"Should you ever run your head against the 'Great Asian Mystery,' and have to discourse on the marvellous virtues of the Arab race, set it roundly down, that they are hospitable because they live in tents. Under similar conditions of canvas, John Bull beats them hollow! Such, at least, was the ethnological conviction—the more valuable, as I never travelled in Arabia—which flashed across me on arriving at the —— Division. My traps had not come up; I was an idler in the midst of stern work; yet not only did my friend —— invite me for that night to share his pavilion (it is 6 feet long, by 3 high, and 2½ broad, but General ——, to whom I only carried a letter of introduction, pressed me most kindly to accept a corner of his, and that though one of his Aides-de-camp already divides it with him. While it was yet uncertain whether I should have to close with either of these good-natured offers, dinner was served, and I became a hungry partaker. The appetite inspired by my long drive did not prevent my looking with considerable interest at the novel *entourage* of this my first camp repast. The General's tent differs in no respect from that of the common soldiers. A single wax candle, placed on the ground, lit the interior. Canvas forage-bags, cloaks, and waterproofs spread around, hid the bare earth; and on them reclined, *more antiquo*, the General and his Staff. I alone enjoyed the dignity of a seat, viz., on a portmanteau. No such thing as table, chair, bed, bedding, or couch, was visible. As I looked at these simple arrangements, I could not help thinking, if such was all the comfort enjoyed by a General in the Crimea—what must be the condition of inferior officers? It was not till afterwards that I learnt, that, in these respects, Sir —— —— cannot be persuaded to allow himself, either on the score of his years or of his rank, the smallest advantage over his subalterns. Fortunately, however, for my un-Spartan appetite on the occasion in question, it does happen, that the General, having to feed three lusty Aides, keeps a French *chef;* and this incomparable artist, though he cooks *al fresco,* is said to be capable of doing anything short of transmuting ration-pork and biscuits into *soles au gratin.* A very good dinner was followed by coffee, and by tobacco for the juniors."

Our Templar soon makes himself at home in the tented field,—and proves to authority the advantages of an independent kit over that of "the regulations."—

"The grand comfort, or as they call it here, the 'luxury' of my tent, is one that is independent of its external shape: namely, the lining through one half of it. This is stretched at a distance of about six inches from the outer canvas; and, when closed at both ends, it forms a distinct inner room. The protection it affords against cold, or heat, may be put down at six degrees Fahrenheit. Thus, though my tent is so much less tall than a bell-tent, that its weight, together with that of the linings, is not greater than that of the other, yet the advantage in point of temperature is altogether on the side of the former; and in a land where extremes of heat and cold succeed each other rapidly, this is but another mode of saying, that the advantage in point of healthfulness is so likewise."

Here is a noticeable fact, which we chronicle with the greatest satisfaction:—

"It will convey to you some idea of the admirable order in camp, when I add, that one of my boxes, containing things for which I have no immediate use, is kept outside my tent. Though the wood, at any rate, of which it is composed, would be useful to many a soldier who has to trudge to a distance for fuel, everybody assures me that it is perfectly safe. Indeed pilfering, so far as I can ascertain, is unheard of. Of what other community could the same be said?"

'Non-Combatant' is an acute observer. Here is a curious note:—

"The day in camp begins, for me, when I hear the troops coming back to their tents after morning parade. Persons who have not tried it, might suppose, that the pounding from the fort-guns would act as an earlier *réveil.* But to this the ear becomes habituated almost immediately. I have heard a General of Division say, that, while he sleeps easily enough through almost any amount of cannonading, the faintest report of a musket rouses him at once; for *that* indicates the approach of the enemy."

A fact is noted early in October which may help to account for those stubborn attacks of the Russian infantry with the bayonet at Inkermann which so astounded old campaigners:—

"A Polish deserter, who was taken the other day, said, that Menschikoff had given out, that our triumph at the Alma was entirely due to our superiority in fire-arms; and that we could only be effectually opposed with the bayonet! The story, ridiculous as it sounds, received some colour of probability from what one of our sentries has just seen. He got close enough to Sebastopol to observe a body of infantry practising charging at wooden boards—practising, moreover, *cheering* as they did so!"

—If this *be* the explanation of the bayoneting at Inkermann, it is a feat not likely to be repeated after the terrible disenchantments of that battle.

Our author saw the great conflict of that memorable day,—and as he describes only what he saw, his account will be read with interest even after the thousand descriptions of those who have painted the scene in the rough.—

"The Round Tower was firing over our heads at the Allied army. The Russian park of artillery, on the other hand, had enough to do with the antagonists before them, who, already (it was not quite two o'clock) were slowly gaining ground. In fact, the only narrow escape I had, was from a shell, which did me the honour to burst within a few yards of me when my ears were, for the first and last time, regaled with the peculiar *hum* which marks the near approach of the flying fragments of those uncomfortable projectiles (I picked up a hot bit as a memento). Still, though we were comparatively safe, I was amused, considering all things, by the politeness of an officer present, who on lighting his cigar from mine, expressed an artistic regret, that he should 'spoil so beautiful an ash!'—At this time, the aspect of the battle, as seen from our position, was as follows. Two large bodies of the Allied troops stood, or rather lay, close before the foremost tents of the Second Division, a little below the long low rounded outline of the hill on which they are pitched, and which, on its furthest side, descends to the Tchernaya. Another mass occupied a place (as it seemed to me) about a hundred yards in advance, and more off to the right, on the very profile of the hill. The whole of this ground, I should tell you, rises gradually, for two or three hundred yards in front of the tents. Crossing the highest portion of the outline, was a fourth body of the Allies. The ground then makes a dip for about four hundred yards, when it makes another gradual rise of the same rounded character, until it reaches an elevation somewhat higher than the hill occupied by the French and British troops. Here I counted six bodies of the enemy. I suppose the two armies were seven or eight hundred yards apart. All parties were pounding away with their artillery, and the wind carried off the smoke, so that we could clearly see the spectacle. About three, the Allied troops gradually advanced, till their foremost park of artillery occupied the bottom of the valley between the two hills. In half an hour more, the Russians were in full retreat towards Sebastopol. I could see them in their long grey coats marching past us with their arms shouldered, and in good order. My sketch of the ground was now completed, the victory won, and I got up and prepared for my long trudge, so as to be in time for dinner on board the ——; but I had not walked many paces, when one of our regiments was brought forward past me, to fire at the retreating foe. Stretchers were being carried behind them; and though I had seen these implements often used in carrying the wounded, I confess it gave me a shock to see them borne close behind these soldiers—now walking well and erect, their faces full in my view—*in anticipation!* An anticipation soon realized. Directly they appeared there, the place where I had been lying seemed alive with round shot, throwing up the dust in all directions; while the stretcher-bearers were running here and there—I knew too well for what reason. It did also occur to me (why will thoughts cross one at the wrong times?) that, perhaps, it was lucky for a certain person that these poor fellows did not come up before—that had that happened, he might have presented himself at a particular nook of the Temple with a wooden leg; but with no honours, no pension, to show for it—only sharp shafts of ridicule and—'*Que, diable, allait-il faire dans cette galère?*' Ah, ah! you have lost that triumph!"

After this we will only give the scene after the battle:—

"The attitudes of the dead were most startling. I think I told you, that I found the Hussars, who were sabred by our Heavy Dragoons at Balaklava, lying flat on the ground. Here, on the contrary (and the same is said to have been the case at the Alma), the dead were strewed about in every imaginable posture. Arms were stretched upwards, as if warding blows, or dealing thrusts. Bodies were half raised—the head bent forward—the nether lip bit in—the eyes open—but for the glassy stare and marble feet, you might have thought them springing at your throat! The suddenness of the stroke had fixed the last movement of volition. Those who had bled to death, lay placidly."

Our poetic illustrators of the war, travel, as we have hinted, beyond the scenes of carnage to the outermost margin of the circle in which the interests of the war are gathered. Here are some excellent suggestions addressed to America.—

America.

Men say, Columbia, we shall hear thy guns.
But in what tongue shall be thy battle-cry?
Not that our sires did love in years gone by,
When all the Pilgrim fathers were little sons
In merrie homes of Englaunde! Back, and see
Thy satchelled ancestor! Behold, he runs
To mine, and, clasped, they tread the equal lea
To the same village-school, where side by side
They spell "Our Father." Hard by, the twin-pride
Of that grey hall whose ancient oriel gleams
Thro' yon baronial pines, with looks of light
Our sister-mothers sit beneath one tree.
Meanwhile our Shakspeare wanders past and dreams
His Helena and Hermia. Shall we fight?

Nor force nor fraud shall sunder us! Oh ye
Who north or south, on east or western land,
Native to noble sounds, say truth for truth,
Freedom for freedom, love for love, and God
For God; Oh ye who in eternal youth
Speak with a living and creative blood
This universal English, and do stand
Its breathing hook; live worthy of that grand
Heroic utterance—parted, yet a whole,
Far yet unsevered,—children brave and free
Of the great Mother-tongue, and ye shall be
Lords of an empire wide as Shakspeare's soul,
Sublime as Milton's immemorial theme,
And rich as Chaucer's speech, and fair as Spenser's dream.

—In such aspirations we join the singers with our whole souls.

What we have quoted from these books of the week will have shown that here are two genuine additions to our library of the war.

Germany during the Insurrections of 1848. Nisbet & Co.

HERE is a title which explains nothing, and suggests an inference not warranted by the text. The writer does *not* describe the 'Insurrections of Germany'; he—or she—merely passes through that country at an eventful time, passes through it rather blindly as appears to us. Insurrection as a subject is scarcely touched, —and Germany is not the sole topic of the book. It begins with France; runs off to Rome and Naples, expatiates long and drearily on "Portia, Cornelia, Pilate's wife and the Ladies of Jerusalem"—proses about the Duke of Wellington, comes back to Ireland and Scotland, devotes a chapter to "English language—Literature—Press—*Emigration*—and *Bunyan*"! In the midst of much small talk and weak narration, we get occasionally a glimpse of a famous man, —as, for instance, of M. Humboldt, whom our author sees at Potsdam.—

"There was another King of men at Potsdam—whom to have known and visited at his own apartment, might well constitute an epoch in one's existence; and that apartment, even though it belonged to the Palace, how Spartan in its simplicity! No luxurious sofa, or tempting *fauteuil* to be seen, inviting the octogenarian Humboldt to repose. We found him seated at a small deal table, on a little upright wicker chair, and a volume was open before him, into which we had the curiosity to peep before our visit was ended; for it looked exceedingly like a well-remembered old friend. And sure enough it turned out no other than 'The Edinburgh,' open at a review of the last published volume of the 'Cosmos,' and the margin closely filled with comments, in his own neat small handwriting. It would have been most interesting to hear the Reviewer thus reviewed in turn by the master; but we were discreet, and put down the volume as our host re-entered. Truly I felt this High Priest of modern science to be sublime, somewhat after the fashion of his own Andes, though he thus seemed to live and move like other mortals, and to be sometimes contained in a little wicker chair. Some ruffians had broken into his room on the night of the 18th, but no injury was done; 'they respected my grey hairs, though they had not heard of the Cosmos,' was his own touching observation. That 'one small head' should carry all he knows to fourscore years and beyond, losing nothing by the long way, of all science has been doing and accumulating over the world, is indeed admirable and astonishing. So, too, was it intensely interesting to behold a man who had listened to Pitt and Sheridan the same night, in our own House of Commons, and to get our *vivâ voce* summary of their speeches! No less strange was it to hear, how he had seen the first introduction of Talleyrand to the Directory—the astute, aristocratic aspirant to power, being dressed *à la romaine*, for the classical and republican fever was then at its culminating point in Paris! He mentioned an interesting anecdote of Metternich, which as that statesman was now 'fallen, fallen, fallen, from his high estate,' it was generous to repeat. Napoleon being exasperated with the tidings of a fresh rising in Germany, threatened he should burn Ratisbon and Munich—'Vous ne ferez pas cela, il y a une histoire!' said the Austrian Minister; pity he did not better remember the same Nemesis in his own subsequent career! So, too, to hear 'this old man eloquent' tell of Franklin, whom he had known, and La Fayette, whom he first met at the table of the Great Frederick here, the young Frenchman fresh from his American campaigns, and the veteran monarch questioning him closely about Washington—then peacefully preparing for heaven at Mount Vernon, and poor unconscious Louis XVI. hunting at Fontainebleau—was altogether most extraordinary: I thought myself in a dream, or that I had 'foregathered' with the shades of the departed in Valhalla."

The above is one of the best passages in the volume,—and shows a certain pictorial faculty which training might lead to excellence.

Insecta Maderensia; being an Account of the Insects of the Islands of the Madeiran Group. By T. Vernon Wollaston. Van Voorst.

THIS work is not the result of a mere *dilettante* sweeping of the hedges with a muslin net; but a substantial contribution to the science of Entomology, that will live as long as there are men who cultivate the knowledge of this vast department of created beings. Large as this volume is, and numerous as are the species of insects described and figured, the name is somewhat apt to mislead. It does not embrace all insects, but only those popularly called Beetles. The entomologist will thank Mr. Wollaston for concentrating his attention on one group, thus rendering a substantial contribution to science possible, for had he attended to other forms even of insect life his time might have been exhausted without making a single important discovery.

Such an account of the Coleoptera of any district would have been valuable, but all that relates to Madeira has an especial interest. The problem of the geological history of these islands lying midway between the Old and New Worlds, can only be solved by a complete knowledge of the forms of its present inhabitants and their relation to those of other parts of the world. It is to Edward Forbes that the geologist is more especially indebted for this method of ascertaining the relations in the past of the present continents and islands of the earth's surface. These islands in the Atlantic, Madeira, Canary and Azores, are they the remains of a former larger island,—or of a continent stretching westward towards the New World or eastward towards the Old? How is this question to be determined? An examination and comparison of the living beings upon them is the only method. As the result of his inquiries into the forms of living Mollusca, it was one of Edward Forbes's favourite theories, that during the Miocene period a vast continent existed of which these islands are the remains of its highest mountains, which extended north as far as the south of Ireland, and continuously embraced what is now the Azores and the shores of the Mediterranean. This theory, which was at first regarded as the speculation of a sciolist in science, has been strengthened with every new research, and this work of Mr. Wollaston, with the dredgings of Mr. Mac Andrew in the Azores, were both placed before the Members of the last meeting of the British Association at Liverpool, as fresh proofs of the truth of the theory of the late professor of Natural History.

Without a theory to establish, Mr. Wollaston collected his beetles for the sake of making known the species he found; but on completing his work he tells us, that on comparing them they have a greater affinity with those of Sicily than any other country. He also points out a connexion between the insect forms of Madeira and those of the south-western extremity of our own country and of Ireland, as nearly all the species which are common to Madeira and the British isles were found in those particular regions.

In this work Mr. Wollaston has described 482 species; of these the very large number of 270 are new, including no less than 41 genera. These figures will best indicate to the entomologist the amount and value of Mr. Wollaston's labours. One curious result of his researches is the large number of species which appear to be indigenous to the Madeira islands. Thus 281 species out of the 482 are known only as Madeiran. Another unlooked-for result of Mr. Wollaston's labours is the absence from Madeira of numerous genera, and even families, of Coleoptera, which are looked upon as almost universal. Of the various species inhabiting these islands few have bright colours, and a large number of them are wingless, or are deficient in the powers of flight. Perhaps this latter peculiarity may account for their excessively local character.

Mr. Wollaston has availed himself of the assistance of Mr. Westwood in the illustration of his new genera and species, and few entomological works can boast of such faithful and accurate representations of the forms described.

We must not close our notice of this volume without stating that it is the result of three several visits to the Madeira islands — two winters and one summer having been spent in collecting materials. During the summer expedition the author sojourned for some time in the mountains, taking with him his tent. He speaks with enthusiasm of the beauty of the mountain scenery of Madeira, and of the deliciousness of a tent-life in these commanding positions. As a contrast to the delight he experienced in his scientific researches, he refers to the *ennui* of the majority of those who seek Funchal for the benefit of their health in the absence of any occupation that would withdraw their minds from the maladies under which they suffer. To all such Mr. Wollaston's book will be a treasure as a guide to the localities where they may meet with interesting objects, the search after which seems to have restored his own health, and the description of which here given will gain for him a reputation as an accurate entomologist.

OUR LIBRARY TABLE.

Synopsis of the Edible Fishes at the Cape of Good Hope. By L. Pappe, M.D. (Cape Town, Van de Sand, de Villiers & Tier; London, Algar & Street.)—South-African Ichthyology was first rendered interesting to students of that branch of natural history by the excellent work of Dr. Andrew Smith on 'The Zoology generally of South Africa.' Dr. Pappe's contribution to the same department of study is a brief and modest one; but it is not without its uses. It contains a catalogue of the names, scientific and popular, with some slight account of the edible fishes frequenting Table Bay, False Bay and the waters on the coast of Hottentot's Holland. It is pe-

culiar to this district that the fishes of one bay "are rare or absolutely wanting" in the other; while not less than a dozen fishes,—natives of the Mediterranean, — are common in the Cape shores, where scarcely any Indian or South-American species are known. Of one of the fishes,—to be found alike in the Mediterranean and the Cape waters,—the *Leptocephalus Morrissii*,—Dr. Pappe says that, "while in its natural element, it is perfectly transparent, like glass, but soon becomes opaque when brought into contact with fresh water or alcohol." The Doctor professes to treat only of Edible Fishes, but he speaks, at some length, of one that eats, but may not be eaten. This fish has many names, and most of them look as hideous as the creature itself. It is known as the Titraodon Honkenyi Block, or the Blaasopvisch; in more civilized English it is called the Balloon, or Toad-fish. The author draws a graphic picture of this monster; and when he adds, that "a broad, longitudinal, *brimstone-coloured* band proceeds from each side of the body, from under the lower jaw, towards the tail," this seems to us quite in agreement with the infernal aspect of a fish which is hideous in its own element, and which, "when taken out of the water, becomes inflated to a considerable extent, utters a particular sound, resembling a grunt, and by its sparkling eyes, which then look truly terrific, betrays extreme ferocity." It must have been some such monster, the mere sight of which killed the old Admiral in the ballad. The author states several circumstances in proof of the deadly, poisonous character of this fish; but of the nature of the poison itself nothing has yet been ascertained. Dr. Pappe acknowledges that he knows little touching the freshwater fishes of the colony, and, therefore, says nothing about them. Those fishes,—of Kaffirland especially,— must have a very uneasy time of it, for the river courses which are overflowing one day are dry as Araby the next. If there could possibly be such a person as a *vicious* angler, Kaffraria should be the penal Tomos of his exile, for not only are there few, and sometimes no fish in the rivers, but there is not a solitary singing-bird in the land;—and miserable indeed is the disciple of Walton, who, lacking sport in the water, has no song to solace him in the wood.

Nineveh and its Ruins; or, The History of the Great City. By the Rev. Robert Ferguson. (Partridge & Oakey.)—The story of Nineveh, to which poetry adds its touches of romance, is a story that will bear repetition. The Great City, with its traditions of antique splendour, its ruins hidden for ages by the dust of the wilderness, the achievements of its kings and queens written on alabaster, and the voice of old Prophecies sounding in its desolate chambers;—all this unites to point out an eternal moral, and to adorn an ever-wondrous tale. It is, perhaps, no misfortune that the best subjects attract the most numerous succession of compilers, since that which so many attempt will, in due time, be achieved by some. The Assyrian remains have already found historians and commentators of no ordinary merit, as well as pens to describe them and their archæology in a more popular style. We cannot, however, include Mr. Ferguson's meagre compilation in the catalogue referred to. It is written altogether in *falsetto*. Mr. Ferguson commits the common error of supposing that to be a favourite with the young it is necessary to write *down* to them: he confounds poverty of style with purity, and thinks that to be natural it is essential to be bald and mean. He begins, "In a very old book, which we call the Bible,"—talks of Semiramis as possessing "that mixture of prudence and vanity which is peculiar to a woman's character,"—and apologizes for a Prophet as follows: "Poor Jonah! his feelings got the better of his judgment." The whole of this 'History of the Great City' is composed in the same affected strain; and the result is, not simplicity, but absurdity. The illustrations—which we think have been used before—and the typography of the book are good; but the text, we must repeat, is common-place and unsatisfactory.

Profiles of Warrington Worthies. Collected and arranged by J. Kendrick, M.D. (Longman & Co.)—Cromwell once lodged at Warrington. The Aikin family were natives of that town, as were Anne Blackburne (the friend of Linnæus), Joseph Priestley, Gibbou Wakefield, and "stupendous Fitchett." The last-named wrote 'King Alfred, a Poem,' in six octavo volumes, containing more than a quarter of a million of lines. Few know the book, fewer still have read any of it. Fitchett was a remarkable man; but Dr. Kendrick's account of him is incomplete. He began his Epic early in life, spent many unwearying years upon it, and, dying before the work was completed, bequeathed it to an editor, with ample means for its publication. Dr. Drake, of Hadleigh,—not unknown as a critic,—used to remonstrate with him on the endless length to which 'King Alfred' grew; but he went steadily on, devoting his fortune to the acquisition of materials, and his life to the use of them. Biography, politics, topography, antiquities, mythology, manners, and religion were all treated with metrical solemnity, until the author died, leaving Mr. Robert Roscoe, a son of the historian, to finish and edit the poem. Dr. Kendrick's biographical notices are mere paragraphs, while his portraits are, as the title avows, simple profiles, in black ink, admitting of no character or expression.

Students Abroad: their Romance and Real Life. By R. B. Kimball. (Ward & Lock.)—A volume in which improbabilities, horrors and absurdities are packed together in what Mr. Carlyle would call "unutterable cram." A lady who fractures her skull,—a youth who is buried under an avalanche,—a creature who sits in the *Morgue*, and stifles the last breath of the drowned,—a man who dies in frenzy,—a corpse in the Boulevard,—another corpse, like the Arabian Hunchback, kneeling against a wall,—various collateral episodes of madness, delirium and mystery,—make up the contents. All this is told in solemn prose, with occasional efforts, equally painful, at humour and tragedy. If such were the romance of student life abroad, it would, indeed, be a flat and unprofitable occupation to follow its vagaries. But the conceptions of Mr. Kimball approach no nearer to romance than they do to reality. The best part of the book is the cover.

Hildred, the Daughter. By Mr. Newton Crosland. (Routledge & Co.)—'Hildred' is an entertaining volume; the characters are carefully drawn, the interest is well sustained, and the moral kept in view. Hildred Layton, a prodigiously moral young lady, on coming of age finds herself in possession of twenty thousand pounds, which she conscientiously abstains from using, having discovered that she is not justly entitled to it; for her father, when a young man, had been intrusted with a large sum of money by a French noble, with the understanding that should he be enabled to escape from Paris when the storm of the Revolution burst, the money was to be returned to him; but troubles broke on him too rapidly,—he was arrested and conducted to the guillotine. Mr. Layton, finding himself in undisturbed possession of the Frenchman's money, settled twenty thousand pounds upon Hildred, his only child, who secretly resolves not to touch the money, but to make every inquiry in the hope of discovering the lost heir. We will not follow her through the difficultics and disappointments of her undertaking:—suffice it to say, that she steadily follows her conscience, regardless of the remarks and sneers of those who look greedily at the property. It is not always that we have a heroine of so decided a character; she possesses sound sense and strict principles,—and of course she has her reward.

Leon; or, Old Paul's Treasure. A Guide to Young Merchantmen seeking Goodly Pearls. By Onesimus, an Elder Brother. (Darton & Co.)—'Leon' is an attempt to show the power and beauty of Truth. The dialogues are abrupt and pointless, and altogether the design is better than the execution. We cannot admire this sort of book for little people. Why should all the good little boys of the tale be despatched in so horrible a manner? Would it not be easier and more pleasant to let the children be happy and cheerful rather than excited and depressed by such distorted pictures of mortality? If juvenile heads were to be guided by such writers, they would have a sad notion of the pleasantness of religion, and imagine that as soon as they think about Heaven, they must be tossed by mad animals or knocked down by runaway horses like Leon and Paul.

The Monastery and the Mountain Church. A Story Book for Children. By the Author of 'Sunlight through the Mist.' With Illustrations. (Murray.)—Here is an interesting little work, showing the persecutions which the reformers of monasteries and convents experienced in attempting to reduce to discipline the careless and unruly. The work is written in a tolerant spirit, and contains many instructive particulars relative to the Church in early times.

The Water Lily. By Harriet Myrtle. With Illustrations by Hablot K. Browne. (Bosworth.)—'The Water Lily' is a simple little story, prettily written; but like the run of children's books, it contains nothing that has not been written and read many times. The naughty children grow good when the little friend dies, in the hope of meeting him afterwards in a better place. It is the old, old story. There are some graceful illustrations, which will doubtless please the exacting little critics in the nursery.

A Popular History of British Mosses. By Robert M. Stark. (Reeve.)—To the more accurate observer of nature, the group of minute plants which we call Mosses presents a variety of form, adaptation and function as great as that which is afforded by the more conspicuous families of the vegetable kingdom. Nor is their interest confined to the forms they assume at the present period of the world's history; for, like many other small creations on the earth's surface, they are the last representatives of a giant race. The coals we burn are the *débris* of forests of gigantic mosses, whose structure and forms can only be understood by reference to the existing diminutive species. To the geologist, therefore, as well as the botanist, the mosses present an interesting field of study. Till the appearance of the present volume, there has been no popular introduction to the study of these little plants. It has thus far supplied a desideratum,—and we are glad to be able to say that it has been done well. This work is confined to the British mosses; but is illustrated with twenty coloured plates, containing representations of all the typical species, whilst the descriptions of the remaining species will, with a little study, enable the neophyte to recognize any specimen he may happen to have in his hand. This work is a worthy companion to the 'Popular History of British Ferns,'—and must rank amongst the best of the series to which it belongs.

The Bad Things which have been said about Women—[Le Mal, &c.]. By Émile Deschanel. (Brussels, Kiessling, Schnee & Co.; London, Jeffs.)—The scene of 'Villette,' the last novel by the Author of 'Jane Eyre,' must be recognized by every one as Brussels. The readers of that strange tale, too, will not have forgotten its hero *M. Paul Emanuel*, the choleric professor at *Madame Beck's* school for girls: who, so often as he was affronted, used to discharge every sort of vituperative and sarcastic epithet of which woman had ever been the object, against his scholars. Of that imaginary character we have been reminded by this real little book,—a volume of the 'Diamond Library,' and by the Editor's preface which opens it. The latter sets forth that every one who is conversant with Brussels must know M. Émile Deschanel as an accomplished, deeply instructed and eloquent teacher:—who can ornament every subject on which he lectures, be it ever so harsh, be it ever so graceful,—who can give a new savour to an old subject, whether the same be sweet or bitter—subjoining this book as a specimen of the powers of illustration which he can bring to bear on the least promising topics. Can M. Deschanel be the original of *M. Paul* in the novel? Really such a bitter little book as this warrants the question. We hand it over to be dealt with by Lady Morgan, and Miss Strickland, by Mrs. Jameson, and Miss Kavanagh, and Mrs. Ellis, all of whom have tried to show how deeply "woman's master" is indebted to woman for all that is best in him. We suggest to the rapping ladies that here is a fine

opportunity for calling up in confusion of this collector of specimens of misogyny—the shade of Henry *Fräuen-lob*, the *minnesinger*, from his tomb in Mayence,—or the more modern champion, Sir Walter, if only for the sake of his one saying: "*Like all rogues, he was a great calumniator of the fair sex.*" But may we not be running on too fast? Will the gifted and strong-minded women rise up and unite in the defence of "the woman-kind"? M. Deschanel has hardly in his 'Museum of Monstrosities' sufficiently brought out the attacks made by women on woman. Of this we are reminded by a note which greatly amused us, the other day, in Madame Dudevant's 'History.' There the liberal French lady coolly states that women, be they ever so pious and high-minded, will, generally, cheat at cards, and be dishonest in the settlement of their money affairs! Countless other dry testimonials and confessions of similar quality occur to us. Each *Britomart* may possibly singly mail and helm herself for the adventure of teaching this slanderous M. Deschanel better manners; but he has nothing to fear from Amazonian unity directed against his breviary of accusation.

The History of the Chartist Movement, from the Commencement down to the Present Time. By R. G. Gammage. (Holyoake.)—It is well to find working men writing history for themselves,—especially the history of their own acts, purposes, and desires, which are too commonly viewed *de haut en bas*. Mr. Gammage continues in the same frank and moderate style as before, pausing at intervals to describe the characters of men who have held leaderships in "the Chartist Movement." He has now brought his relation as far as the period of enormous torchlight assemblages; and we cannot but allow that his account is the only one that has been written in a temperate and truthful spirit. Some of the criticisms on popular oratory are exceedingly just, and display a faculty of appreciation somewhat remarkable in a writer accustomed to hear the fierce, ungoverned, and ungraced eloquence of men who speak from conviction and from passion, without the modulations of art or the knowledge that enables an orator to adorn his reasoning with felicitous images and recondite allusions. Mr. Gammage tasks himself less with apologies than with explanations; he invites us to learn what "the Chartist Movement" is, and is content to draw few inferences.

Studies from History. Vol. I. *Richard I. and the Third Crusade; Mohammed II., and the Fall of the Greek Empire.* By the Rev. W. Rule. (Mason).—A merit in this production is, that it has not been compiled from the works of compilers. Wherever it is practicable, Mr. Rule chooses to refer to an original authority,—a circumstance which gives distinctness to his views and originality to his narrative. A faculty of analysis is displayed in the discussion of controverted points that entitles Mr. Rule to the praise of being a discriminating as well as a conscientious student of history.

Account of Andrew Yarranton, the Founder of English Political Economy. By Patrick Dove. (Edinburgh, Johnstone & Hunter).—Without at once electing Andrew Yarranton to be founder and first president of our English school of political economy, we may allow, with Mr. Dove, that he was a remarkable person. By trade he was at first a linen-draper, but, he says, not very modestly, "the shop being too narrow and short for my large mind, I took leave of my master, but said nothing." He lived a "country life" for some years, served as a soldier in active warfare, and became by turns an ironmaster, a surveyor of rivers, a writer on husbandry, and a private envoy to different countries of Europe to examine the progress of trade and manufactures. He then proposed a system of economy by which England might extend her commerce, improve her industry, defend herself, "and beat the Dutch without fighting." His ideas will find less favour in our generation when we add, that he was a devout "protectionist," who believed that to promote domestic prosperity it was wise "to tax all manufactures coming from abroad." The career and the opinions of this speculator of the seventeenth century are chronicled by Mr. Dove in a pleasing volume, intended as an Appendix to his 'Elements of Political Science,' which we have already noticed.

Essays on the Characteristics of a Superior Popular Literature. By W. Bathgate. (Ward & Co.)—A whole essay clipped into epigrams is like an arrow cut up into "points." It is even more tiresome than a speech which is all peroration. Mr. Bathgate sins in this respect. With sensible views, and a spirit of warm sympathy with the desires and necessities of his fellow beings, he writes in a style too artificial to be pleasant. We notice on his part a continual effort to be a sayer of remarkable sayings—a search for apophthegmatic definitions and well-poised antitheses—in short, a want of ease, which arises more from unnecessary labour than from natural incapacity. The views here promulgated, on the characteristics essential to a superior popular literature, are too formal to have much chance of acceptation; yet, in some of them, there is evinced a right estimate of contemporary opinions and tendencies. It had been well for the author and for his readers had the manner of the book been as judicious as the matter.

The Works of Publius Virgilius Maro. From the Text of Heyne and Wagner; with a Biographical Memoir, by the Rev. H. Thompson, M.A. Illustrated with Engravings from the most authentic Sources. (Griffin & Co.)—On the desirableness of illustrated editions of the ancient classics we have more than once expressed a decided opinion; and we are glad to see it practically recognized in the present publication, which contains upwards of two hundred illustrations, founded on good authority, though not in the highest style of execution. The text is good, if not the best that could have been chosen; and the biographical memoir gives a correct delineation of the life, character, and works of the Mantuan bard.

The sixth volume of Dr. Smith's *Gibbon* and the tenth volume of Mr. Bell's *Hume and Smollett* have appeared. We have before us a new edition of Murray's *Official Handbook*, carefully revised and brought down to recent dates,—a new edition of *Pepys' Diary and Correspondence*, in a cheap form and with a good index,—reprints of soldiers' letters from the Crimea under the title of *The War; or, Voices from the Ranks*,—of *Literary Papers*, by the late Prof. E. Forbes, selected from his writings in the *Literary Gazette*,—a second series of *Fly Leaves*,—a volume of *Head and Heart*, which appears to be a magazine addressed to the young,—and a new edition of *Webster's Royal Red Book.—Ruth*, by the Author of 'Mary Barton,' has been added to the 'Select Library of Fiction,'—Captain Mayne Reid's *Hunter's Feast* to the 'Parlour Library,'—and Mr. Fenimore Cooper's *Wyandotte* to 'Bentley's Standard Novels.'—Among books which have attained the honours of a second edition, we have Mr. Thackeray's *Rose and Ring,—Balder*, with an angry and explanatory Preface,—and *Tales from the German.*—Among third editions we have Col. Munday's *Antipodes* in one volume,—and Dr. Aiton's *Lands of the Messiah, Mohammed and the Pope.*—Dr. Snow *On the Mode of Communication of Cholera* has reached a new edition, and is "much enlarged."—Mr. Willmott's pleasant essay on the *Pleasures, Objects and Advantages of Literature* appears in a cheap form. Mr. Bentley has issued, as the first volume of a new library, the beginning of Mr. Jesse's *Court of England under the Stuarts.*

LIST OF NEW BOOKS.

Anne, Duchess of Brittany, Memoirs of, by Miss Costello, 10s. 6d.
Aston's Income-Tax Tables at 1s. 2d. in the Pound, 2nd edit. 1s.
Bode's (J. E.) Ballads from Herodotus, 2nd edit. fc. 7s. cl.
Burton's (J. H.) Manual of Law of Scotland, 2 vols. reduced to 10s.
Cassell's Latin Dictionary, by Dr. Beard and C. Beard, B.A. 9s. 6d.
Churchman's Year-Book, for 1855, 12mo. 6s. cl.
Cottager's Monthly Visitor, for 1854, 12mo. 4s. bds.
Davidson's Treatise on Biblical Criticism, new edit. 8vo. 18s. cl.
English Flower Garden, 1 vol. cr. 4to. 21s. cl.
Fénelon's Télémaque (French), by Wanostrocht, new edit. 4s. 6d.
Fitzalan the Catechist, new edit. 18mo. 1s. cl.
Galton's (F.) Art of Travel, illust. cr. 8vo. 6s. cl.
Gardner's (Rev. J.) Christian Cyclopædia, imp. 8vo. 15s. cl.
Gordon's (Dr.) Christ as made known to the Ancient Church, Vols. 3 and 4, 8vo. 21s. cl.
Hilton's Relations of Certain Portions of the Cranium, 8vo. 6s. cl.
Hints on Shooting, &c., Experiences of Christopher Idle, Esq. 5s.
Horses and Hounds, by Scrutator, cr. 8vo. 5s. half-bd.
Household Narrative, for 1854, royal 8vo. 3s. cl.
Illustrated Magazine of Art, Vol. 3, imp. 8vo. 8s. 6d. cl.
Island Empire, by Author of 'Blondelle,' 8vo. 12s. cl.
Jones's (W. H.) Blanche de Bourbon, a Poem, 2nd edit. fc. 3s. 6d.
Ken's (Bishop) Approach to the Holy Altar, 3rd edit. 12mo. 1s. 6d.
Ken's (Bishop) Exposition of the Apostles' Creed, new edit. 1s. 6d.
Lily Douglas, new edit. 18mo. 1s. cl.
London Catalogue of Periodicals, &c., for 1855, royal 8vo. 1s. swd.
Lucy; or, the Housemaid, 18mo. 2s. cl.
Maclean's (Rev. A. J.) Sermons on Christian Life, 8vo. 10s. 6d. cl.
Melanter's Bugle of the Black Sea, fc. 1s. 6d. bds.
Montgomery's Illustrations of Law of Kindness, new edit. 2s. 6d.
Mysteries of the Court of London, by Reynolds, Vol. 7, 6s. 6d. cl.
Paget's Hungary and Transylvania, new edit. 2 vols. 18s. cl.
Phillips's Story of Treasury of Rampsinitus, illust. 4to. 1s. swd.
Pulpit, Vol. 66, 8vo. 7s. 6d. cl.
Railway Lib. 'Ainsworth's Tower of London,' fc. 2s. bds.
Royal Blue Book, January, 1855, 18mo. 5s. bd.
Schoolcraft's Exploratory Expedition to the Mississippi, 8vo. 16s.
Shaw's Union Officers' Manual, for 1855, 12mo. 4s. cl.
Simon's Scientific Certainties of Planetary Life, fc. 5s. cl.
Snow (Dr.) On Mode of Communication of Cholera, 2nd edit. 7s. cl.
Stories, by Author of 'Pierre and his Family,' new edit. 2s. 6d. cl.
Student's Walk, new edit. 18mo. 1s. cl.
Symons's (E. W.) Merchant Shipping Act, 1854, 12mo. 6s. cl.
Useful Lib. 'White's Landmarks of History of England,' 1s. 6d.
Webster's Royal Red Book, for January, 1855, sq. 3s. 6d. cl.
Westwood's Butterflies of Great Britain, illust. royal 8vo. 15s. cl.

MISS MITFORD.

AFTER a long period of decline and helpless suffering, cheerfully borne, the Author of 'Our Village' died at Swallowfield Cottage, near Reading, on Wednesday last, aged—as a memorandum furnished by herself some years ago assures us—sixty-six years.

She was born in 1789, at Alresford, in Hampshire. Her mother was an heiress and the daughter of Dr. Russell of Ashe, in Hampshire—a man of scholarship and letters. Her father—belonging to the Mitfords of Northumberland—was, as her own 'Reminiscences' have told us, a sanguine, cheerful and speculative man—who tried physic, played at whist, spent every one's money, and something more, and made every living creature about him love him, lend to him and forgive him. To this love and to his extravagance his daughter's life was sacrificed. Every fortune that came in his way—including a 20,000*l.* prize, won in the lottery—was wasted—gaily and plausibly—by Dr. Mitford; and while yet a girl, with all the impulses of a poetess, but with all the reserve of an old-fashioned gentlewoman, strong within her, his daughter was placed in the position of one who had to "stave off" want and sorrow from the parent to whom she was devoted, by turning her choice and peculiar gifts to account in authorship. Educated in a London boarding-school—which seems to have had the peculiar gift of "bringing out" poetesses—Miss Mitford first presented herself to the public in three volumes of poetry,—one a South-Sea romance, after the fashion of Scott. It was by chance that she afterwards fell on the veins of country life, scenery, and manners, on the one hand,—and on the other, of high tragic passion and action which 'Our Village' and her plays in verse severally represent. The story of these has been told too frequently and too minutely by herself in late publications which have passed through our hands for it to be necessary to dwell more minutely on them now, or to enumerate the works that made a labourer's cottage with a duchess's "flower garden," three miles from Reading, a place of pilgrimage to some of the highest and most accomplished persons in Europe. But we must add, that Miss Mitford's works did not represent all her gifts, produced as they were under sharp pressure, and at moments when it was fitter that the body of a delicate woman should have been at rest rather than that her fancy should have been goaded into exertion. Her letters were charming: her conversation was shrewd, racy and elegant—full of pertinence in its allusions; full of anecdote in its recollections. She was a faithful and cheering friend to those she loved. She bore up against the trials of a hard and ill-understood life with a sweetness and vivacity such as could have made strangers imagine that there was nothing to bear. She was well read in old English and in French literature. Not long after her father's death, her own health, which had been shaken by her dutiful attendance on him, began to fail; and the illness which carried her away was slow, painful, and dispiriting. But her sweetness of temper and her brightness of mind never failed her to the last; since, only a few hours before the news of her decease reached her friends, they had received from her greeting and tokens in her own handwriting,—showing not merely that the old kind heart was not soured by suffering, but that her sympathies had not been contracted by narrow fortunes, age, and pain.

There are few of whom surviving friends will

long think so affectionately and so cheerfully as of Mary Russell Mitford. Her name has an honoured place iu the library of healthy and real English literature.

THE DUNCIAD.

A question of some literary interest has heen for months under discussion in *Notes and Queries*, and, as the Editor of that journal has now pronounced judgment, our readers may like to hear the result.

There was prefixed to the very first known edition of 'The Dunciad' an introduction, called 'The Puhlisher to the Reader.' This soon changed its character, and became in what was, or what affected to be, the author's first authorized edition—the edition with Proeme, Prolegomena, Notes variorum, and so forth—a "Preface prefixed to the five imperfect Editions of the Dunciad, printed at Dublin and London, in Octavo & Duod," — and in progress of time the date "1727" was added to this description, leaving the reader to infer that the five imperfect editions were published in that year. This "Preface" some persons have read in simple good faith, trusting in and believing all it told them; while others have maintained that the whole story of the five editions was a mere mystification, and no more to be believed than the account of the ancestry of Lemuel Gulliver and of the monuments in Banbury Churchyard. Each party endeavoured to support his own views by incidental authorities:—passages out of Pope's letters—the letters of his correspondents—title-pages and notes—were cited; the result of which was confusion worse confounded, title-pages contradicting notes, and Swift shaking faith in Pope. At this point the Editor of *Notes and Queries* did us the honour to appeal publicly to the writer of the articles on Pope which appeared in the *Athenæum* [Nos. 1393, 4 and 5] for an opinion. The writer answered to the call, and turned out to he one of the unbelievers. He had copies, some "Dubliu printed London reprinted," others "London printed Dublin reprinted,—he had examined others—but had never met with one printed hefore 1728. From the letters of Swift and Pope and others—from Swift's Verses addressed to Pope, and avowedly "composed while he was writing 'The Dunciad,' 1727,"—and from other direct and incidental circumstances, he gave it as his opinion that 'The Dunciad' was written while Swift was on a visit to Pope in the autumn of 1727, and first published by A. Dodd—"this day published," as stated in the advertisement—in May 1728.

Under these circumstances, the Editor of *Notes and Queries* undertook to examine all copies that might be sent to him, to compare and pronounce judgment. Copies, we have heard, came to him, in numbers numberless, and, we believe, Dublin and London were hunted over and through to add to their uumber. Not one appeared to have been printed in 1727—not one hefore the Dodd, to which the writer in the *Athenæum* had referred—and the Editor has now given it as his opinion, that the editiou of A. Dodd was the first published edition. Of that edition, the Editor of *Notes and Queries* reports that there were three issues, and he has shown how each may he distinguished from the others. That all three were actually published, that is—sold to the public—is a doubtful question with us. We think it probahle that the impression on octavo paper, of which there is a copy in the British Museum, was worked off for Swift, Arbuthnot and others of the Scriblerus Club to write notes and suggestions on. The Editor of *Notes and Queries* is further of opinion that the first Dublin edition—Faulkner's—was reprinted from a copy of this London edition; and many circumstances lead us to helieve that all the editions which preceded what was subsequently called "the first perfect edition,"—the editions hy Dodd and Dod and Dob—editions with the owl and editions with the ass frontispiece—the spurious or "imperfect" editions as Pope called them—were just as genuine as any edition subsequently published, and just as perfect as Pope permitted them to he. We find a confirmation of this conjecture in the fact, brought to light by our contemporary, that the first of the so-called "imperfect," or unauthorized editions, was secured by registration at Stationers' Hall. This registration was not in the name of Dodd the bookseller, but of "James Bettenham." Bettenham was a printer, and, no doubt, the printer of this "imperfect" edition—married to the half sister of Bowyer the printer:—so that we have Pope's 'Homer,' and Pope's 'Miscellanies'—a contemporary and acknowledged work of Pope's—printed by Bowyer and the unacknowleged "imperfect" works, to be afterwards denounced as piratical, printed by Bowyer's brother-in-law, James Bettenham, and the copyright secured to him, and, no doubt, through him to the author. Mr. Cunningham tells us ('Johnson's Lives,' vol. 3, p. 57,) that 'The Dunciad' was registered by Lawton Gilliver on the 12th of April 1729; but Mr. Cunningham had overlooked this prior registration, and the registration by Gilliver only proves the compliant spirit of Bettenham, and that he acted under orders. Mr. Cunningham has also overlooked a subsequent and a very curious registration. Pope, or rather Pope's representative, a printer unknown, obtained an injunction "against the printer (also unknown) who had pirated" 'The Dunciad'; but, as we learn from a letter of Arbuthnot's, the injunction was dissolved "because the printer could not prove any property, nor did the author appear." To meet this difficulty—to secure the copyright without compelling the author to appear—there was a transfer of the copyright to parties whom our readers will he startled to find figuring in such a transaction. We know no more at present than can be collected from the following entry at Stationers' Hall,—except that the facts throw a light on a passage in one of Pope's letters which till now we could not understand.—

"Nov. 21, 1729. The author of a book entitled *The Dunciad, an Heroick Poem*, hath by writing under his hand and seal assigned unto the Right Honourable Richard Earl of Burlington and Corke, the Right Honourable Edward Earl of Oxford and Earl Mortimer, and the Right Honourable Allen Lord Bathurst, their Executors, Administrators, and Assignes, the said Poem and the Copy thereof. And the said Earl of Burlington, Earl of Oxford, and Lord Bathurst, by writing under their hands and seals, have assigned unto Lawton Gilliver, his Executors, Administrators, and Assignes, the said book and copy of the sole right and liberty of printing the same, and also the Prolegomena of Scriblerus.

(Signed) LAWTON GILLIVER."

The proceedings on this occasion, as our readers will have observed, were similar to those followed by Pope in respect to what he called the piratical editions of his 'Letters' [see *Athen.* 1393],—and some of the parties employed were, we suspect, the same.

EXPEDITION TO CENTRAL AFRICA.

ACCOUNTS from Dr. Vogel of his proceedings suhsequent to the 20th of February and up to the beginning of July last have at last arrived. On the former day the last of his more voluminous communications was despatched by him, and scarcely had he made up his letters and was ahout to write a despatch to Col. Herman at Tripoli when he was suddenly seized with a very severe attack of the yellow fever (or "black vomiting" as it is also called), which at once prostrated him and brought him to the border of the grave. For ten days he lay unconscious and helpless, his companions expecting to see him die every moment. Owing to their want of medicinal knowledge, no medicines or medical aid was given to the traveller. Happily, Dr. Vogel's constitution, not otherwise a strong one, hut seemingly not ill adapted for these dangerous climes, rallied, the delirium ceased after ten days, and when he became conscious, yellow spots on his arms still showed him the great danger he had just escaped. Calomel and Peruvian bark afforded him relief, and afterwards, in recurring attacks of the fever, the cold-water cure proved very effective;—enveloping himself in wet sheets of cloth, which he changed whenever they hecame warm, the fever generally disappeared in two hours. Thus, in another ten days he had gained strength enough to sit up erect and to walk a few paces, and on the 27th of March he had so far recovered as to he able to accompany the Sheikh of Bornu on a great slave-hunting expedition to the south-east of Kuka.

On this occasion Dr. Vogel penetrated as far south as latitude 9° 30′ north, or some thirty miles further than Drs. Barth and Overweg, who had accompanied the Sheikh of Bornu on a similar razzia in nearly the same direction two years previously. The army consisted of 22,000 men and horse, with a train of 3,000 camels, 5,000 oxen, and 15,000 camel and oxen drivers, and was said to be the most numerous army hrought together in Bornu since the time of the Sheikh El Kanemy. This immense host, hent on murder and robbery, moved slowly in a S.S.E. direction towards the country of the unfortunate Musgo (or Musgu) and Tubori (or Tufŭri), who have for some time past been the objects of these Bornuese marauding expeditions. The northern position of the Musgo country, called Adishen hy Dr. Barth, and situated between 11° and 10° 40′ north latitude, has been subjugated, and is at present allied with Bornu; but beyond these latitudes, to the south, all the country and its inhabitants were visited by the horrible proceedings of these neighbours. The inhahitants retreated southwards as their foe advanced, taking everything with them, nothing but ghafuly and tobacco being found in the deserted villages. It was only in about 10° north latitude and 14° 35′ east longitude, that the army came up with some of the Musgos and their numerous herds of cattle. Here, also, it was that Dr. Vogel saw spread out before him an immense lake stretching to the south as far as the eye could reach, and which he calls the Lake of Tubori.

Behind this lake and its marshy banks the Musgos had halted, helieving themselves secure in this position; but to their amazement they soon saw the Sheikh's cavalry cross the lake at a narrow part, where it was only three-quarters of a mile hroad and about six feet deep. A great number of the horses and riders perished in the attempt; but those who succeeded in gaining the opposite shores captured about 1,500 slaves, all women and children under twelve years of age, as well as about 2,000 head of cattle. The men were not taken as slaves, but at once killed; a few being brought to the encampment alive, only to die a most cruel and horrible death. No great value is set upon the Musgo women as slaves, owing to their being horribly disfigured hy a round piece of wood, one and a half inch in diameter, which they wear in both their lips. One of these poor creatures may, therefore be bought for about 10*l.*, and a child may he had for 2*l.* to 6*l.*, according to its age.

From here the Bornuese marched eastward to the river Shary, devastating the country and villages wherever they went. After following the course of that river for two days, they crossed it at a comparatively shallow place, wherehy they lost a great numher of horses. Having reached the eastern side of the river, they captured, within a few hours, at least 2,500 slaves of the Musgos, who also live there, as well as upwards of 4,000 head of cattle. Thirty-six men were also brought into the camp; and in the most revolting way the Bornuese with their hlunt knives cut off one arm at the elbow and one leg at the knee of each of these captives, who thus horribly maimed gradually hled to death. But this was not the worst torture inflicted on the unfortunate captives. The Musgos living in an entirely naked state, are greatly affected hy the rain and cool weather; their huts heing also well built to afford them sufficient shelter during the rainy season. The rains which commenced while the expedition hegan their return, namely, in the beginning of May, were of the most terrific description: every evening they were ushered in with thunder-storms and whirlwinds, or rather hurricanes, and they came down in torrents, such, says Dr. Vogel, as he had never witnessed hefore or had any conception of. The captives lay huddled together in the camp—which, in those alluvial plains, was soon inundated and turned into a great pool—without any shelter or covering whatever, shivering with cold and suffering dreadfully. The consequence was, that dysentery and small-pox soon broke out among them in a fearful degree, and out of 4,000 slaves not quite 500

reached Kuka,—the rest having thus miserably perished on the road.

When those diseases appeared in the camp, Dr. Vogel, who began to suffer, having for three weeks never had his clothes dry, nor been able to procure proper and nourishing food, hastened on to Kuka in advance of the army, and safely arrived at that place.

The results of this journey of Dr. Vogel are extremely interesting; for, in addition to his astronomical and botanical surveys, which may be said to constitute his professional labours, nothing of any interest in every branch of natural science seems to escape his attention, being highly gifted with the powers of close observation. Perhaps the most important fact resulting from this journey is the extremely small elevation of the whole region traversed by Dr. Vogel, and extending upwards of 200 geographical miles S.S.E. from Kuka. Drs. Barth and Overweg, indeed, had previously in unmistakeable terms described that region as a great level plain, but absolute measurements of its elevation above the sea were hitherto wanting. This great central plain of Inner Africa, then, presents nowhere as far as 9½° north latitude (a few isolated small granitic cones excepted) an elevation exceeding 950 feet. Dr. Vogel says, that in about 11° north lat., 120 miles from Kuka, he found, at a depth of 20 feet under the surface of the ground, the same layer, consisting of limestone and freshwater shells, which he met with at Kuka 6 feet under the ground; and he suggests that the whole region extending thus for upwards of 100 miles S.S.E. from Kuka, was at one time occupied by Lake Tsad, when its limits extended greatly beyond its present ones. But whether this assumption be correct or not, the well-ascertained fact as to the slight elevation of that region, together with the results of the previous hypsometrical observations of Dr. Vogel and Dr. Overweg, as well as of the discoveries and acute estimates of Dr. Barth relating to altitudes, are well worthy consideration, as they completely upset our previous notions of African geography. It is well known that all our best authorities represent the Great Desert of Sahara, and nearly the whole of Northern Africa, as one vast plain, if not a dead level, at least one of very little elevation; whereas, immediately to the south of Lake Tsad, the existence of mountain ranges, alpine groups, highlands, and mighty table-lands of many thousand feet elevation was asserted and taught us as well-established facts. Now, from the observations made by the members of the Expedition to Central Africa, this is found to be quite the reverse, and both features may be truly said to have changed places, — an extensive table-land from 1,000 to 2,000 feet average elevation occupying the Sahara; whereas, on the other hand, the extensive basin of Lake Tsad and the river Shary forms a great interior depression, which attains its minimum elevation in the Lake with 850 feet. On every side the basin of Lake Tsad is fringed with more or less elevated tracts which separate it from the other hydrographical systems, as, for instance, those of the Nile and the Kowara. These new facts of the relative elevation of Inner Africa also explain to us many features connected with the physical configuration, the climate, botany, and zoology of the regions they refer to.

The countries round Lake Tsad form an immense alluvial plain. Dr. Vogel, after leaving the oasis of Aghadem, situated upwards of 250 geographical miles north from Kuka, did not see a single rock or stone till he came to Waza, which lies upwards of 100 miles S.S.E. of Kuka; thus leaving an alluvial tract between the two points of upwards of 350 geographical miles in the heart of Africa. At Waza an isolated group of granitic cones rises almost perpendicularly out of the alluvial plain to the height of 400 feet above their basis.

As to the hydrography of this region, Dr. Vogel had the opportunity to trace the Shary, its main stream, for a considerable distance. It was found by him in about 10° north latitude, about 2,000 feet wide, and, at an average, 15 feet deep; it being then at the commencement of the rainy season. Here and there sand-banks extended across the river, leaving a depth of only six to eight feet. It ran with a current of four geographical miles per hour. From traces found by Dr. Vogel on its steep banks, he estimates it to rise to double its height (viz. thirty feet depth) in the middle of the rainy season, and from the admeasurements made by him, this large river discharges no less than 140,000 cubic feet per second into Lake Tsad during that period of the year. Between the latitudes of 10° and 11° the natives call the river Arreh,—with the Bornuese it bearing, in general, the name of the "river of Loggeneh."

The Lake of Tubori, already mentioned in the above, stretches from 10° north latitude and 14° 35′ east longitude, in a diversion from north to south, to beyond the ninth parallel; in its wedge-like form, its width and depth increasing southwards; so that in latitude 9° 30′ north, it is four miles wide, comprising numerous islands of an elongated form, densely peopled by Musgos and Tuboris. At its northern extremity, which is surrounded by large marshes, its depth is five or six feet, but in latitude 9° 30′ north, it is twenty feet. The length from north to south, Dr. Vogel believes to be no less than sixty to eighty geographical miles. Neither Dr. Barth nor Dr. Overweg has, so far as we are aware, alluded to this immense lake, though the country of the Tufŭri (identical with Tubori) is shown in Barth's Map. We think it, therefore, not unlikely that this great expanse of comparatively shallow water is of a periodical nature; being enlarged, if not even caused, by the floods of the rainy season, like many other African lakes, Lake Tsad itself included. We know, besides, from those travellers, that the whole of that country is inundated yearly to a large extent. Dr. Vogel found the western banks of Lake Tubori to be lined by a granitic range of slight elevation, the basis on which they stand being from 940 to 980 feet above the level of the ocean.

The country of the Tubori, or Tufŭri, lies between the parallels of 9° and 10°, and between the meridian of 14° and 15° east longitude,* and is a rich, fertile country, and well cultivated. For four or five hours, the Bornuese army at times marched through uninterrupted fields of ghafuly. Tobacco is also extensively cultivated, of which the natives seem very fond, especially the women, they being rarely seen without smoking a short pipe cleverly made of clay and straw. A quantity of fifty or sixty pounds of tobacco was commonly found in the huts of the natives. Extensive forests surround the Lake of Tubori, and consist chiefly of the Deleb palm, as it is called in Nubia. It is a magnificent tree, its crown not unlike that of the Doom palm, but larger, and the leaves of a bright green. The trunk is smooth; the fruit is 8 to 9 inches long by 6 to 7 inches thick, weighs about four or five pounds, is egg-shaped, of a deep yellow colour, and its juice reminds strongly of the pine-apple in its taste and odour. The height of these trees does not, generally, exceed 40 feet.

The whole dress of the Tuboris, both male and female, consists of a narrow strip of leather bound round their loins, on which the women fasten a dense palm-branch, which however is not worn to cover their front, but behind. The men are badly provided with weapons, they being generally armed only with a sharply-pointed stick and a club, rarely with a lance. Some possess horses, which are of a small growth, and which they ride without a saddle. A very singular custom was noticed by Dr. Vogel, as exhibited by the Tubori horsemen: when they go to battle, they are in the habit of scratching or cutting the skin of their legs, in order that the blood thus drawn would make them sit on the horse's back all the firmer.

The habitations of the Tuboris are of a rounded shape, covered with a very dense and well-made roof of straw, and surrounded by a mud wall about 5 feet high. Four or five huts generally stand together, surrounded by an open space hedged in with thorn-bushes, and serving for the keeping of stores of corn, straw, wood and other things. Every man keeps from four to five wives, and possesses a corresponding number of children; when provisions become scarce, he sells his boys into slavery. The food of the Tuboris consists chiefly of ghafuly and fishes; they do not kill their cattle, and only eat what has died of disease or otherwise; swine are a dainty to them, as well as frogs and other reptiles. It may here be mentioned, that Dr. Vogel met with the common European hedgehog in latitude 10° north. In addition to despatches and maps on a large scale addressed to H. M. Foreign Office, Dr. Vogel has also sent, on this occasion, geological and botanical collections addressed to Sir Roderick Murchison, Sir W. J. Hooker, and Dr. Robert Brown.

As to Dr. Vogel's plans of his further proceedings, he intended leaving Kuka before the end of July last for Adamaua, hoping to fall in with the Chadda Expedition, afterwards returning by way of Yakoba. By the end of the year he proposed starting for Waday; thence to try to penetrate towards the Indian Ocean; and failing in this, to return to Europe about the end of the present year, *viâ* Darfur, Kordofan and Egypt. It will be the wish of every person interested in these expeditions, that Dr. Vogel may choose the most speedy way of return rather than to endanger his life by long-protracted travel and exertions, like his unfortunate predecessors.

Dr. Vogel's communication respecting the rumour of Dr. Barth's death having been of a somewhat later date, namely, of the 18th of July, the present letters contain nothing fresh respecting that melancholy occurrence. The rumour he seems to have received from the nephew of Ali Lagran, a Bornuese, and chief servant to Dr. Barth. This personage is said to have sent two messengers from Kano to his nephew, who resides at Kuka; but afterwards the former was said to have disappeared from Kano, and gone no one knew where. An ambassador of the Sultan of Sakatu to the Sheikh of Bornu, whom Dr. Vogel saw himself, had also heard of Dr. Barth's death, but nothing was known that can be considered as conclusive.

AUGUSTUS PETERMANN.

* It will be remembered from our previous communications, that the longitude of Central Africa has been shifted about 100 miles further to the west by Dr. Vogel's observations than our previous observations had given.

OUR WEEKLY GOSSIP.

Mr. William Howitt, who has just returned from Australia, sends us some explanations on the actual working of the Copyright Law in the several colonies of that great continent.—

"The Hermitage, Jan. 8.

"You have been very properly drawing the public attention to the introduction of American reprints of English books into our Colonies. In your first notice you mentioned the new law at the Cape legalizing their introduction there, and observed, that this example would be, no doubt, speedily followed by Canada, the West Indies and Australia. Since then, Mr. William Chambers has pointed out to you the general diffusion of such reprints in Canada,—and it is only due to the public that it should be informed of what is the state of this question in Australia. Australia has not waited to imitate the Cape, but has led the way, and has probably greatly influenced it by its example. Everywhere that I have been, in Victoria, New South Wales and Van Diemen's Land, American reprints abound. I have never seen or heard of any attempt on the part of Custom-House officers to prevent their introduction. No revenue officer ever asked me at any port to show my luggage; and I have seen scores of Americans come in and pass with the same impunity. In fact, all these Colonies consider it their interest to admit freely as many cheap books as possible; and when inclined to wink, who or what shall make them open their eyes? But they have gone further in Victoria. In May last, the leading journals at Melbourne openly and energetically advocated the free admission of such reprints, and declared that the sooner the law was utterly ignored the better:— and as soon as the New Constitution is in force they will do it. It is not to be supposed that the practice at the Cape began with the enactment of the new law, nor is it likely that any law in any of our Colonies will in any degree prevent the freest and fullest circulation of such editions,

simply because they think it their interest to have them, and will shut their eyes steadfastly to their introduction. The only effectual way to secure the just rights of English authors lies in the attainment of International Copyright with America: —thus destroying the evil at its source; and then the more reprints there the merrier.

"Yours very truly, WILLIAM HOWITT."

Mr. Sandy M'Callum, whose merits are known to geologists as a collector of Silurian fossils in the south of Scotland, and whose labours are described in the works of Sir Roderick Murchison, was carried off suddenly last month by an attack of cholera. He has left a widow and five children. A subscription, we understand, has been opened at the rooms of the Geological Society, Somerset House, for the relief of the widow and orphans of this humble servant of science.

We hear that the legal and political sketches of the late Right Hon. Richard Lalor Shiel have been collected, and are about to be published in a compressed form. They are to be edited by Mr. Marmion Savage.

The daily papers record the death of Lord Robertson, in Edinburgh, on Wednesday last. Lord Robertson will be remembered as a graceful poet of the second rank, and as a member of a rather brilliant circle. A second series of his poems lies before us unopened; and a glowing eulogium on Lockhart, which lately appeared in the *Times*, has been generally attributed to his pen. He died very suddenly, of apoplexy. — We have also to announce the death of Mr. W. R. Macdonald, once the editor and joint-proprietor of *Bell's Life in London*, *The Sunday Herald*, *The British Drama*, *The Literary Humourist*, &c., and a contributor to the columns of various newspapers. Mr. Macdonald wrote some controversial works of a serious kind and a number of children's books.—Mr. L. M. Morgan, whose death is also announced, was the author of a few works, which have a social and benevolent rather than a literary interest — such as 'The Revolt of the Becs,' 'The Reproof of Brutus,' and 'Hampden in the Nineteenth Century.' He will be remembered among the enthusiastic disciples of social reform by his project of a self-supporting village.

Among forthcoming sales of interest, we notice the library of the Rev. Dr. Hussey, comprising classical, astronomical, and general books, — and the residue of the library of the late Mr. Jolley, comprising early voyages and travels, facetiæ, poetry, drama, impostures, and other curious subjects; also Garrick's celebrated cup, formed from the mulberry-tree planted by the hand of Shakspeare, with an inscription on the stem from the 'Ode' of Garrick, by whom it was used at the representation of the Shakspearian Jubilee at Drury Lane.

The Admiralty have recently published a large chart of the Arctic Regions, in which the justice, which we long since advocated, has been rendered to the Americans, by substituting the name of "Grinnell" for Albert Land. The entire island discovered by Capt. M'Clure, and to which he gave the name of "Baring," has also been very properly altered to Banks Land, it being part of the land originally discovered and named by Parry. The southern portion of the island is named Baring Land in compliment to Sir F. Baring.

The following note tells its own tale:—"My attention has been directed to an extract in your journal [No. 1415, page 1486,] from 'Mitchell's Jail Journal' relating to 'Garratt' and the railway robberies, and I am sure your desire to avoid injustice will induce you to insert this. First, having been the agent engaged in conducting those arduous prosecutions, I am enabled to contradict the reckless assertion by Garratt, that Mrs. Garratt has the money (40,000*l.*) he left behind him. I believe her to be thoroughly honest, and now seeking an honest livelihood, having been, like all engaged, a sufferer by those depredations. Secondly, as to the application to Lord John Russell, it is due to me to explain that no application, in the terms indicated, was made. I sought to elicit information and confederates, and should have succeeded if left to myself; but under heavy blows and great discouragements, and with lawsuits to defend and bring, I was involved to a ruinous extent without indemnity; still I made no such dishonourable proposals as indicated, although I rejected several.—Yours, &c. C. NASH, JUN."

The Rev. Frederick Bulley has been elected President of Magdalen College, in the place of Dr. Routh. Magdalen has always been one of the finest architectural monuments in Oxford; and it is now undergoing a restoration and rebuilding which will still more improve its artistic appearance. Dr. Routh's death will permit the restorers to remove his residence,—one of the drawbacks to the beauty of that admirable pile,—and to rebuild the President's house on a scale and in a style in harmony with the great edifice itself.

From Paris we learn that the Academy of Inscriptions et Belles Lettres has nominated M. Villemain President, and M. Laboulaye Vice-President for 1855.

Praise, we suppose, is always welcome; but cases are imaginable in which the applause rendered to genius may be so tempered by explanations as to withdraw from it some portion of the honey. Such cases, we suspect, have an illustration in the letter just received by that literary free-lance M. Gragnier de Cassagnac from His Holiness the Pope, in which the pontifical critic, after accepting and praising very warmly that writer's 'Histoire des Causes de la Révolution Française,' adds, with a charming simplicity, "My son, I have not yet had time to read it."

A half-yearly general meeting of the members of the Preceptors' College was held on Saturday last, when a practical address was delivered and the report read. From the latter it appeared that 227 candidates have presented themselves for examination; of which number nine obtained first-class certificates, twenty-seven second-class, and forty-six third-class. In the department of teachers, thirty-two candidates offered themselves for examination, and of these twenty-nine passed. The amount of receipts and expenditure showed a balance of 107*l.*; the account of liabilities and assets showed a fraction under 30*l.* against the institution.

Messrs. Letts write:—"With reference to your kind suggestions upon our 'Library Catalogue,' given in the number for December the 30th, permit us to reply that the desideratum is already provided for by the third column appropriated to title, &c., which, being filled up in alphabetical order, with a corresponding letter at foot of opposite page, affords a more commodious reference than the mischievous and all but obsolete practice (in *such* cases) of cutting away the margin to show the succession of letters. The number of leaves in the book admits of five to every letter of the alphabet, each leaf has twenty-six lines, giving in the aggregate one hundred and thirty, which may of course be increased at pleasure by having a thicker book. The plan has been successfully carried out for some time past in our 'Analytical Index.'"

Our contemporary, the *Athenæum Français*,—in the usefulness and success of which we feel something of the pride of parentage,—draws attention to the fact of a quantity of spurious Greek manuscripts being in the market, and warns librarians and collectors against the same. "The history of literary forgeries," says the French review, "committed since the sixteenth century, by forgers more or less able, who have pretended to discover and make known works of which the loss was much regretted, would be long and curious. Not to speak of more ancient counterfeits, there are—the essay *De Consolatione* of Cicero, fabricated in the sixteenth century by Sigonio; the *Catullus* of the Venetian Corradino (1738); the tragedy *Tereus*, attributed to Luciau Varus, by his editor Heerkens; the *Petronius* and the *Catullus* of Marchena (1800-6); the Claudius Numatianus Rutilius of Begin; and still more recently, the Greek translation of the Phœnician historian Sanchoniathon, by Philo of Byblos, of which the author was F. Wagenfeld, a student of Bremen, who deceived the philological sagacity of Grotefend. The greater part of the authors of these deceptions had no object beyond mystifying the learned. But we have now to announce an imposture, or rather series of impostures, which appears to have a different aim. A Greek, an able palæographer, is now hawking about Paris and London a number of Greek manuscripts. He pretends to have in his possession forty-seven Comedies of Menander, the whole dramatic works of Sophocles, the Comedies of Philemon, the Dictionary of Cheremon, and a Catalogue of the Alexandrian Library in 11 volumes folio. He says he has left this last manuscript in Greece. The others are executed with remarkable caligraphic skill. One of our most eminent Hellenists having had occasion to see some of these pretended ancient manuscripts, after examining them for a few moments, exclaimed 'They are just three years and a half old.'".

Certain Members of the Archæological Association are not disposed, it would seem, to acquiesce in the censures of Mr. Pettigrew's friends. A general form of resignation is being handed about, drawn up in the following words:—"The undersigned hereby give notice to the Council of the British Archæological Association that they resign their several offices and positions in that Society, and require that their names be forthwith removed from its list of Members. They have arrived at this conclusion for the following reasons:—1. Because the Treasurer, Mr. T. J. Pettigrew, has repeatedly set at defiance the laws of the Association, by interfering with and usurping the duties of the Secretaries, and by acting without the authority of the Council; and has been the cause thereby of frequent quarrels and dissensions both between Members of the Association and between it and other gentlemen, to its continual, incalculable, and irreparable detriment.—2. Because an assemblage, styled an 'Extraordinary General Meeting,' was convened by notices purporting to issue from the Secretaries, which, however, two out of the three had never sanctioned; and purporting also to issue in pursuance of an alleged requisition which the two officers aforementioned had never seen, though their names were without their knowledge appended to the said notices in attestation of their having done so.—3. Because the said notices, though for a meeting stated to be 'General,' were forwarded to a section of the Members only.—4. Because the proceedings of the said meeting were characterized by the grossest partiality and injustice; the Chairman, Mr. F. H. Davis, having refused to hear several gentlemen who were known to be opposed to the party which he avowedly favoured, and having taken no steps to restrain the clamour with which those gentlemen were assailed.—5. Because the said proceedings have resulted in the loss of an officer, whose sole offence consists in vindicating the indubitable rights of himself and his colleagues, and in resisting the Treasurer's illegal invasion of those rights. —6. Because they feel that under the present systematic misgovernment of the Association there exists no possible guarantee against the repetition of similar evils."

A Correspondent sends us the following notes, which may interest readers in the days of mirth and mistletoe:—"It may not be uninteresting to some of your readers to know that in the tenth century a game was invented for the especial benefit of the clergy of his diocese by Wibold, Bishop of Cambray. It was entitled 'Ludus Clericalis,' and was designed as a substitute for amusements of a more exciting character. The 'Chronicon Cameracense' gives the following curious notice of the inventor and its game:—'Wiboldus, Noviomensis ecclesiæ archidiaconus, vir videlicet tam sæcularibus quam ecclesiastibus disciplinis satis imbutus consecratur in episcopum Cameracensem anno 965. Iste siquidem clericis aleæ amatoribus regularem ludum artificiose composuit, quo videlicet in scholis se exercentes, charitate vitia vincere assuescerent, sæculareque et jurgiosam aleam refugerent'! The Abbé Migne reprints the Bishop's work at length in Vol. 134 of his 'Patrologiæ Cursus Completus,' with the annotations of Leglay, who observes 'Les termes grecs que Wibold affecte d'employer dans l'explication de son jeu donnent lieu de croire qu'il avait quelque connaissance de la langue d'Homère, ce

qui était fort rare au dixième siècle.' The game was played with a circular table, the border of which was divided into fifty-six compartments, and with a revolving needle in the centre. Each compartment contained the name of some virtue, commencing with Charity and concluding with Humility, each of which bore a particular value. The whole apparatus reminding one very forcibly of the pieman's of the present day.

"I am, &c., JOSEPH B. M'CAUL."

We are glad to find that the Australians are alive to the importance of exhibiting specimens of their wares at the French Exhibition, and that, in some places, the matter is being taken up with considerable spirit. At Melbourne, 300 mechanics are employed in erecting a "Crystal Palace,"—the design of which is spoken of in high terms,—in one of the best positions in the town. The building was approaching completion in September, when the last advices left; and much interest was felt in the promised exhibition of the contributions previous to their being despatched on their way to Paris. The whole was expected to be ready towards the end of October. The building, although erected for this temporary purpose, is to be retained permanently, and will doubtless be turned to good account.—The people of Sandhurst are also making a collection for Paris, and intend to have a previous local exhibition.—At Singapore, the collection of articles is being sent in from all parts of the Indian peninsulas and Archipelago. Inlaid furniture, with illustrations of its fabrication, from Penang;—stuffed birds, ornamental embroidery, and mat-work, from Malacca;—Dyak jars of "supernatural manufacture, and dug from the bowels of the earth," from Sarawak, valued as high as 2,000 reals each;—specimens of fine cinnamon, and of bark used by the Jacoons as clothing, from Malacca. The King of Siam (who, by the way, is a good English scholar, an expert mechanic, and well inclined towards the English personally) sends some curious articles in mixed metals and valuable silks. The Rajah of Tringaun contributes some very rich gold-embroidered cloth, and costly articles of wearing apparel and silks have been received from the Tumungong of Singapore. Some complaints were made of the restrictions put upon the Committee with respect to the sending of samples of raw produce. Such restrictions, we presume, must have originated either with the East India Company or with the British Commission. The embargo seems to have been in part removed by a recent communication, but almost too late to allow a good collection to be made. This is greatly to be lamented, for no part of the world yields more curious, abundant, and valuable natural productions than the neighbourhood of the Indian Archipelago,—as was proved at the Great Exhibition of 1851,—where, however, they were, to the great annoyance of the contributors, mixed up with the productions of India Proper. In a scientific museum, this mode would perhaps be the only proper one to be adopted, but in an Exhibition for commercial rather than scientific purposes every act which tends to the generalization rather than the localization of the productions seems an error. A Chinese holiday carriage, which is being built for the occasion, and a splendid collection of Malay and Dyak arms, the property of Col. Butterworth, will form part of the contribution to the Exposition in the Champs Élysées.

The WINTER EXHIBITION of CABINET PICTURES, SKETCHES, and WATER-COLOUR DRAWINGS of the BRITISH SCHOOL, is NOW OPEN, at the GALLERY, 121, Pall Mall, Daily, from Ten in the Morning until Five.—Admission, One Shilling. Catalogue, 6d.

COLOSSEUM, Regent's Park.—Admission, 1s.—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

CYCLORAMA, Albany Street.—NOW OPEN, with a Colossal Moving Diorama of the City and Bay of NAPLES, MOUNT VESUVIUS, and POMPEII, exhibiting the great Eruption of '79, and present state of the Excavated City. Painted by Mr. J. M'Nevin, from Sketches taken by himself in 1852. Daily at Three and Eight o'clock, with appropriate Music and Description.—Admission, 1s.; Children and Schools, half-price.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The CAVALRY CHARGE at BALAKLAVA (painted by the Messrs. Danson) is now added to the DIORAMA illustrating EVENTS of the WAR. The Lecture by Mr. Stocqueler, including Description and Diagrams of Bastions, Gabions, Fascines, &c. Daily at 3 and 8.—Admission, 1s., 2s., and 3s.

MONT BLANC.—Mr. ALBERT SMITH'S MONT BLANC is NOW OPEN EVERY EVENING (except Saturday), at 8 o'clock. The Morning Representations take place every Tuesday, Thursday and Saturday, at 3 o'clock. Stalls can be taken at the Box-office every day, from 11 till 4.
EGYPTIAN HALL, PICCADILLY.

QUEEN'S CONCERT ROOMS, Hanover Square.—The AZTEC LILLIPUTIANS, the REPUTED GODS of IXIMAYA, and the EARTHMEN, or ERDMANNIGES, People who burrow under ground. The first of either race ever seen in Europe—the existence of which has been much disputed. Exhibitions daily, from 12 to 2 o'clock. Admission, 2s.; Reserved Seats, 3s.—EXHIBITIONS for the MILLION, in LEICESTER SQUARE. Observe the Prices—Gallery, 6d.; Body of the Hall, 1s.; Stalls, 2s. Daily, from 3 to 5, and 7 to 9½. Lectures at 4 and 8. The Rooms, having been prepared for the purpose, will accommodate 1,500 persons at a time. Miss Claric Wallworth, Mr. Henry Smith, and Mr. W. J. Morris, on the Crystal-Ophonic, will assist these human puzzles, forming an Entertainment unlike any before introduced to the London public.

LOVE'S NEW ENTERTAINMENTS.—Christmas Holidays.—Ventriloquism Extraordinary.—Upper Hall, Regent Gallery, 69, Quadrant, Regent Street, completely refitted for the occasion, with New Entrance, New Stage, New Cloak-rooms, &c. Every Evening at 8, except Saturday; Saturday, at 3.—Mr. LOVE, universally accepted as the first dramatic ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called 'THE LONDON SEASON,' and other entertainments. Pianoforte, Miss Julia Warman.—Stalls, 3s.; Area, 2s.; Gallery, 1s.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

ROYAL POLYTECHNIC INSTITUTION.—The following REMARKABLE NOVELTIES have been SPECIALLY PREPARED.—LECTURE by J. H. PEPPER, Esq., on Professor WHEATSTONE'S Experiments on the TRANSMISSION of SOUND, through Solid Conductors, illustrated by a TELEPHONIC CONCERT.—FIRST PART of an ENTIRELY NEW and SPLENDID OPTICAL DIORAMA, illustrating the VOYAGES of SINDBAD the SAILOR, with beautiful PHANTASMAGORIA EFFECTS, and appropriate Music, arranged by Mr. W. Waud.—MONDAY EVENING, the 15th inst., LECTURE to the INDUSTRIAL CLASSES, by Dr. BACHHOFFNER: Subject, "The PEASANT-BOY PHILOSOPHER."—NEW VIEWS of the WAR: SIEGE of SEBASTOPOL, &c. &c.—PERKINS'S STEAM GUN, discharging SIXTY Balls per minute.—Mr. CRAWFORD'S VOCAL ENTERTAINMENT of the PATRIOTIC SONGS of SCOTLAND. For the special AMUSEMENT of the JUVENILE AUDITORY, DAVIS'S INGENIOUS MARIONETTES will be exhibited.—All the other LECTURES, EXHIBITIONS of MODELS, &c. &c.—Fresh Decorations.

Mr. VAN NOORDEN'S New MUSICAL GAME, the POLY-HARMONICON, explained Daily by the Inventor.

SCIENTIFIC

SOCIETIES.

GEOGRAPHICAL. — *Jan.* 8. — The Master of Trinity in the chair.—Among the late donations to the Society exhibited were Mr. Brierly's sketches of the Baltic, Mr. Arrowsmith's recently-published map of the southern portion of the Crimea, and the fifth edition of the Admiralty and Mr. Stanford's maps of Sebastopol and the Allied Camps.—Mr. Thomas Muir was elected a Fellow.—'On a Journey in Persia,' by Mr. Keith E. Abbott, Her Majesty's Consul at Tehran, communicated by the Earl of Clarendon.—A despatch from Dr. Livingston, containing his routes from Lake Ngami through the interior of South Africa to Angola, communicated by Sir Roderick Murchison, and a despatch, communicated by the Earl of Clarendon, from Col. Herman, Her Majesty's Consul at Tripoli, reporting that some slight hopes may still be entertained that the report of Dr. Barth's death is unfounded.

ARCHÆOLOGICAL INSTITUTE. — *Jan.* 5. — Mr. Ouvry in the chair.—A paper, by Mr. E. T. Godwin, on the subject of a Roman villa, which had been discovered in a field occupied by Mr. Perrin, at Colerne, Wilts, was read.—Mr. Western read a letter from Dr. Sherlock, 'On the Tiles found at Chertsey Abbey,' illustrated by a great number of drawings.—Mr. Poynter laid before the Society a number of *tesseræ* from a mosaic in St. Sophia, at Constantinople, which had been given him by one of our diplomatic agents in the East. Their material was glass, and they consisted of ten varieties, namely, gold, silver, two shades of blue, dark brown, grey, two shades of green, red and amber.—Mr. Digby Wyatt laid before the meeting the splendid work of the Prussian Government on the Church of St. Sophia, containing coloured diagrams of the minutest details of that famous edifice.—Mr. A. Nesbitt made observations on some casts from the three ivory Diptychs in the treasury of the Cathedral of Monza, in Lombardy.—Mr. Franks exhibited various silver articles, which together with an ingot of silver weighing 80 lb., had been found at Coleraine, in Ireland.

ZOOLOGICAL. — *Jan.* 4.—Dr. Gray, V.P. in the chair.—Lord Clermont, Hon. F. H. W. G. Calthorpe and Messrs. W. Russell, F. Kumpf, J. H. Dark, F. Peake, and T. Staunton were elected Fellows of the Society. — The Report of the Council stated that the total number of visitors during the year 1854 was 407,676; and the money received at the gates amounted to 10,798*l.* 19*s.* 6*d.*; that the number of Fellows elected or re-admitted during the year was 142, being an increase of 27 over the preceding year, and an increase of 93 over the average of the last fourteen years.

ENTOMOLOGICAL.—*Jan.* 1.—Edward Newman, Esq., President, in the chair.—Mr. Douglas exhibited a living specimen of *Cratonychus castanipes*, Paykull, one of the Elateridæ, not hitherto recorded as British, recently found by him in the rotten wood of an oak.—Mr. Stevens exhibited two rare beetles—a male of *Jumnos Ruckeri*, from Darjeeling, and a female of *Dicranocephala Wallichii*, from India.—The President exhibited a specimen of silken felt formed by the caterpillars of *Saturina Pavonia media*, which were confined separately in receptacles, presenting no salient points to which the cocoons could be attached, and so the whole stock of silk was spread over the smooth surface. Herr Pretsch informed him that a series of very interesting experiments with these larvæ was now in progress at Vienna, and promised perfect success. The President read a short note on *Helobia impressa*, tending to show that it was distinct from *H. nivalis*, with which it had been recently associated; but rather courting inquiry on the subject than insisting upon the correctness of his opinion.—Mr. Downie exhibited a bee-hive containing several improvements, the efficacy of which he had proved during three years; consisting, first, of a movable floor, by means of which the essential matter of removing dead bees, &c. in winter might be accomplished without admitting cold air; secondly, a series of ventilators to insure the admission of air according to circumstances; and thirdly, an easy method of feeding the bees.—Read:—'A Memoir on the British Species of the genus Stenus,' by Mr. G. R. Waterhouse and Mr. E. W. Janson.—'Notes on the Economy of various Insects,' by Mr. J. Curtis,—and 'Descriptions of some Species of Brazilian Ants,' by Mr. J. Smith, with observations on their economy, by H. W. Bates.—Mr. Brayley, referring to the habits of one of the species of ants mentioned in the last paper, said that the immense trains of ants carrying the mutilated bodies of various insects, might illustrate the accumulation of insect remains at times seen in the strata of the secondary geological formation, for if these trains had been suddenly covered up, the stratum in which they were embedded would afterwards exhibit the same appearance as the deposits to which he had alluded.—Mr. Saunders said, many circumstances, local or accidental, at times caused great numbers of insects to be congregated together; he particularly remembered at this moment the vast quantity of the beetle *Galeruca Tanaceti* seen a few years since on the Norfolk coast.

INSTITUTION OF CIVIL ENGINEERS.—*Dec.* 12, 1854, and *Jan.* 9, 1855.—James Simpson, Esq., President, in the chair.—Both evenings were devoted to the discussion of Mr. P. W. Barlow's paper 'On some peculiar Features of the Water-bearing Strata of the London Basin.'—At the close of the last Meeting, M. Néron, of Paris, exhibited an ingenious mode of placing detonating caps on the nipple of a rifle or a musket. The apparatus consisted of a tube containing twenty-two caps, placed parallel with and close beside the barrel, being partially inserted in the stock and so arranged that whilst the near end was attached by a pin to the hammer, the further extremity was free to travel in a slot. Its action was very simple—the tube being filled with caps from a reservoir, several of which would occupy but a very small space, the end cover was turned down. On drawing the hammer to half-cock, the tube was drawn forward until a cap was brought over the nipple, and at full-cock the cap was pressed down upon it. After firing, if any portion of the copper remained

attached to the cap it was removed by a small picker preceding the tube, on its being again brought forward to repeat the operation. It was evident that by this simple and cheap addition to any fire-arm, much time must be saved in loading, and a great waste of caps must be avoided, whilst about twenty-five per cent. of copper was saved in making the caps—and they were kept dry in the reservoir instead of being exposed to damp and running the risk of not exploding, as had occurred frequently in action on recent occasions in the Crimea. The system was stated to have obtained the approhation of the highest military authorities in France, and with the characteristic alacrity of the government of that country to be already in process of adaptation to the Minié rifles and to fire-arms of all kinds for the army; it had, only within the last few days, been brought here to lay before the English Government, and was submitted for the inspection of the Members of the Institution of Civil Engineers.—Mr. W. Woodcock was elected an Associate.

INSTITUTE OF ACTUARIES.—*Jan.* 8.—Charles Jellicoe, Esq., V.P., in the chair.—Fifteen candidates were elected Associates.—The chairman announced the result of the annual examinations in London and Edinburgh, by which it appeared that nine candidates had offered themselves for matriculation examination, and four had passed; and that five had presented themselves for the second year's examination, and had all passed. The third year's examination, entitling those who pass to a certificate of competency from the Institute, was to take place in London for the first time in December, 1855. — 'On the Improvements in Life Contingency Calculations,' by Mr. E. J. Farren, V.P. The author commenced by stating that the prevailing system was one not of variable but of invariable quantities. At the very threshold the admission of two important assumptions was asked for, viz., that the rate of mortality was always invariable at the same age, whether old or young, and that the rate of interest was equally invariable for all periods, whether long or short. Upon these assumptions of invariability the system was formed for assessing the relative values of different cases, thereby necessarily indicating in every instance an invariable answer, and with such indications the system rested content. The nature of the improvements sought to be introduced was to openly take as the foundation, a calculus not merely of averages, but of their fluctuations, and to thereby declaredly characterize the methods of actuaries, not as composing a system of specific and precise results, whatever it might be of prices, but of results expected to vary between limits of assigned ranges of probability. By such a declaration it would at once become manifest that the expected gain by computation was not to find even averages invariable, but that their fluctuations being considerably less were more readily dealt with than those of the elements of which they might be composed. The phrases of the prevailing system employing "a true table" or "a true rate of interest" would thus under such a calculus have to give way to average tables with their probable limits, and the per-centages of their expected deviations. Prof. De Morgan and Mr. Galloway, our native writers on Probability, had long since distinctly inculcated that such a change of system was to be expected of actuaries; and the more so because, although the differential and integral calculus was not prevalent in England when the standard treatises of Price, Morgan, Baily and Milne, or even of David Jones, were written, yet that such was no longer the case. The sort of assistance the calculus was capable of giving to actuaries is readily to he seen in definite integrals considered as averages, because a class of questions of every-day occurrence were thereby readily solved, which were merely treated assumptively by the system in use. Supposing, then, the subject of averages and their fluctuations to be thus thoroughly investigated by actuaries, as men having practically to deal with them, it was to be presumed that such a system would also be applicable to other schemes of finance, and even to certain classes of problems in political economy.

MEETINGS FOR THE ENSUING WEEK.

MON. Statistical, 8.—'On the Effect of the Recent Orders in Council in respect to our own Commerce and that of Neutrals,' by Mr. Waddilove.
TUES. Institution of Civil Engineers, 8.—'Description of the Aqueduct of Roquc-favour, near Marseilles,' by Mr. Rennie.
— Royal Institution, 3.—'On Magnetism,' by Prof. Tyndall.
WED. Society of Arts, 8.—'On the Smoke Nuisance, considered Historically, Morally, Scientifically, and Practically,' by Mr. Muir.
— Geological, 8.
THURS. Artists' and Amateurs' Conversazione, 8½.
— Royal Academy, 8.—'Architecture,' by Prof. Cockcrell.
— Society of Antiquaries, 8.
— Royal, 8½.
— Royal Institution, 3.—'On English Literature,' by Mr. Donne.
FRI. Royal Institution, 8½.—'On Magnetic Philosophy,' by Prof. Faraday.
SAT. Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.

FINE ARTS

Biographical Catalogue of the Principal Italian Painters; with a Table of the Contemporary Schools of Italy: designed as a Handbook to the Picture Gallery. By a Lady [Maria Farquhar]. Edited by Ralph N. Wornum. Murray.

THERE is an old proverb that a good glove should be "of Spanish leather, cut in France and sewn in England." The Germans may have more research than we have,—the French more vivacity of narrative,—but for painstaking, exhaustive accuracy, recommend us to such a compendium as this the next time we wander by the Arno, or, looking down upon the yellow Tiber, wonder how a river so fragrant in the memory can be so far otherwise in reality.

A list of authorities, appended to a preface, seems to us as ostentatious a display as if a man should wear a dress-coat formed of his title deeds stitched together:—but in the present case it shows a care and research in a female writer worthy of praise. Ten pages of catalogue imply a mass of reading on a single subject more to be expected in the George Steevens age than the present, when men make daily re-discoveries of things that have been already discovered and rejected, and lay down as new dogmas already refuted.

The book contains a short sketch, compiled from German and Italian authorities, of the lives and works of each artist,—clear, truthful, but not graphic or very full of anecdote. The criticism of the work is less eclectic and more discriminating than is generally found in *dilettante* writers. A useful tabular view of contemporary painters is appended in a pocket attached to the cover. With this chart of intellectual progress we can trace, at a glance, the growth and decline of Art at particular periods. If the attempt succeeds, the authoress promises a Catalogue of the Artists of other countries.

In the Preface, Mr. Wornum, who has revised the general work, traces the history of modern criticism, dating its rise from materialism, to Wachenroder's 'Heart Effusions of an Art-loving Monk,' published six years ago. Since this period criticism has improved faster than painting, and has grown ideal, poetical and super-subtle. The deep observation, that to feel the whole force of a picture "we should know something of the life of its painter and the age he lived in," is so true that it amounts to one of those universal truths called a truism, analogous to the fact that William the Conqueror has departed this life, and that the "coming man" has not yet arrived. Every picture is the record of an age, and may be looked at either as an antiquarian curiosity or abstractedly for its beauty of form, colour, or subject alone. Rubens cannot be appreciated without a perception of Flemish wealth, or Titian without a knowledge of Venetian stateliness, ambition and pride:—for his country's atmosphere, its Asiatic character, its religion, its statesmanship, are all to be found somewhere upon his pictures. Pictures are, in fact, illuminated pages of history, torn out and scattered loose over the world.

History is a dull study till the boy finds it rise up in spontaneous pictures in his mind. Then he sees Wolsey gnawing his cane in a rage or striking the council-board with his fist,—Cromwell smoking his pipe or throwing the cushions at Ireton,—Elizabeth playing with her birds or putting the crossbow to her shoulder. So in painting: it is lifeless till we know the aims and passions of the painter, and till our own opinions of his character are verified by history or biography. No one could think Il Robusto a mild man, or Da Vinci a blusterer like Ribera. About Correggio's works there are piety and amiability, and about Salvator Rosa an animal vigour, fiery and redundant.

Miss Farquhar's good sense may be appreciated from the fact, that her Editor describes her chief object as having been to "try how little, compatible with utility, could be said about each painter." After all, 207 double-columned pages include only one-fourth of the names recorded in Italian Art-literature. A valuable but ephemeral portion of the work is a list of the present position of the existing works of the chief painters, several thousand of these being noted down.

The table of schools contains the names of upwards of 500 painters,—a plan lately carried out in a German work with very great fidelity. The names of the chief painters are printed large, and so on, in gradations, till the smaller men become scarcely visible. The connexion of master and scholar is disregarded, not without reason. The table includes a term of six centuries, and the date of each painter's death is given rather than that of his birth. The various schools are classed together in a way that is clear enough for an Englishman, but would prevent the work ever acquiring a European fame. Italian critics are as jealous of the individuality of their epochs of painting as German duchies of their genealogies. On this account we blame the common title of Lombard School, applied to the painters of not merely Mantua and Cremona, but of Parma and Milan.

If this age is an encyclopædic age and our best minds are doomed to merely take stock of past labours, the above work shows a mind well fitted for such useful toil. Mr. Wornum is right in trying to fix the volatile definitions of Art-epochs, at present so vague and inaccurate. The rise of Art may, as he justly says, be supposed to include the thirteenth, fourteenth, and fifteenth centuries, —the climax may be the sixteenth century,—and the decline the seventeenth and eighteenth. The pre-Raphaelite artists should properly form the Quatro-Cento, distinguished for its sentiment and its ignorance of physical form. The Cinque-Cento is distinguished by the balance of mind and matter, soul and body, sentiment and sensuousness. The Eclectic period is a period of mere naturalism, copying, and patchwork.

We recommend Miss Farquhar's book as a *vade-mecum* for Continental tourists as necessary as the famous guide in the red livery.

Illustrations of Scripture. By an Animal Painter. With Notes by a Naturalist. Photographed by Constable & Co., Edinburgh.

THIS elegant drawing-room book is another instance of the numerous purposes to which photography promises to be applied. The designs are by a Lady, who has selected various scriptural subjects which would enable her to display her knowledge of animal form. In some she has been too ambitious, in others too vague,—but in the greater part we discover traces of a love of nature, much good drawing, and a delicate and careful manipulation. A few are in bad taste, such as the Dogs licking the sores of Lazarus, and the Dogs with the Bones of Jezebel,—and a few, such as the Swine running down into the Sea, and the Frogs in Pharaoh's Chamber, are poor as caricatures, and ludicrous as illustrations of a solemn subject. The following list of sketches will give some conception of the versatile observation of the designer,—but nothing save a view of them can convey a correct impression of their faithful drawing and the finish of their details. The Dove being taken into the Ark—the Raven at the Deluge—the Ram caught in the Thicket—the Releasing of the Scape Goat—the Plague of Frogs —the Destruction of the Egyptians—the Goats and the Conies—the Roes among the Lilies—Solomon's Apes and Peacocks—the Dogs devouring Jezebel—the Parable of the Pet Lamb—the Camels at Rabbah — the Owls of the Prophecy — the Swallow and the Crane—the Ox and the Ass—the Leopard—the Shepherd and the Lion—the Hen and

Chickens—the Swine running into the Sea—and Lazarus and the Dogs of Dives. Of these designs the worst are those in which the lion or some less known animal is introduced,—while the artist has always succeeded in English scenes and English subjects. Perhaps one of the most beautiful drawings for composition, truth, and delicacy is that of the Roes among the Lilies, in which the sudden arrest of motion, the vigour and yet timidity are conveyed with great perfection,—the truth and fineness of line being almost worthy of Flaxman. In some cases, in which the animals in the foreground are exquisitely true and the earthy rocks in the background exquisitely false, we receive the impression of a theatre where living actors move in canvas forests and under canvas skies with gas for sunlight and lamps for stars. In a few of the examples we have too much of the blunt touch of the crow-quill. There is often a crudity unworthy the general merit of the work, its originality of design, its sincerity, and its truth. The distances and horizons are frequently black and harsh, and the effect of water is never given with correctness. In one drawing, which is rather overcrowded, there seems an ostentation of observation in placing one chicken upon the back of the hen; such exceptions are not worth recording, and rather startle by their novelty than gratify by their air of reality. It is in Art what a conceit is in Poetry, for the beauty and not the singularity of nature is what we all seek. In the first illustration the writhing neck of the dove is beautifully given, and not less exquisitely the living hazel of the eye, restless yet calm, and full of tenderness and love. We need scarcely say the whole book is impregnated with pre-Raphaelite feeling, but avoids its absurdities.

For the letter-press we cannot say much, for it falls under the head of guide-book literature. The chapter on the horse is a wonderful undigested conglomeration of quotations from Mazeppa and the Bible, Milton and Dr. Kitto. What we should have had is a clear, critical account of the animals of Palestine,—in which the writer could have defined their English names, and explained that "cony" is not a rabbit, but a sort of jerboa—and that the "turtle" of the Song of Solomon is not the animal beloved of aldermen, but our own ringdove, with its brown eye and neck of veering emerald and purple.

NEW PUBLICATIONS.

Coming of Age. (Engraved for the Glasgow Art-Union.) Painted by W. P. Frith. Engraved by F. Holl. Printed by Queen.

THIS is a sharp, finely-cut, brilliant engraving; and we do not praise it too much when we say it is worthy of Mr. Frith's picture, so teeming with life, character, expression, and above all with refined and pretty faces. So *débonnaire* and comely are Mr. Frith's peasants, blushingly and coyly eyeing the young heir who seems likely to be a very King of Hearts that we sometimes from sheer dogged contradiction long for coarse buxomness and a little more of Hogarth's honest work-a-day nature;—nature that will wash and bear sun and rain, embrowned rosy rompishness, not quite so smooth, sleek and sunny, and more fit for the subject. These faces are not those of mere arch-grisettes and smart housemaids; but are, perhaps, too much of semi-lady, ambiguous, poetic creatures, more beautiful than truthful. But why criticize when the whole picture is life and sunshine, with bells ringing, men shouting, boys running, maidens laughing, roast ox smoking, knives sharpening?

Very well drawn and very equal is this climacteric picture of a painter whose mind is brimming with forms of grace and beauty. How smart and holiday-trimmed are the lasses with the clean coif and simple kirtles; now

> —the merry bells ring round
> And the jocund rebecks sound!

With what calm and serene delight the parents themselves, still in the full bloom of age, watch their heir, who is listening with proud condescension, his hands on the pommel of his rapier (his eye tells us he is "sudden and quick in quarrel"). While Holofernes doles out the insufferable pedantry of a village schoolmaster's address, enrolling all the deities of Olympus to guard the gallant on that portentous day!—With what concentrated and learned eagerness the butterer commences his attack upon the prostrate ox, while "Potts, the serving-man," already too much elated, in a very unseemly manner leaps upon a bench, interrupts good master Holofernes, and begs to propose a toast! Soon a keen, angry glance of young Sir Marmaduke will knock him back, sorely cowed, and drive him to some nook in the shadow of the gateway, where he may finish his flagon of sack in peace, tie up his points afresh, and re-arrange the broken feathers in his cap and the roses in his shoe, re-tie his garters,—so that about twilight he may sneak out a soberer and a better "serving creature."

FINE-ART GOSSIP.—The war has nearly dissolved that union between the military service and science, art and industrial administration commenced by the Exhibition of 1851, by the employment of Col. Reid and many officers of Engineers and the Sappers and Miners, and subsequently continued by the engagement of Capt. Owen, R.E. as Inspector of the Department of Science and Art; of Capt. Gibbs, R.E. as editor of a series of Architectural and Structural Designs for the use of artizans and of several Sappers and Miners in the general service of the Department. Capt. Owen has resigned his civil employment as Inspector of Schools in order that he may go out to Sebastopol. Capt. Gibbs is there already with his company. Corporal, now Sergeant, Dickson, who used to help in the arrangement of the drawings of the students of Local Schools of Art competing for prizes, has charge of the stores at Balaklava; whilst the two Sappers, Corporals Rendered and Hammond, who had learnt the art of photography and went to the Crimea to turn it to practical account in military service, met with watery graves in the night of the November storm off Balaklava.

Messrs. Beale, in a letter to the *Builder*, vindicate the correctness of our statement of the capabilities of their patent bricks to resist pressure, which that paper impugned. The weight we referred to was the lateral strength of the brick, and not the weight required to crush it. The bricks are tested by placing them on bearings seven inches apart, and the breaking weight is applied to the middle of the brick.

The Scottish Architectural Exhibition, now open, contains some interesting drawings by the traveller Bruce, executed when he was in Africa in 1766. An interesting series of chronological illustrations of architecture, casts, drawings and models forms the chief attraction.

Mr. Mayall, the eminent professional photographer, has read a paper to the Photographic Society, explanatory of his method of producing "Albumen pictures on glass." With this agent, says Mr. Mayall, "an unusual amount of detail can be obtained, and for stereoscopic views of public buildings, places of interest, &c. it is evidently the best process known." Next to portraiture, the transparent glass views are perhaps the most interesting subjects for the stereoscope. With the view of enabling amateurs to secure such pictures with facility, Mr. Mayall described the whole of the chemical arrangements necessary for success, and went through a variety of experiments to illustrate his mode of manipulation. Several fine specimens were exhibited, and in the course of the lecture Mr. Mayall developed a number of impressions taken only a few hours previously. The ingenuity displayed in bringing the process to a state of perfection elicited much interest and secured a cordial vote of thanks at the conclusion of the proceedings.

Mr. Clark Mills, the American sculptor, who erected the bronze equestrian statue of Jackson, has contracted to supply a duplicate to the city of New Orleans for about 6,000*l*. He is now in a "mortal fix,"—for the other day his studio and model were destroyed by fire, and the Government have prohibited his taking a cast of the original.

The other day, by a new mode of blasting, a mass of stone, 250 tons in weight, was lifted at the Nitshill Works by only fourteen pounds of powder.

Large models of the Coliseum and the Pantheon, formed of Dr. Braun's new material, are now leaving Rome for the Crystal Palace.

Zinc has been lately consecrated by being used as the material for an altar-piece at Cardiff.

The crowned heads of Germany do not forget to honour Art by presenting artists with marks of distinction, not thinking them sufficiently rewarded by the occasional purchase of their works. The Empress Elizabeth of Austria has sent a brilliant ring to Herr Auterberger, of Munich, the publisher of a beautiful engraving of Perugino's 'Entombment.'

In America, invention is a trade. A Yankee genius has discovered, say the American papers, a means of turning glass at a trifling cost into a substance resembling marble, both in appearance and durability.

From Paris we learn that the Academy of the Beaux-Arts on Saturday last appointed M. A. Thomas its President, and M. H. Lemaire its Vice-President.

We have just received a copy of the Annual Report of the School of Art at Waterford, which shows it to be progressing satisfactorily. This was the first school established in Ireland upon the self-supporting principles introduced by the Department of Practical Art, and the Report refers to the third year of the experiment. It was prophesied that this experiment *must* fail, and especially in Ireland, but the event has proved quite the contrary. The fees paid by the students during the past year have realized as much as 170*l*., and have nearly covered the expenses of the school. The master at Waterford receives under 20*l*. from the State in respect of his teaching, besides his share of fees; whilst the committee at Belfast, with nearly three times the population, received upwards of 600*l*. a year, but never was able to return above 150*l*. receipts from the students. Clonmel has recently established a successful self-supporting school, and Galway is projecting to do so. The school of Limerick, which is nearly under self-supporting management, has been much more flourishing than Cork under the old system. That of Dublin has been recently re-organized.

A Correspondent, writing from Florence, gives us some notes on the studio of Mr. Hiram Powers.—Perhaps it is not generally known that, unlike all his brethren in the profession, he never models in clay, which he says shrinks or swells at times: instead of which, he at once prepares his conceptions in plaster. The advantages are, that he gives fixity and permanency to his idea, and can take to pieces the individual parts for more accurate study and examination. The great difficulty to be surmounted was the impossibility of getting a highly finished and smooth surface with the instruments already known to the profession. He has, therefore, invented a machine for making open files, and has taken out a patent for it in America. The open file, which he showed me, is applicable also to copper and lead, and by means of this he manages to give to his cast the most polished surface. Whilst no one in modern times has adopted this mode of working, John of Bologna was the only one in the past who ever made plaster a substitute for clay,—and that only in a very rough manner. Mr. Powers, on the contrary, and by means of his open file, renders his cast as perfect as it can be rendered. The first work which he showed me, still in an unfinished state, is 'America,' a colossal statue. She is represented by a female figure, the expression of whose face is beautiful and dignified. Thirteen stars form the coronet on her brow. Her right hand rests on the fasces, which are covered with laurels, indicative of the triumph which always waits upon union. The left hand points to Heaven, expressive of dependence on it,—or, as an American gentleman present said, of a desire to follow the will of Providence in any further annexations she may be called upon to make. The left foot is to be trampling on chains,—but the Negroes who wear them in "the land of freedom" are not, I fear, to be represented. The drapery, which hangs easily and gracefully on the figure, is supported by a band over the left shoulder.

This statue has not been ordered. The same may be said of his 'California,' on which he is slowly at work, and which promises to realize the conception of the sculptor. It is altogether of a different character from the last. 'California' is represented by an Indian woman, and her face bespeaks all the cunning of her race. Sly and cat-like, she is tempting the colonist on by her own personal charms, and by a quantity of quartz at her feet, to which she points with a divining-rod in her left hand. Her right hand, grasping thorns, she conceals behind her back, as if unwilling to let the unwary gold-searcher know the sufferings which await him. Round her head she wears a fillet of shells and pearls, the usual Indian coiffure; whilst her hair, which falls down behind in braids, is caught up by a porcupine fastening. In the figure as well as in the face the true Indian character is preserved; it is lithe and agile. "She can run you, sir," said Mr. Powers, "and that right swiftly. 'Penseroso,'" pointing to another statue in the course of execution, "could not." A half figure of 'Proserpine' is, I think, one of the most charming specimens of ideal beauty I ever saw. The expression of the face is only too loveable; and looking on it, I can readily understand the possibility of conceiving a passion for statuary. She has a wreath of corn in bloom around her head; and around her waist is an acanthus wreath, emblematic of Pluto and the infernal regions, whence she is rising to spend six months on earth. It is remarkable that for this piece of sculpture Mr. Powers had no model; "and when I have one," said he, "I never detain it more than twenty minutes,—observe it,—and take hints; to keep it longer confuses me. I fear to be a copyist." This statue is a commission for Mr. King, whose bust, close by, is doubtless like him, and is well executed. Several repetitions of the 'Greek Slave' and of 'Proserpine,' as yet unfinished, were placed about the studio, which was surrounded by casts of all the great American statesmen. One of the most beautiful works that Mr. Powers has now in hand is his 'Penseroso,' on which he seems to labour *con amore*. The subject is taken from Milton, whose idea he has endeavoured, and successfully, to embody. There is a silent dignity in the expression, which becomes the—

> Goddess sage and holy,
> .....Divinest Melancholy;—

whilst there is a concealed grief, which well describes the—

> Pensive muse, devout and pure,
> Sober, steadfast, and demure.

The face is raised to Heaven, her—

> Looks commercing with the skies.

With the drapery he had some difficulties to encounter, as Milton represents her—

> All in a robe of darkest grain,
> Flowing with majestic train,—

impossible to be carried out in sculpture. Whilst, therefore, the train is permitted to fall even to the ground, it is then gathered up and held in front by one hand. The robe is fastened round the waist, whilst over the upper part of the body is thrown a mantle—

> And sable stole of cypress lawn,
> Over thy decent shoulders drawn.

Thus, whilst the spirit of the poet has been infused into the marble, no less attention has been paid to the details. This beautiful piece of sculpture, colossal in size, is a commission for Mr. Lennox, of New York.

MUSIC AND THE DRAMA

ST. MARTIN'S HALL.—Will be performed on WEDNESDAY, January 17, a NEW ORATORIO, the NATIVITY, by Mrs. Mounsey Bartholomew; and Beethoven's Mount of Olives, under the direction of Mr. John Hullah. Principal Vocalists:—Mrs. Endersohn, Miss Julia Bleadon, Miss Fanny Huddart, Miss Palmer; Mr. Allen, Mr. Montem Smith, Mr. Henry Buckland, Mr. Weiss. Tickets, 1*s.*, 2*s.* 6*d.*, and 5*s.*, may be had of the Music-sellers, and at St. Martin's Hall. Commence at Seven o'clock.

PHILHARMONIC CONCERTS.—When the list of Philharmonic Directors elected for this season was made known [*Athen.* No. 1395] we remarked, that it could be in no respect accepted as representing the state of music in London. There was small hope that progress could be insured, or even the success of past seasons maintained under such governance, —small chance of enterprise in the selection of new music,—or of reforms calculated to insure year by year a more perfect execution of classical masterpieces, supposing these sufficient to keep together a conservative public. Under the best of circumstances, days so barren of great composers as ours must be days of difficulty for all artistic establishments—days demanding no common knowledge, vigilance, unselfishness from directing performers or performing directors, from composers who would be conductors, from conductors who would be composers, from residents or strangers. We now learn that the Philharmonic Directory for 1855 has one bad chance the more to overcome, besides those already indicated as belonging to our times and implied in its construction. Signor Costa has declined to conduct the orchestra this season. The loss is a heavy one, let his successor be who he will; since, whatever may be said or felt concerning certain peculiarities of his reading, there can be no question that Signor Costa has exhibited and carried out a discipline over English forces which has been reached by no predecessor; no question as to his power of obtaining greater results, without vexatiously harassing his band, from a given amount of rehearsal than any contemporary. Nor must it be forgotten that Signor Costa's influence brought about that important and salutary measure—the exclusion of the public from the Philharmonic rehearsals, thus rendering possible such correction as under the old system no conductor could have ventured to enforce, and no English orchestra would have endured. With the causes which have led to Signor Costa's secession, it is no affair of ours to deal. There is now that opening for a newcomer for which so many have longed. The man who can avail himself of it so as to maintain the Philharmonic performances at their present excellence, still more to improve them, will, indeed, merit well of all who care for the best music;—since rarely has minister taken office under circumstances of greater difficulty.

DRURY LANE.—An old drama, by Mr. Planché, taken from the French, entitled 'The Regent,' was reproduced on Monday with success. Mr. Meade and Miss Marriott performed the parts formerly supported by Mr. Ward and Miss Somerville, the singer. The scenery of the piece admits of pictorial display, and the intrigue of the plot succeeded in amusing the audience, which was numerous and good humoured.

ADELPHI.—The theatres are now beginning, by revivals, reproductions and other means, to strengthen the attractions of their Christmas burlesques and pantomimes. At this house, resort has been had to 'The Mysterious Stranger,'—*i. e.*, Mr. C. Selby's version of the drama by MM. Clairville and Damarin, entitled 'Satan'; such being the part played by the heroine as the medium of a series of disguises, supernaturally induced, and assumed as expedients for the deliverance of the object of her affections from the dangers by which he is unconsciously surrounded. In such a part Madame Celeste was sure to find herself at home; and, assisted by Mr. Leigh Murray, Mr. Keely and Miss Wyndham, the revived piece was well received by a crowded audience.

SADLER'S WELLS.—Lord Byron's tragedy of 'Werner' has been revived at this theatre with a new cast, by which the effect of the drama has been somewhat improved. Mr. Phelps enacts the sickly hero with a sufficient sense of the miserable —though not with the intensity of wretchedness imparted to it by its original representative. The tone of the performance is more masculine and healthy; the morbid is, however, doubtless the poetic element in which the character is conceived. Though unpleasant enough in itself, it is relieved by the manlier attributes of the accessory parts, such as *Ulric* and *Gabor*. Both these had new representatives. The former was gracefully and vigorously impersonated by Mr. Robinson, who gave to some of the points an unusual subtlety, indicative of a growing intelligence in the actor that deserves recognition. The latter was interpreted with a rough and appropriate sort of energy by Mr. Marston, accompanied with an elegance of action which formed an appreciable contrast of opposite elements artistically harmonized. To Mr. Ray, for his capital realization of the servile and rapacious intendant, more than ordinary commendation is due. This laborious and meritorious actor is, in such parts, always excellent,—a modest line to which praise is not often awarded. Such an actor as Mr. Ray often goes through life doing commendable things, being in his way unparalleled, without a word of public encouragement. This ought not to be.— On Wednesday the tragedy of 'Pericles' was reproduced, with the design, apparently, of being continued on the bills again for some time to come. The cast remains unaltered.

MUSICAL AND DRAMATIC GOSSIP.—The adage, "Opportunity neglected commonly brings repentance," is one of those pieces of ancestral wisdom which, it might be thought, every English man, woman and child had at his and her fingers' ends, so largely does it figure in the writing-master's collection of copy-heads. Yet some of our singers have either never learnt "round-hand," or practically disregard that which they have transcribed. We were led thus to moralize the other evening in a place where not many moralize—the promenade at M. Jullien's Concert. The sudden hoarseness of Madame Thillon made the engagement of some substitute necessary. This was supplied by the two ladies on whose self-advertisement as "fascinating duetists" we not long since commented. Had they practised more and advertised less, so golden an opportunity might have established them beyond the need of advertisement. Their voices are good, and possess that family likeness which is one element of perfection in duett singing. Nor is there any reason why they might not already have taken the place vacant in our concert *programmes* since the marriage of Miss A. Williams. Nothing is more grateful to the ear than a perfectly prepared duett of female voices,—and the store of music, old and new, within its command is large and various. We throw out these remarks not to annoy so much as to assist. What says another "copy-head"? "Nothing is denied to well-directed labour."—M. Jullien's 'Mendelssohn's Night' fell on Tuesday last. To hear the Pianoforte *Concerto* in G minor and the Violin *Concerto*, rendered by Madame Pleyel and Herr Ernst, must be a great pleasure to any one —how much more to a shilling audience whose opportunities of hearing such music, till of late, were so few. This is the good side of M. Jullien's efforts, which may be fairly set against much nonsense and quackery. We know how audiences change,—we know that English audiences harden themselves against strange music with Russian perversity. We know how much that calls itself new is merely old—of the worst quality. But is there not danger of Mendelssohn's music being outworn in this country?—The influence on taste resulting thence would be as bad as that arising from indifference.

There seems to be no stint nor war-allowance of winter pleasures in preparation for the solace and diversion of those who, like Queen Elizabeth when she took to her virginals, would shun melancholy. Mrs. Fanny Kemble's readings, commenced anew, are among the most welcome of these entertainments. This year, she seems addressing a larger audience than any invited in former seasons: since a reading of 'A Midsummer Night's Dream' is announced as about to take place in Exeter Hall. It will be accompanied by Mendelssohn's music —conducted by M. Benedict.

The lyrical drama from the Greek, by Mr. H. Spicer, now preparing at the St. James's Theatre is on the subject of *Alcestes*:—the best, perhaps,— at least the most touching—of the tragedies of Euripides. The heroine will be supported by Miss Vandenhoff. Some of the choral music of Gluck's opera is to be introduced on the occasion. We are sorry for this: such proceedings being at variance with the taste and knowledge of the times in which we are living.—Mr. Whitworth,—who has been lately singing in South America, unless we

are mistaken,—is mentioned as the *basso* engaged at Drury Lane, to fill the part of *Peter*, in M. Meyerbeer's 'L'Étoile.'

Here is a bit of good news for English managers and dramatists:—the Paris theatres have produced during the past year no less than 255 original pieces. Of these new works, 17 are operas, 17 comedies, 2 ballets, 2 dramas and 1 tragedy. The rest are *vaudevilles*. Such, we infer from our experience, are the dramatic prospects of London in the year now opening.

This evening a new drama is performed at the *Princess's*,—of course from the French—being a translation of M. Casimir Delavigne's historical tragedy of 'Louis XI.'

Galignani's Messenger announces that 'Il Trovatore' is to be produced, early in the season, at our *Royal Italian Opera*, and that Madame Borghi-Mamo, Signors Graziani and Baucardé have been engaged by Mr. Gye to appear in the parts sustained by them in Paris. The journals, we observe, are already beginning to speak of the success of the work as "contested."—There is no adverting to the *Grand Opéra* at Paris under its present Imperial mismanagement without having the appearance of making sport of our readers. Now we are told that Madame Stoltz has "unquarrelled her quarrel"—taken back her resignation, and started fresh on a new engagement—always in the old 'Favorite.' Signor Neri-Baraldi appeared on the occasion as *Fernand* to her *Leonore*. According to the *Gazette Musicale*, this gentleman is weak as a singer—null as an actor. He was called for, with all the honours, at the end of his performance. All this miserable work is made doubly miserable by the fact, that the French Opera is one of the few centres of creative music left in Europe; and, as such, an object of more than ordinary interest to all musicians.—The oratorio of M. Berlioz will be performed, for the third time at Paris, towards the close of the month.—Having adverted to this work, we may here correct a misprint in the *Athenæum* of Saturday last. The third part in the new trilogy is the 'Arrival *at* Sais.'—At the Concert in question, M. Berlioz will also bring forward a *Cantata* for two choirs and orchestra.

A caricature may help to fix a fact. We are obliged to a reader of the *Athenæum* for recalling to us a certain exaggerated *feuilleton* by M. Jules Janin—written in the days when he was not given to complimenting Mdlle. Rachel, and among other gracious figures of speech, likening her *Athalie* to a spider. The great tragic actress, then, did appear in Racine's tragedy: though, our frieud adds, only a few times.

Private letters and printed corroborations which have been forwarded to us since we wrote last, tend to confirm our impression that the prospectus of the *New Philharmonic Society* is not satisfactory,—and that the case is one in which a private speculation, hitherto unsuccessful, seeks for strength by associating itself with a certain portion of an unsuccessful Society,—and in which the two-in-one, unable to go alone and mistrustful of their powers in combination, are endeavouring to hang themselves on the charities of London, with a view of establishing their existence and assuming an importance in the eyes of the public. One Correspondent calls attention to communications lately addressed by M. Benedict to the *Musical World*,—from which it appears, that the accounts of the *Harmonic Union* are still unsettled,—arguing from such facts, that the defunct or divided Society in question was a failure; and hence, that the assurance of "financial prosperity" so confidently based on its incorporation with Dr. Wylde's Society, is merely a structure on sand.—Another, carries our question regarding the magnificent list of Patrons and Patronesses a step further, by asking how far, though their charities are to profit by Dr. Wylde's gains, the charitable patrons would secure to Dr. Wylde the power of paying his artists—supposing the result of his Concerts to be loss, not profit?—A third makes a statement, which we are able to corroborate, to the effect that M. Berlioz is only engaged for two out of the six Concerts,—and will, probably, only take up the *bâton* at the last two of the series,—and asks, what has become of Herr Lindpaintner's engagement? In brief, the further we examine the more satisfied are we that the position and prospects of the *New Philharmonic Society* have not been frankly stated. Let Dr. Wylde—as Salaman did in the days of Haydn—announce his series of Subscription Concerts,—let him hand over the profits to the Needlewomen, or the Idiots, or the Consumptives, as best pleases his benevolence,—and the transaction becomes simple, and its issue will claim and obtain due approval. But, as the matter stands, there is something hybrid, mysterious and delusive in his attempts to bring himself forward by conjuring round himself the appearance of "a company," and by resorting to the bell and the clap-dish of the mendicant, in order to get a sympathy and a cougregation. Both devices are unworthy of an artist, however in accordance they be with the practices of a Barnum,—and, therefore, for the sake of Art, is it necessary clearly to explain to the public the real nature of the thing,—by whom it is founded,—and for what purpose.

Herr Rellstab, the Prussian critic, has addressed to the *Gazette Musicale* a New Year's summary of the music which has been performed at Berlin during the winter. The revival of Signor Rossini's 'Tancredi' is described by him as having been thoroughly successful,—thanks, in no small part, "to the potent magic" of Mdlle. Wagner's acting. The principal German operas performed have been the 'Nibelungen' of Herr Dom, and Weber's 'Oberon,' which has been revived with great care and splendour. Herr Rellstab speaks in high praise of a pianoforte *trio*, by Herr Kiehl—a new composer. M. Fétis is elaborately laudatory of a new "method of violin-playing," just put forth by M. Meerts, a Professor at the Brussels Conservatory. In this, M. Fétis assures us, all the requisitions of modern art and discovery have been provided for.

MISCELLANEA

The Queen's University in Ireland.—The report on the condition and progress of this institution, from September, 1853, to August, 1854, has been presented to both Houses of Parliament, by command of Her Majesty. The examinations for 1853 commenced on the 20th of September, and were mainly conducted by printed papers. Of those who presented themselves for examination for degrees, diplomas, and honours, eight were rejected. It has been decided that the rejection of a candidate by any one examiner is fatal, and cannot be overruled by a majority of the rest. The Senate has not yet been able to arrive at any conclusion as to the expediency or propriety of making any modifications in the course of education now prescribed, as suggested by a Committee of non-subscribing Presbyterians and the Professors of the Queen's College. *Ad eundem* degrees will be conferred, but the greatest care is to be exercised in so doing. The examination for the B.A. degree, includes Latin and Greek, modern languages and English literature, mathematics, logic, metaphysics, chemistry, natural philosophy, zoology and botany, physical geography, jurisprudence, and political economy. In October, 1853, 9 persons obtained degrees of M.D., 11 degrees of M.A., 25 degrees of B.A., 1 a degree of LL.B., and 2 diplomas of law and agriculture; 33 persons obtaiued honours in the various departments of study.

The Price of Australian Newspapers.—The proprietors of the *Sydney Morning Herald*, the *Sydney Empire*, the *Melbourne Argus*, and other Australian newspapers have increased the price of their respective journals from 3*d.* to 6*d.* per copy. The grounds put forth are their enhanced superiority as journals, and the consequently augmented cost of production. The new tariff came into operation in September last. The *Ballarat Times*, a very small paper, the *Mount Alexander Mail*, and others at the diggings, have for some time past been published at 1*s.*

To Correspondents.—J. M.—G. G.—W. N. G.—J.—E. H. B.—W. B.—W. B. K.—K.—J. H.—received.

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The Committee having completed their arrangements with the Post-Office, the Members are informed that the Transactions of the Society, being now an authorized stamped periodical, will be sent free to all parts of the United Kingdom on payment, *in advance*, of the Annual Subscription, 6*s*. The work will be issued in bi-monthly Parts, large 8vo, each Part containing the Proceedings of the foregoing Meeting. The Part for January is nearly ready.

The commencement with the year 1854 of the Third Volume of the Proceedings and Transactions now affords a favourable opportunity to those desirous of joining the Society.

A few Copies of Vol. II. are still on hand, and may be had, by Members only, on payment of 15*s*.

Communications to be addressed to the Honorary Secretaries, the Rev. James Graves, A.B.; or John G. A. Prim, Kilkenny; or to Mr. John O'Daly, Publisher to the Society, 9, Anglesea-street, Dublin; by any of whom Subscriptions will be received.

Post Office Orders to be made payable to the Rev. James Graves, Acting Treasurer, Kilkenny.

QUEEN'S COLLEGE, LONDON.—67, Harley-street.—Incorporated by Royal Charter 1853, for General Female Education and for Granting Certificates of Knowledge.—EVENING LECTURES, for Ladies engaged in Tuition, to commence at half-past Seven o'clock.

Dr. A. J. Bernays, 'On the Chemistry of Air, Water, and a Candle,' January 27, February 3 and 10.
Mr. Nicolay; 'On the Distribution of Vegetable Life in Europe,' January 30, and following Tuesdays.
Dr. Bernays, 'On the Philology of the German Language,' January 31, and following Wednesdays.
Mr. Warren, 'On Education in Art,' February 1, and five following Thursdays,
Mr. Cock, 'On the Laws of Heat and Gases,' February 2, and following Fridays.

These Lectures are free to Ladies engaged in Tuition.

67, Harley-street, 18th January, 1855. C. G. NICOLAY, Deputy-Chairman.

LECTURES to WORKING MEN. — The following Courses of Lectures will be delivered in the EVENINGS during the present Session, in the Theatre of the MUSEUM of PRACTICAL GEOLOGY, Jermyn-street.

1. On Geology, by A. C. Ramsay, F.R.S.
2. On Mechanism, by R. Willis, M.A. F.R.S.
3. On Natural History, by T. H. Huxley, F.R.S.

The First Course of Six Lectures, on the GEOLOGY of the BRITISH ROCKS used in the Arts and Manufactures, will be commenced at Eight o'clock, on MONDAY, the 29th of January, and continue on each succeeding Monday Evening at the same hour.

Tickets may be obtained, by Working Men only, on and after Monday, the 22nd inst. from Ten to Four o'clock, upon payment of a Registration Fee of 6*d*. for the Course of Six Lectures.

TRENHAM REEKS, Registrar.

THE ARCHITECTURAL EXHIBITION and COLLECTION of PATENTS, MANUFACTURES, &c. connected with ARCHITECTURE is NOW OPEN at the Galleries of the Society of British Artists, Suffolk-street, Pall Mall East.—Admission, One Shilling; Season Tickets, for Students and others desiring to come often, Half-a-Crown. Catalogues, Sixpence.

JAS. FERGUSSON, F.R.A.S. } Hon.
JAS. EDMESTON, Jun. } Secs.

CLASSES for the PRACTICE of VOCAL CONCERTED MUSIC, conducted by Miss DOLBY and Mr. LINDSAY SLOPER. The FIRST MEETING will be held on WEDNESDAY, Feb. 14th.—Ladies and Gentlemen desirous of joining these Classes are requested to apply for particulars either to Miss Dolby, at 2, Hinde-street, Manchester-square; or to Mr. Lindsay Sloper, 7, Southwick-place, Hyde Park-square.

ST. MARTIN'S HALL.—SINGING SCHOOL.—MORNING CLASSES for LADIES, conducted by Mr. JOHN HULLAH, will meet every WEDNESDAY and SATURDAY during the ensuing season, commencing on the 31st inst. The Junior Class will include Lessons besides the Exercises in Mr. Hullah's Manual, Vocalization and the Rudiments of Harmony; that for the Senior Class will be arranged with special reference to Singing at Sight, a portion of every lesson being devoted to the reading of Music new to the Pupils.—Prospectuses may be had on application to Mr. Thomas Headland, Secretary, St. Martin's Hall.

FULL CURRICULUM of EDUCATION for the Universities, Military Colleges, or any department of professional life, at a large Public School near town, established many years. Terms for Boarders entering under twelve years of age, 51*l*.—Address, Rev. R.S.T. Clerical Association, 36, Southampton-street, Strand.

PRIVATE TUITION.—The Rev. George WOODS, M.A. of University College, Oxford, and Rector of Sully, near Cardiff, RECEIVES a limited number of PUPILS, under 14 years of age. The house is near the coast, and there is convenience for sea-bathing.

A GERMAN GENTLEMAN of CLASSICAL EDUCATION is desirous of giving INSTRUCTION in his NATIVE LANGUAGE.—Address Mr. Goldmann, No. 11, Caroline-street, Bedford square.

MR. B. H. SMART, formerly of Connaught-terrace, now of 37, Wyndham-street, Bryanston-square, acquaints his friends that he CONTINUES to INSTRUCT clerical and other PUPILS in ELOCUTION, to meet Classes in Families and Schools for English generally, and to engage for Public Readings and Lectures.

THE GOVERNESSES' INSTITUTION, 34, Soho-square.—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

BRIGHTON.—A Married Clergyman, a Wrangler of Cambridge, and late Scholar of his College, who has had considerable experience in TUITION, receives a few BOARDERS to instruct in the usual subjects of a liberal Education, or to prepare immediately for the Army or the University. Terms, including French, 100 Guineas per annum. Address Rev. H. I. J., 5, College-street, Brighton.

BRIGHTON COLLEGE.—*Principal*—Rev. H. COTTERILL, M.A.
Classical Lecturer—GEORGE LONG, Esq. M.A.

The Christmas Vacation terminates on WEDNESDAY, Jan. 24. The Studies of the College commence at 9 A.M. on the 25th.

BRIGHTON.—EDUCATION.—There are VACANCIES in a First-Class Establishment where only twelve Young Ladies are received. A Parisian Governess resides in the house. Signor F. Lablache, Herr Kuhe, Messrs. E. de Paris, Michau, and other eminent Professors, attend. References to Parents of Pupils.—For Terms, which are inclusive, address Misses B., care of Mr. Rolandi, 20, Berners-street, Oxford-street, London, where Prospectuses can also be had.—A Governess Pupil required.

ST. JOHN'S-WOOD COLLEGE for LADIES, 21, Clifton-road, Carlton-hill.—LENT TERM, for the Senior Classes, commenced on the 18th; the Junior School on the 17th.

Dancing—Madame Mikel (sister of Madame Michau).
Drawing—William Bromley, Esq.
English—L. Smart, Esq.
French—Mons. De Lolme.
German—Dr. Hausmann.
Music—Ignace Gibsone, Esq.
Singing—Miss Birch.

ST. JOHN'S-WOOD PROPRIETARY COLLEGIATE SCHOOL, 25, St. John's-Wood Park.

Head-Master—The Rev. THOMAS MARKBY, M.A., late Scholar of Trinity College, Cambridge, and Classical Master in King's College School.
Second Master—H. DEIGHTON, Esq., M.A, Scholar of Queen's College, Cambridge.

The school is supported by the proprietors subscribing 21*l*. each, and by the fees paid by the pupils.

Each proprietor has the right of nominating one pupil at a time to the school.

QUEENWOOD COLLEGE, near STOCKBRIDGE, Hants.

Prospectuses may be had on application to George Enmonnson, Principal. The first Session of 1855 will commence on the 25th of January.

DENMARK-HILL GRAMMAR SCHOOL, Near London.

Principal—Mr. C. P. MASON, B.A., Fellow of University College, London.

The Pupils of the above-named School will RE-ASSEMBLE on THURSDAY, January 25.

In the First Class Pupils will be prepared for the Matriculation Examination of the University of London.

The School is divided into an Upper and a Preparatory Department: the Pupils in the latter being kept quite distinct from those in the Upper School.

Prospectuses and further information may be obtained at the School; and of Messrs. Lindsay & Mason, 84, Basinghall-street; and Messrs. Relfe, Brothers, 150, Aldersgate-street.

LEEDS GRAMMAR SCHOOL.—The SCHOOL will RE-OPEN on Monday, January 29.—Instruction given in Divinity, Classics, Mathematics, History, &c., with a view to preparation for the Universities and Professional Life. School Fees, from 16*l*. to 8*l*. for boys not on the foundation. The Rev. ALFRED BARRY, M.A., Head Master, will receive five or six boys attending the School, under his own charge, as boarders, at his house, Spencer-place (about ½-mile from the School). Terms (exclusive of School Fees) for Instruction, Board, Washing, &c., 50 Guineas per annum. Application to be made by letter to the Rev. A. Barry, Spencer-place, Leeds.

TOTTENHAM LADIES' COLLEGE.—The ELMS.—Under the general Superintendence of the MISSES WILSON.

Particulars, with an entire List of the Professors and Teachers, from which the following is extracted, may be had on application as above.

The Bible and its Literature—Rev. W. H. Stowell, D.D.
Mental and Moral Philosophy—Rev. John Hoppus. LL.D. F.R.S.
Botany, Geology, and Natural History—Trevethan Spicer, LL.D.
Latin, English, and the Mathematics—Mr. Orlando Balls.
Music, Pianoforte—M. Jules Benedict and Mr. Silas.

Special arrangements are made for the preparatory training and accommodation of the Junior Pupils.

The Term will commence Feb. 1.

HYDE HOUSE SCHOOL, Winchester.—Dr. BEHR, assisted by Graduates from the Universities of Oxford and Cambridge, and Foreign Masters (all of whom are resident with him), undertakes the EDUCATION of a limited number of PUPILS, the Sons of Noblemen and Gentlemen, with a view to prepare them for the Public Schools, Naval and Military Colleges, or any of the various Professions.

The system of instruction includes:—1. The CLASSICS and MATHEMATICS—in which the Pupils will be thoroughly well grounded, according to the most approved methods. 2. The MODERN LANGUAGES—to which especial attention will be paid, and for the acquisition of which more than ordinary advantages are afforded. 3. The USUAL BRANCHES of an ENGLISH EDUCATION—all, or any of which, may be made more or less prominent in the plan of Study, as may be deemed desirable in any particular instance. 4. FORTIFICATION, DRAWING, FENCING, and MILITARY TACTICS—in which the Military Class receives regular instruction.

The Establishment is divided into an Upper and a Lower School. Pupils, in the latter division, are thus kept separate from their seniors, both in the hours of study and recreation.

References may be made to the parents of Pupils and others, including several Noblemen, Dignitaries of the Church, and individuals of high standing in society.

Terms:—If under 12 years of age, 50 Guineas per annum; above that Age, 60 Guineas. No Extras whatever, except Books and Medical attendance.

A Quarter's notice must be given in case of a Pupil being removed from the School.

DR. LOVELL'S SCHOOL, Winslow Hall, Bucks.—The PUPILS will RE-ASSEMBLE, after the present vacation, on the 25th of JANUARY. The course of tuition at this School includes the Classical and all other studies that are preparatory to the Universities, the Military Colleges, and the Army Examinations. French and German assistants reside on the premises. A late pupil has just been elected to a Scholarship at Lincoln College, Oxford. Two others passed the Army Examination last September, and have already received Commissions.—All further particulars can be had on application to the Principal.

CALNE SCHOOL, WILTS.—The Rev. W. B. JACOB, M.A. of Emmanuel College, Cambridge, receives Pupils to prepare them for the Public Schools at Forty-five Guineas per annum, Washing included.

The course of instruction embraces Latin, Greek, French Mathematics, Writing, Arithmetic, &c.

French taught by a resident French Master.

The situation is healthy, and the grounds spacious. Distance six miles from the Chippenham Station, on the Great Western Railway, to and from which there is a Coach twice a day.

The following Gentlemen have kindly allowed References to be made to them:—

W. WAYTE, Esq. Highlands, Calne.
Rev. W. DALBY, Compton Bassett, near Calne.
Rev. G. W. DAUBENY, Seend, near Devizes.
H. G. AUDREY, Esq. Notton Lodge, near Chippenham.
E. ABSOLON, Esq. Woodlands Lodge, Blackheath, Kent, and 23, Rood-lane, City.
JAMES THEOBALD, Esq. Winchester.
R. C. GALE, Esq Winchester.
EDWARD LOMER, Esq. Southampton.

*** The School will RE-OPEN on WEDNESDAY, the 24th inst.

LUDLOW ROYAL FREE GRAMMAR SCHOOL. Chartered by King Edward VI.

Head Master—The Rev. James Banks, M.A., late Scholar of Lincoln College, Oxford.
Second Master—Philip Newman, Esq. M.A., Exeter Coll., Oxford.
Third Master—Mr. E. Henessey, late Senior Pupil-Teacher at Greenwich Hospital Naval Schools.
French, German, and Italian Master—Mons. Deshormes.
Lecturer in Physical Science—Mr. G. With.
Drawing Master—Mr. R. B. Bustin, Master of the Government Drawing and Modelling School, Hereford.

The Head Master receives Boarders to Educate for the Universities, the Military and Civil Services, and the East India Company's Appointments, as well as for the Professions.

Under 15 years of age, at 40 Guineas per annum.
Above 15 ditto, 50 Guineas ,,

Extras: Washing, 3 guineas per annum. Modern Languages, 1 guinea a quarter. Drawing, 5*s*. the half-year. Practical Class in Chemistry, 15*s*. per half-year. Fortification and Navigation.

Parents, who prefer it, may pay inclusive terms, viz., 48 guineas and 58 guineas, according to age, covering every charge, except books and medical attendance.

There are several excellent Exhibitions to Oxford, Cambridge, and Durham.

DAY BOYS, whose Parents reside in, or within 10 miles of Ludlow, are free on payment of 3*l*. per annum, to the ordinary teaching of the Schools.

BRONN'S HOUSE PROTESTANT SCHOOL in ZIEGELHAUSEN, two miles from Heidelberg.

Mr. DE LA FITE has taken a House for the Opening of his Protestant School. He leaves England on the 1st of February with his Pupils. Parents willing to send their children under Mr. de la Fite's own immediate care, should apply to him by letter, at Milton Cottage, Plaistow, Essex.

Mr. de la Fite has permission to refer to the following friends:—Edmund Gurney, Esq. Lombard-street; Messrs. Hyde, Hodge & Co. 2, Great St. Helen's; Sir John Pirie, Bart. & Co. 19, Birchin-lane; Thomas Roberts, Esq. 9, Billiter-street, London;—Frank Hampson, Esq. 12, Norfolk-street, Manchester; Messrs. Marshal & Aitken, North-bridge, Edinburgh; M. le Baron de Préchamp, Moscow; M. A. Teste, M.D. 16, Place du Havre, Paris; and the Rev. John Curwen, Plaistow, Essex.

GERMAN CLASSES for LADIES at CAVENDISH COLLEGE, No. 68, WIMPOLE-STREET, CAVENDISH-SQUARE.—Arrangements have been made with Mr. Löwy, the German Professor at this College, to increase the number of his German Classes. Pupils will thereby have greater facilities of joining the College at any period of the Term.—For particulars apply at the CAVENDISH COLLEGE, or at Mr. Löwy's residence, No. 2, Southampton-street, Fitzroy-square.

AS DAILY or MORNING GOVERNESS.—A Lady of considerable experience and solid acquirements is OPEN TO AN ENGAGEMENT as above. She instructs in all the branches of a sound English Education, with French (acquired by several years' residence in Paris) and Italian. Belgravia or Brompton preferred.—Address B. M. S., Westerton's Library, Knightsbridge.

DR. ALTSCHUL'S LECTURES and READINGS.—To Literary Institutions, Schools, and Families.—LECTURES (in English), combined with Dramatic and Literary Readings, are delivered by Dr. ALTSCHUL, M. Philolog. Soc. London, Examiner R. Coll. Preceptors. Professor of the German, Italian, and French Languages and Literature.—2, Chandos-street, Cavendish-square.

A MARRIED MEDICAL MAN, retired from Practice, and residing in a Healthy Village in Surrey, within an hour's distance from Town by Railway, and Ten minutes' walk from a Station, RECEIVES a single INVALID PATIENT. For terms, address, and references, apply to Mr. Newby, Publisher, 30, Welbeck-street, Cavendish-square.

TORQUAY.—The Wife of a Clergyman residing at Torquay will be happy to undertake the CHARGE of a FEW CHILDREN whose parents desire for them a mild climate and a comfortable home. All that is essential to a good education will be taught as far as is compatible with the health of the children.—Address, D. D., Mr. Cockrem, Bookseller, Torquay.

A GENTLEMAN who has for several years filled a responsible situation as a Compiler and Editor of educational and popular literature, is NOW OPEN to form NEW ENGAGEMENTS, upon which he could enter early in the ensuing summer.—Address A. F. F., at Messrs. W. & R. Chambers's, Edinburgh.

AS PRIVATE SECRETARY to a Nobleman or Gentleman, or as Secretary to an Institution.—The Advertiser, age 28, who holds a responsible Government Appointment, being at liberty early in the afternoon, is desirous of an ENGAGEMENT in either of the above capacities. He has acted as Private Secretary to a late Diplomatist; has received a Classical Education; understands French, German, and Spanish; is well experienced in Correspondence and Accounts, and is prepared with satisfactory references as to competency and respectability.—Address G. H., Post-office, Stockwell Green.

TO NOBLEMEN, GENTLEMEN, and DIRECTORS of PUBLIC INSTITUTIONS.—The Advertiser, who is of active habits and well connected, and who has been engaged for many years in a position of trust, and not wholly dependent, is desirous of an ENGAGEMENT as LIBRARIAN, SECRETARY, or other occupation where he would be usefully employed. Highly satisfactory references can be given, and security if required. Address to J. B., 19, Park-square East, Regent's Park.

TO PARENTS and GUARDIANS.—A well-educated, gentlemanly Youth is required as PUPIL to a DENTIST of position and first-class practice, at the West End. He would be fully instructed in the Mechanical as well as the Surgical Departments of the Profession, would join the family circle, and enjoy the comforts of a well-regulated home. If desired, he could follow the Preparatory Classes at either of the Colleges.—Apply to G. F. H., 66, Conduit-street, Regent-street.

THE PROVINCIAL PRESS.—MEETING of PARLIAMENT.—A Gentleman, who has been long honourably connected with the Press, as Editor and otherwise, and whose present engagements in London afford him the means of obtaining the best information on all political subjects, would be glad to furnish LEADERS, or a WEEKLY LETTER, to a Provincial Journal of Liberal politics, on moderate terms.—Address SIGMA, Tidd's Library, 57, Goswell-road.

FOSSILS and ROCKS.—A COLLECTION, containing 450 Specimens from various formations, FOR SALE. Price 8*l*. 8s.—Apply to C. F. TOOTAL, Chesnut-lane, Wakefield.

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HEALTH.—GYMNASTICS.

THE LONDON GYMNASIUM.—Capt. CHIOSSO (and Son), Professor of Gymnastics at University College School,—123, Oxford-street, near Regent Circus. FENCING, BROAD-SWORD EXERCISE, DRILLING.—PRIVATE LESSONS, and CLASSES.—Also at 21, New-road, corner of Gower-street, University. Private Establishment, 38, Baker-street, Portman-square.—Lately published, 'THE RATIONALE of GYMNASTICS,' price 1s. 6*d*.

RICHARDS'S PRINTING-OFFICE, 101, St. Martin's-lane.—The Printing Business carried on by Mr. Croomes, as Executor of the late Mr. C. Richards, at the above address, has been purchased by Mr. JACK, who has been employed as Manager for the last four years. He has entered into partnership with Mr. THOMAS SERCOMBE; and Mr. Croomes begs very cordially to recommend the new Firm to the kind and valued patronage of his friends.

With reference to the above announcement, we beg to intimate that the Printing Business so long conducted by the late Mr. C. Richards, will henceforth be carried on by us, as his Successors, under the firm of SERCOMBE & JACK (and in the same premises); and we trust, by the additional facilities we have obtained, and by close personal attention, to secure a continuance of your esteemed commands. THOMAS SERCOMBE,
1st January, 1855. ARCHIBALD HAY JACK.

C. R. BROWN & J. MACINDOE, Auctioneers of FINE ART, LITERARY and other Property, 76, QUEEN-STREET, GLASGOW.

Consignments of Pictures, Articles of Virtù, Books, Decorative Furniture, &c. will have the advantage of an established and most extensive first-class connexion.

Season commences 1st October; ends 31st May.

Sales by Auction.

Pall Mall.—Modern English Pictures.

MESSRS. FOSTER & SON are directed to SELL by AUCTION, at the Gallery, 54, Pall Mall, on WEDNESDAY, 24th inst., at 1, A COLLECTION of PICTURES and WATER-COLOUR DRAWINGS, the Works of living Artists, including specimens of—

F. R. Lee, R.A.	W. Etty, R.A.	J. P. Pettitt
Plassau	A. Elmore, A.R.A.	T. Creswick, R.A.
P. F. Poole, A.R.A.	C. Baxter	Kennedy
F. Frost, A.R.A.	D. Cox	S. Cooper, A.R.A.

And in Water-colour Drawings—

C. Stanfield, R.A.	G. Cattermole	D. Cox	C. Bentley
J. Martin	J. Linnell	W. Hunt	F. Topham.

One property, from the north of England. On view 22nd and 23rd.

Pall Mall.—Collection of Pictures, the Property of a Gentleman deceased, some Frames, Mahogany Cases, &c.

MESSRS. FOSTER & SON are directed by the Executors to SELL by AUCTION, at the Gallery, 54, Pall Mall, on WEDNESDAY, 31st, at 1, A COLLECTION of PICTURES, of the Dutch, Flemish and English Schools, particularly fine Landscape by Shayer, Three by Pether, Shipping by Powell, and specimens of

Canaletti	Ruysdael	Waterloo	Prichett
Pillement	Van Bloeman	Cuyp	Chambers
Backhuysen	Eckhout	Schoevarts	Andrews
Molinaer	Holbein	G. Dow	Romney.

On view two days prior.—54, Pall Mall.

Pall Mall.—Collection of Ancient and Modern Dutch and Belgian Pictures, part just imported.

MESSRS. FOSTER & SON are directed to SELL by AUCTION, at the Gallery, 54, Pall Mall, on WEDNESDAY, February 7, at 1, a COLLECTION of PICTURES, of the Ancient and Modern Belgian School, including some good examples of living Foreign artists. Further Advertisements will appear.—54 Pall Mall.

Modern Pictures, by the first Masters.

MESSRS. FOSTER & SON are directed to SELL by AUCTION, at the Gallery, 54, Pall Mall, on THURSDAY, February 15, at 2 precisely, a few ENGLISH PICTURES, of high merit and great importance, being a portion of the capital Collection of Charles Birch, Esq., of Edgbaston, Birmingham, whose Cabinet of British Art has justly obtained a more than local celebrity. It will be sufficient for this notice to enumerate—The Deer Stalkers, by Sir Edwin Landseer, R.A., the engraved picture—Alfred in the Danish Camp, by D. Maclise, R.A., exhibited at the Royal Academy—the Lock, by the late J. M. W. Turner, R.A.—a Pyrenean Pass, with Smugglers, by C. Stanfield, R.A., exhibited at the Royal Academy—a View near Naples, by the late Sir Augustus Callcott, R.A.—the First Ear-ring, by the late Sir David Wilkie, R.A., engraved—the Young Recruits, by Thomas Webster, R.A.—the exquisite picture of the Fleur de Lis, by the late William Etty, R.A.—the Lock, by the late J. Constable, R.A.—the Mountain Pass, by P. F. Poole, A.R.A.—Dolly Varden, by W. P. Frith, R.A.—the Tambourine Player, by T. Uwins, R.A.—a Golden Landscape, from the gifted pencil of Linnell—Rydal Water, by Paine—the Head of Our Saviour, the engraved Picture by Paul De la Roche—Fruit, &c., by Lance.

On view three days prior, and Catalogues—with engravings of most of the pictures—may be had at 1s. each, 21 days before the sale, of Messrs. Holmes, Birmingham; of Messrs. Aguew & Grundy, Manchester; of Mr. Grundy, Liverpool; of Mr. Rymau, Oxford; of Mr. Roe, Cambridge; of Mr. Finlay, Glasgow; and of Messrs. Foster, 54, Pall Mall.

Pall Mall.—First-Class Works of Living Artists.

MESSRS. FOSTER & SON are directed to SELL by AUCTION, at the Gallery, 54, Pall Mall, on THURSDAY, February 15, at 3 in the Afternoon, after the Sale of Mr. Birch's Pictures, DUNBLANE CATHEDRAL, by Roberts, R.A.—View on the Scheldt, by E. Cooke, A.R.A., and two other Works by the same Master—Falstaff and Pistol, by A. Egg, R.A.—a pair of River Views, by Lee, R.A.—Summer's Noon, the large picture by S. Cooper, A.R.A., exhibited at the Academy, 1854—The Return from Deer Stalking, the engraved picture by Herring, sen.—The Thistle, by Frank Stone, A.R.A.—and specimens from the pencils of

Sant	E. Goodall	J. D. Harding	G. Landseer
Etty, R.A.	Bonington	Leslie, R.A.	Creswick, R.A.
J. Linnell	W. Muller	F. Danby, A.R.A.	Sir A. Callcott.

The Catalogue will be ready twenty-one days before the Sale. It may be had in the Provinces as in the previous Advertisement, and of Messrs. Foster & Son, 54, Pall Mall.

Birds' Eggs.

MR. J. C. STEVENS will SELL by AUCTION, at his Great Room, 38, King-street, Covent-garden, on FRIDAY, January 26, at 12 for 1 o'clock, some RARE and CAREFULLY AUTHENTICATED EGGS, collected in Lapland by JOHN WOLLEY, jun., Esq. The Collection includes Eggs of the Osprey, Rough-legged Buzzard, Hawk Owl, Redwing, Brambling, Mealy Redpoll, Capercally, Spotted Redshank, Wood Sandpiper, Greenshank, Jack Snipe, Broad-billed Sandpiper, Piutail and Scoter Ducks, Black-throated Diver, &c.

May be viewed the day prior and morning of Sale, and Catalogues had.

Select Ancient and Modern Coins and Medals.

MESSRS. S. LEIGH SOTHEBY & JOHN WILKINSON,
AUCTIONEERS of LITERARY PROPERTY and WORKS illustrative of the FINE ARTS,
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ANCIENT AND MODERN COINS AND MEDALS,
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AUCTIONEERS of LITERARY PROPERTY and WORKS illustrative of the FINE ARTS,
will SELL by AUCTION, at their House, 3, Wellington-street, Strand, on MONDAY, the 29th of January, 1855, and following day, at 1 o'clock precisely,

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JOHN MURRAY, Albemarle-street.

LONDON, SATURDAY, JANUARY 20, 1855.

REVIEWS

THE WAR.

THE main point of M. Kossuth's criticism on the war is gaining confirmation in unexpected quarters. Sir Howard Douglas—whose authority will not be disputed, like that of the Magyar orator, on the ground of his being a civilian,—in a new edition (the fourth) of his *Treatise on Naval Gunnery* (Murray), pronounces the Alma a fruitless victory and the celebrated flank march a mistake. Civilians objected to M. Kossuth that he was not a soldier; and therefore had no right to pronounce opinions on the war. Critics who had never seen an army in the field and who had never given two days to the study of military science, refused to hear a man who had been the chief of a martial race,—who had lived in the tented field,—and who had given up two years of time and abilities, which no one will dispute, to the mastery of the subject,—though they have not themselves been slow to praise, to censure, and to condemn when it has so pleased their high mightinesses. Sir Howard Douglas, however, is a soldier—a soldier learned in his art beyond the vast majority of his brethren. Not being an orator, a man of the *haute politique*, or the leader of a fallen nationality, he will not be suspected of unworthy motives in freely and fully stating his opinions and conclusions on the war in the Crimea.

As we have no mission to discuss such topics as are here treated, we shall make Sir Howard Douglas, as far as possible, the expounder of his own ideas. After some preliminary talk, which need not detain the reader, he opens his section on the Naval and Military Operations in the Black Sea with observations on our want of preparation for actual war.—

"At the beginning of the year 1854 there remained little hope that the peace of Europe would be preserved, and it was soon afterwards judged necessary to send a British army to the East, in order to co-operate with one from France. By great exertions, upwards of 20,000 troops, infantry and cavalry, were shipped and sent off; the guns, military stores, and provisions were to be despatched in proportion as they could be collected. A few field-batteries only, affording on an average scarcely one gun for every thousand men, were sent. Gunner-drivers and horses for the train, waggons to carry ammunition, spring-carts for the sick or wounded, sappers and miners with their intrenching tools, and bridge equipments, with all the other indispensable requisites for an army in the field, were scantily supplied, and some were altogether wanting. Thus, on a small peace establishment, the country was caught in a political storm and involved in a mighty war. There existed some good regiments of infantry and a few over-officered squadrons—they could not be called regiments—of well-appointed cavalry; but all were totally unprovided with the means necessary for enabling them forthwith to take and keep the field. In this state a military force, constituting nearly the whole of our effective strength, was despatched with wonderful promptitude to the contemplated seat of war; but, lacking the establishments which should have given it vitality, it is not surprising that it was not prepared to enter on a campaign till the season propitious for military operations was near its termination."

Sir Howard's book is dedicated, "by permission," to the Lords Commissioners of the Admiralty. Such a circumstance will not escape the reader's mind as he glances over the explanatory and exculpatory pages interwoven with this criticism on the campaign. Sir Howard is severe in his criticism, but refrains from laying the blame in any quarter. He is quite a courtier in the skill of his recriminations. Blunders have been made; and nobody seems to have made them. We pass these exculpations, and arrive with our forces and the military critic in the Crimea.—

"Under these very disadvantageous and inauspicious circumstances, with respect to the small amount of our effective military force, and the late period of the season at which it was so far equipped as to be able to take the field, the allied army, deeply impregnated with the seeds of disease, and, had it even been in an efficient sanitary state, not numerically strong enough, particularly in cavalry, to ensure success, entered on the arduous service in which it is now engaged, the object being to besiege, capture, and destroy the great fortress and naval arsenal of Sevastopol. There never was a case in which a siege required to be undertaken with greater regard to the relative strength of the besieged and besieging armies, and to the quantity as well as quality of their siege artillery—never one in which a great superiority of the investing army over the forces forming the garrison of the place was so imperative."

Now for a scientific view of Sebastopol and the siege.—

"In estimating the amount of force required to besiege and capture Sevastopol, regard should have been had to the important fact that, in its local character as a military position, that town is a vast fortress situated on both sides of a long harbour resembling a broad river, and of which the northern side, occupied by the citadel, is elevated above the southern part. The place belongs therefore to the category of a fortress divided into two portions by an unfordable river, in which case the divisions of the investing corps would be prevented from mutually assisting each other. To invest such a place there is required an army twice as strong as would suffice if no such obstruction to intercommunication and mutual support existed. In this case also, the enemy keeping the field with a numerous army of observation, a strong and very extensive line of circumvallation would be necessary. With respect to the means of defence, with which it is well known that Sevastopol was plentifully provided,—Here is a vast naval arsenal already well fortified, and capable, from the time of being menaced with an attack, of being greatly strengthened in its works and its garrison: it possessed enormous quantities of ordnance and ammunition, which had been accumulated in its magazines; and, exclusive of the artillerymen attached to the ordnance of the place, it had the power of drawing from the fleet in the harbour vast numbers of well-trained naval gunners, all of whom could be rendered available for manning the artillery during the progress of the siege. No operation in war may be depended upon with so much certainty as the siege of a fortress, provided it be undertaken with sufficient means and be skilfully conducted; but no measure is so disastrous as the undertaking of a siege, as was the case with that of Burgos, at which the author served, in 1812, without the requisite strength in men and materials. The attacking force should be sufficiently numerous to invest the place on every accessible side, so that nothing may be able to get in or out, and it should be equal in amount to about five, and never less than three times, the garrison: there should be, moreover, in the field a covering army, of which a large portion should be cavalry, in order to protect the operations of the siege, and prevent them from being interrupted by an army of observation, which the enemy may bring up while they are being carried on. The allied army in the Crimea found itself manifestly inadequate to the accomplishment of the object in view, and even the victory on the Alma rendered it still less able to compete with the overwhelming power of its opponents."

Sir Howard Douglas pronounces a strong condemnation of the campaign in the Crimea.—

"To invade the Crimea, an integral portion of the Russian empire, and lay siege to Sevastopol at that late period of the season,—and, as has been already observed, with an army deeply impregnated with the seeds of disease,—was, in the opinion of the author, a desperate and dangerous operation."

The following criticism, though free, is very respectful. We take the liberty of emphasizing a few paragraphs.—

"It is much to be regretted that, from want of sufficient force, it should have been necessary to abandon the line of operations by which the place was at first approached, and on which, at the Alma, the army covering Sevastopol in that direction was defeated. The battle was a brilliant deed of arms, most honourable to the allies; but, in consequence of the change of plan, it must be allowed that, except in its moral effects, *it was fruitless, and in some important respects disadvantageous.* In laying siege to Sevastopol, *it may safely be asserted, that the most advantageous point of attack was the northern side; there the ground is most elevated, and the large octagonal work on its summit is its citadel and the key of the place. This taken, the Telegraph and Wasp batteries on the northern heights, Fort Constantine and the forts below, being commanded and attacked in reverse, must have soon fallen;* while the town, docks, arsenal, and barracks on the south side of the harbour would be at the mercy of the allies, who, by the fire of their batteries, might have entirely destroyed them all; whereas, by attacking the place from the south, the enemy holding the northern heights, although the works on the crest of the southern heights should be breached and taken, the town, the body of the place, with its docks and arsenals, *will not be tenable by the besiegers till the great work on the northern side, and all its defensive dependencies, shall have been taken;* and these, no doubt, will be greatly strengthened before the allies are in a condition to direct their attacks against them. The flank march of the whole army to the south abandoned at once to the enemy a perfectly free communication between the place to be besieged and his army of observation in the field, and left open their line of operation from their base at Perekop; it disclosed the alarming fact that, from want of sufficient force, Sevastopol could not be invested on every side; *that the most advantageous point of attack was not to be attacked, but turned;* that the enemy's communication with the strongest portion of the town, its citadel, its keep, and the key of the whole position, was to be left open to him; and that, *instead of besieging Sevastopol, the allied army was only to attack an intrenched position on the southern heights,* supported in its rear by the strongest feature and most formidable works of the place, and open to receive succour or reinforcements to any extent; also that the attack of the place was to be carried on without a covering army, distinct from the besieging force, to protect it from being disturbed in its operations by the enemy in the field, who was thus left in direct and immediate communication with a *tête* which he might support with all his force. *The flank march of the whole army to the south was therefore an error in strategical science.*"

In the following passage we seem to hear the sound of the Magyar's voice, as it poured out two months ago its prophesies of ill, so mournfully verified by events.—

"Had the allied army been strong enough to follow up its success on the Alma by the occupation of Duwankoi and Khuton, or Bakchi Sarai, and to invest the place on the north with a large reserve force, which assuredly should have been at hand, by attacking and carrying the small intrenched camp recently established by the Russians to prevent a landing being made good at the mouth of the Belbec river, the state of affairs in the Crimea might at this time have been very different. However formidable the defences of that camp may be, seaward, it might easily have been taken by land, while a part of the allied force moved round and gained possession of Balaklava so as to open its port to the fleet, the latter having on board a sufficient *reserve* to invest the place on that side also. To this it may be said, we sent to the intended seat of war the whole of our effective military force, and could do no more. This unhappily is true; but if, as the author has always thought, and is now undeniable, 'our all' was clearly insufficient to do our part to effect the purposes in view, all that can be said is, that so great an operation should not have been undertaken until ample means had been provided, *and not on any account at so late a period of the year.* But, moreover, if

the whole of our very limited means was not sufficient to enable us to provide a contingent adequate, in the stipulated proportions, to form with our allies an army sufficiently strong to enter on a great territorial war in an enemy's country with any fair prospect of success, how was it then—and, till too late—with respect to reinforcements? Where were *our* reserves? No such operation should ever be undertaken without large reserves either at hand or immediately forthcoming. Much it may be feared that those about to be despatched from England, or collected from our stations in the Mediterranean, will not be available during this campaign to do more than fill up the gaps which pestilence and war have made and are still making in the ranks of the allied army. And as to the campaign of 1855! Not the driblets which we are now sending out, and chiefly of newly-raised men, will suffice: 200,000 *men at least will be required to retrieve our affairs in the Crimea, and to carry on the war.*"

Sir Howard dwells on the want of foresight shown by the Ministerial and military authorities.—

"The very first principle in strategical science is to keep a retreat open in the event of a failure in the object of an operation; another is not to undertake any military measure without well considering both the unsuccessful and the successful issue. *No thought appears, in the present instance, to have been bestowed on either of these maxims:* complete and speedy success was deemed certain: that Sevastopol was doomed to fall no one seemed to doubt, and failure in this object was pronounced impossible. The sad disappointment is now attributed to causes which, it is said, could not have been foreseen—the strength of the place, its abundant means of defence, and the determined resistance opposed by the Russian forces: yet all this should have been anticipated."

Sir Howard holds it to be only short of insanity to besiege a town without being able to invest it; and his illustrations of his theory from the history of war are apt. The last is fresh in all minds.—

"In the year 1854 the Russians attacked Silistria without having invested it, and tried to carry the place by assault, but were repulsed with great loss. Omar Pacha succeeded in throwing reinforcements into the fortress, with assurances that he would speedily come to its relief. The Russians made another desperate assault, hoping to take it before it should be relieved; but the Turks, strengthened by the reinforcements thrown in, repulsed the attack, and the Russians were compelled to raise the siege, with a loss of 10,000 men, who had fallen during the forty days that it had lasted."

Here we have other illustrations drawn from history.—

"Very different is the condition of the Russians at Sevastopol from that of the Austrian army at Ulm, in 1805: that city being in a position which admitted of being surrounded by the French, and far distant from the army which should have supported it, was compelled to surrender. Rather may their circumstances be compared to those of the Austrians at Olmütz, in 1758, when that city was besieged by the army of Frederick II. On that occasion General Thierheim connected the detached forts about the place by works of earth, so as to convert the city into a strongly entrenched camp, by which the place was enabled to hold out till the king was obliged to retire rom it. The state of the allies before Sevastopol is nearly similar to that of Napoleon I. when, in 1796, he besieged Mantua. That great general, finding himself in danger of being immediately surrounded by the two armies which were advancing to relieve the place, did not hesitate to raise the siege, abandoning even his siege artillery. He threw his whole force on each of the Austrian armies in succession, and, in defeating them, he struck the decisive blow which rendered him master of the north of Italy."

The following observations, though discursive, are of extreme interest, as containing the views of a thorough soldier. As before, the italics are our own.—

"How the troops now before Sevastopol have endured their labours, and service in the trenches, *is a miracle in war.* The force for guarding the trenches cannot be regulated by any proportional part of the strength of the garrison, for the place not being invested, that cannot be known; but this we know, that the men on duty in the lines were very nearly half the effective strength of the division that furnished them; and that a very large portion of those who so heroically repulsed the attack of the 5th of November, had just left their night's duty in the trenches. The force required for guarding the trenches should not be less than three-fourths of the strength of the garrison; and unless this proportion be observed, the operations and works of the siege will be continually exposed to be disturbed or destroyed by the sorties. Frequent sorties from a besieged place are strongly condemned, particularly in the early stages of the attack, when its works are yet distant; because even if partially successful, the loss of one man in a place completely invested, is more serious to the besieged than six or seven would be to the besiegers. But when the garrison is strong, and the besieging army inadequate to the enterprise (which is the case in the attack of Sevastopol, it not being invested), this maxim is reversed: the loss of one man to the allied army was far more serious to it than a much greater loss to the defenders of a position which might be strengthened to any extent commensurate with its force in the field. Under these circumstances, the Russians did right to make frequent sorties, and to resort to operations of active defence which they could not have done had the place been invested. In these attacks, though most gallantly repulsed, the allied army has sustained far greater loss than in prosecuting the operations of the siege; and this is a penalty paid in precious blood, for having undertaken a siege with means so inadequate as to invite, and admit of, as we see, those *retours offensifs*, which under usual circumstances are as condemnable as impracticable. *Nothing could justify the attack of Sevastopol at that late period of the year but the certainty of taking it by a coup-de-main;* and that this was believed possible, and urged on accordingly, is clear from the general tone of the organs of public opinion, which at the commencement, and throughout the operations of the war, committed the serious error of underrating the force and power of our enemy, and of exaggerating our own. The author knew that the reports of the place having been taken could not be true, and did all in his power to discredit statements which raised the expectations of the people of this country to the highest pitch, thereafter to occasion the most bitter disappointment. The southern heights may be crowned by our batteries, but lodgments formed on the face of the slope descending towards the town, docks, and arsenal would be so much exposed to the fire of the large octagonal work and of all the batteries which, no doubt, have been established on the opposite side, that the occupation of the place appears to be utterly impracticable without first reducing the works on the northern side; *and to effect this will require another siege:—such is the necessary consequence of having attacked the place at the wrong side!* Viewed strategically, the operation of laying siege to Sevastopol commenced inauspiciously: the place is not invested, its communications with the country, with the army in the field, and with its base are free; succours and supplies to any amount can be thrown in, or taken out; the defensive force in the place is in direct communication with the offensive force in the field. The besiegers know not what force they are fighting. The Russian army of observation may one day be increased by large draughts from a very strong garrison; and assaults which, against a garrison greatly reduced in number, and inaccessible to any external support, would be followed by the surrender or capture of the place, will fail in the event of the garrison being strengthened from without; whilst even if the assault of the breaches that may be made by the allies on the outworks of the southern side be successful, this would lead to no such result as would follow when lodgments are made, or breaches opened on the ramparts of the body of a place inaccessible to relief, and from which there is no escape. *Such a place need not and will not capitulate, attacked as it is, however successful that attack may be.* The garrison cannot be captured; since, after making the most determined resistance, it may retire to the northern heights, or it may evacuate the place altogether, and unite itself with the army already in the field, after having rendered the town uninhabitable, and destroyed all the warlike stores it contains."

Soldiers, as a body, underrate the powers of the fleet. Blake and Nelson won their greatest battles against all rules, and laughed at the pedants who opposed mechanical considerations to the inspirations of genius. Still, the mature opinion of a writer on "Naval Gunnery," though a soldier, on the action of the fleets against Sebastopol, will be read with interest.—

"The bombardment of the 17th of October satisfied, to some extent, the desire of the commanders, officers, and seamen of the fleets to have an active share in the labours and dangers of the attack of Sevastopol, and to gratify popular clamour against the reserved position in which the Admirals wisely kept their fleets, as at Bomarsund; but that bombardment contributed nothing to the reduction of the place. The co-operation of the fleet could only be useful as a diversion in favour of the land attack, when the army should be prepared to assault the enemy's position at the same time; but under existing circumstances, it could produce no such effect, and the severe damage and loss sustained by the ships and their gallant crews was very inadequately compensated by the little injury they inflicted on the enemy's forts and seaward batteries, which not being faced with granite, appeared to be more severely damaged than at Bomarsund. The safety of the whole operation depends very materially on the presence of the fleets, and on their ability to keep the sea, as we shall find hereafter. The ships were greatly short of guns and of hands. The entrance to the harbour was blocked up by the sunken ships, so that the batteries which the fleets engaged could neither be approached sufficiently near, nor turned by forcing an entrance. The effects produced by the ships on the stone forts were far from justifying an opinion that the fleet could have attacked the place with any prospect of reducing it, had not land forces been employed: it shows rather that an attack made by the fleet alone on the seaward batteries, however gallant and successful it might have been in damaging some of the defences, and dismounting some of the guns, would have produced no results commensurate with the losses sustained; the ships would have been vastly more crippled than they were in the attack which actually took place, and there can be no doubt that some ships would have been entirely destroyed and many disabled. The severe effects produced by the Telegraph batteries and the Wasp Fort, by their plunging fire, owing to their elevation, and the very little damage they sustained by the fire of the ships, may well be cited as a practical illustration of the 'command' which coast batteries should have over the surface of the sea. The French ships were drawn up in line against the forts on the south side of the harbour, and partly across its mouth; the British ships were in line opposite the forts on the north side; and the Turkish ships were drawn up between them. The ships were so much *underhanded*, in consequence of no less than 4,000 seamen and marines having been landed from the fleet to serve at the siege, that the gallant Admiral would not allow any men to be exposed on the upper deck of the Britannia but his staff, signal-men, &c., and walked his poop, dictating signals for the arrangement of the ships in the order of battle. During the action a shell from one of the enemy's batteries exploded close to him. It was a dead calm, and great difficulty was experienced, as well as time lost, in moving the heavy sailing line-of-battle ships, by steamers lashed to their sides. This mode of propulsion was preferred to traction or towing, in order to protect the steamer from the danger of being crippled by the enemy's fire; but in avoiding the danger incidental to towing, other difficulties were incurred, which, together, show that no vessels should be employed in attacking land batteries but such as possess steam power inherent in themselves: for it took an hour to turn the Britannia into the proper position to advance after her anchor had been weighed!"

The Britannia was the flag-ship of Admiral Dundas, and was anchored 2,000 yards from the

batteries. Sir Edmund Lyons's ship, the Agamemnon, anchored at a distance of 800 yards. To return to the army and its operations, Sir Howard thus sums up the story of the campaign.—

"After two months of open trenches, the besiegers have not even arrived within the distance at which a practicable breach can be made in the works of the place; and, even were such breach effected, they would only be at the point of commencing the most difficult and most murderous part of the attack in advance of the third parallel—the passage of the ditch and the ascent of the ramparts. Nothing less than continuing the approaches to the counterscarp, and laying the whole length of the two lines of rampart in ruins, will allow an assault to be made with any rational hope of success, more particularly if there should be loop-holed walls and stone casemates in the ditches. But, should the rocky nature of the ground prevent the continuance of the approaches by sap, and an assault be attempted, it is plain that an immense loss, as at Badajos must be sustained: the troops marching over a great extent of open ground will be opposed in front and flank by the fire from all the works in the place; and should the remains of the weak and disordered columns arrive at the ditch, they would have to attempt the passage under a deadly fire of musketry and incendiary missiles, as well as of the artillery from the flanking-works of the fortress, all of which it appears have been vastly improved, extended and strengthened since this protracted siege commenced, and especially whilst active operations against the place have been suspended, or prosecuted with little vigour: all this is independent of the resistance which would be made by the troops of the garrison, strengthened as those troops would then be by the army encamped within the lines. Nor does it appear that a successful assault of those outworks would enable the allied armies to take and occupy the town, nor open the port to the ships of the combined fleet, *until the commanding position on the northern side shall have been taken likewise.* Thus, only, can the fortress and arsenal of Sevastopol, and all it contains, be captured."

Thus it would seem, in the opinion of this writer, that the whole campaign, from the glorious day at Alma down to the present moment, is a blunder—the responsibility of which lies between the military and administrative departments. Winter prospects in the Crimea—according to the authority we quote—are anything but pleasant.—

"Active operations against the entrenched position on the southern heights of Sevastopol having been suspended, the safety of the allied army through the winter is become a matter of painful interest. After an unopposed landing, most skilfully and gallantly conducted by Rear-Admiral Sir Edmund Lyons, under the orders of the Vice-Admiral Commanding in Chief, in the manner practised at Aboukir in 1801, and a series of brilliant exploits in the field, in a few short weeks the allied army, disappointed in its expectations of speedy and complete success, finds itself shut up and besieged in a *cul-de-sac* in the remotest corner of Europe; while large portions of the fleets are to be employed throughout the winter, in a stormy sea and at all risks, in conveying to the beleaguered troops succours of the first necessity, and in which service so many ships have been already lost. Here the whole of the British army, almost to the last man, must remain, depending for every article of subsistence and warlike stores, as well as of shelter from the inclemency of the weather, on supplies sent from France or England. Whatever may be done to provide for the safety, comfort and repose of the army throughout the winter, there can be no rest for the fleet. The ships will have to encounter a more formidable enemy than that which menaces the land army, in having at all risks to force their way through a stormy sea, which cannot be navigated with safety at this season, in order to convey to the imprisoned troops the supplies without which they must inevitably perish, or be compelled to surrender to the enemy. As it happened in the blockades during the war with France, so may it happen in this. When the fleets shall be compelled by the weather to get as far from the land as possible, or run for shelter to remote harbours of refuge, opportunities will offer, long before the combined fleets can resume their stations on the coast, for the Russian steam-ships, of which there are many yet unhurt in Sevastopol, to pounce suddenly on vessels freighted with succour, as they attempt to approach Balaklava Bay. This bay is small, its anchorage is bad, and, from what happened to the ill-fated Prince, it is evident it is not easily accessible: thus serious interruptions will take place in the arrival of supplies to the allied army by the only line of communication with their remote bases in France and England. *Those persons are seriously mistaken who assert that the command of the sea by the fleets of England and France will always enable the allies to convey reinforcements and supplies of every description to their respective armies in the Crimea with greater promptitude than Russia can send troops there by land:* but unless the allied admirals be endowed with power to 'ride the whirlwind and direct the storm,' the contrary, during the tempestuous months of winter, will be found to be the fact;—of this too ample evidence has been afforded in the fearful wrecks which have lately taken place on the coasts of the Black Sea. It may indeed be feared that reinforcements will reach the enemy in the Crimea by land, with greater certainty than they can be supplied to the allies by sea from England or France, when snow and frost shall have rendered steppes at present impassable with wheel-carriages, easily and rapidly traversed by sleys and sledges."

In the new campaign, if Sir Howard be a true teacher, the work must be recommenced, and a decisive movement made once more on the Alma and the Belbec. As he says,—

"Whenever the allied army shall, happily, be well furnished with provisions, stores, and comforts of every description; whenever it shall be strongly reinforced, and re-equipped with all the means necessary to enable it to resume offensive operations—horses and beasts of burthen can scarcely be expected to survive the winter, from want of forage and shelter—those operations must be conducted *in a manner very different from that which has ended by placing the army in its present perilous predicament.* If it be true, as undoubtedly it is, that the capital error lay in invading the Crimea with so small a force, and in besieging a strongly-fortified place without having previously invested it, a force adequate to the retrieval of those errors should be sent out; but no greater force should be sent to the southern side of Sevastopol than would be sufficient to render the position at present occupied by the allies quite secure: rather it would seem that *a force sufficient specially to invest and attack the town on the northern side should be sent out.* Eupatoria should be secured: it was useless as a base point when the attack of Sevastopol by the north side was abandoned, but it will be highly advantageous should an attack on that side hereafter take place; and effectual means should be taken to prevent the enemy from communicating with Sevastopol by the line from Perekop. No siege should ever be undertaken in any seat of war till the enemy in the field shall have been defeated, and completely driven back by the covering army of the besiegers, so that the operations of the siege may be carried on undisturbedly. This might have been done by the allies, had the descent on the Crimea been made at an earlier season, with a force larger and better provided with the means of more effectually carrying out the object of the expedition. An army of 70,000 men, of such troops as those of the allies have proved themselves to be, might, as the Duke of Wellington said of his army in Spain, 'have gone anywhere and done anything.' It would be a great error to land all the force that may be provided for carrying on the war in the Crimea, in 1855, at Balaklava; and strategical combinations very different from those recently made must be formed for the operations of the coming year; but upon this subject the author, for obvious reasons, declines to enter."

We have allowed Sir Howard Douglas to speak for himself at some length: and we leave our readers to form their own judgments on the case here laid before them. For ourselves, we do not share in all the gallant General's fear, or feel disposed to accept all his calculations. As a professional writer, he is bound to ignore many things that other people need not overlook. Inkermann was won in defiance of theories; and when the occasion calls there is always an amount of enthusiasm and of devotion developed in an army which will stand for a force not to be expressed by Cocker in his arm-chair.

This fourth edition of a standard book is much improved. It contains various appendices and a serviceable index.

A Handbook of Proverbs; comprising an entire Republication of Ray's Collection of English Proverbs, with his Additions from Foreign Languages, and a complete Alphabetical Index; in which are introduced large Additions as well of Proverbs as of Sayings, Sentences, Maxims and Phrases. Collected by Henry G. Bohn. Bohn.

A book like the present was much wanted, as a glance at its title (which, to begin with a proverbial saying, is as long as the title of a Spanish Don) is sufficient to show. There are many collections of proverbs in existence; but, up to the present time, that made by Ray, the celebrated naturalist, and first published in 1672, remained the standard English one, and unfortunately was unprovided with an index. The great advantage of this 'Handbook' by Mr. Bohn is, that it has an Index. You can now catch your proverb, which is the first preliminary. But we have yet no book to do for English proverbs what Erasmus has done for the "Adagia" of antiquity,—explain, illuminate and expound them. Meanwhile, Mr. Bohn's book is certainly in the main what it professes to be,—and if the same could be said of all books, what a literature should we have! We differ from him as to the propriety of inserting all these "sayings, sentences, maxims, phrases," &c., and think their place might be better occupied by a larger infusion of foreign proverbs and a more searching collection of English ones. In a handbook of "proverbs" we should have *proverbs* only. "Set a thief to catch a thief," is an unmistakeable proverb,—but, "We should never remember the benefits we have conferred nor forget the favours received," has no more business in a 'Handbook of Proverbs' than it would have in a 'Handbook of Epigrams.' If such maxims are to be inserted, on what ground will any short saying be kept out?

The question, "What is a Proverb?" however, is, simple as it looks, one that has never yet been satisfactorily answered, from the days of the folio of Erasmus to the duodecimo of Mr. Trench. It is like the "What is a pound?" of the financier,—or the "What is a gentleman?" of the herald. Everybody knows—or rather everybody feels—when he hears a genuine proverb,—yet no definition has been given which includes all it ought to include, and excludes everything else. It is one charm of the Proverb that it belongs to all classes of men. It has occupied the attention of the greatest writers;—it lives on the lips of the poorest and humblest of mankind. There is undoubtedly a peculiar interest excited when we see an Erasmus labouring on a saying which perhaps found its way into literature originally from the lips of a fisherman of the Archipelago or of a Campanian boor.

Let us speak first of Erasmus's own definition. There was a time when he was as popular a writer in Europe as Dumas,—but that day has passed, never to return; and to quote him is like quoting an ancient. His 'Adagia' was one of his earliest works, and underwent frequent addition and improvement at his hands. After commenting, in his section, *Quid sit paræmia*, on the difficulty of making an accurate defini-

tion, he finally determines on one—which we will take the liberty to translate,—and pronounces a *parœmia* (otherwise *adagium* or *proverbium*) to be "a celebrated saying, remarkable for a certain shrewd novelty."

Here we observe a distinct perception of the qualities which we all recognize in hundreds of proverbs. Presently, he ingeniously remarks that the novelty or freshness of expression often constitutes the saying a proverb; for that if you said, "Drunken men speak truth," you would not be uttering one, while *In vino veritas* is an indubitable one. But still his definition is not invulnerable. Mr. Trench, in his pleasant little book, observes that Erasmus defines all proverbs in terms only true of good ones; and that "in rigour the whole second clause of the definition should be dismissed, and celebrated saying (*celebre dictum*) alone remain." Still, "celebrated saying" would obviously be very imperfect,—for the question is, how does a proverb differ from other celebrated sayings? "*Et tu, Brute*," for example, is a celebrated saying,—but we should certainly not think of calling it a proverb.

Erasmus goes on to show that we must carefully distinguish a proverb from a mere sentence, apologue, apophthegm, or joke; and—whatever we may say of his definition—he undoubtedly has admirably illustrated the subject throughout his book,—which, too, for the mere reading it shows, is a wonder.

We now come to Camden, who collected proverbs, and whose definition has found favour in the eyes of most of our encyclopædists. He pronounces a proverb "a concise, witty, and wise speech, grounded upon experience, and for the most part containing some useful instruction." This is excellent, but it is not final. A proverb is not necessarily witty, though many proverbs are so,—and a saying might have all these qualities without being a proverb.

Fuller's definition is characteristic, and equally good in its way. "A proverb," he says, "is much matter decocted into a few words." And he adds, that "six essentials are required to the completing of a perfect proverb, viz., that it be short, plain, common, figurative, ancient, true." We demur to the necessity for its being "ancient," for new proverbs arise frequently (let the reader watch, and instantly seize them), and many of the best start from sudden events. And is it absolutely needful that a proverb be "figurative"?

Mr. Trench justly observes, that the most essential quality of all is "popularity"; and undoubtedly the best definition would be one that seized that characteristic as the basis, and exactly determined what else was needful. The definer must take his stand upon that,—and then be wary as to what he adds. The saying, that a proverb is "the wit of one and wisdom of many"—which now circulates as Lord John Russell's—is a clever *illustration*, but not the definition we require.

We think that the attentive reader will agree with us, that there are but two indispensable elements in a proverb:—currency, or popularity, without which it is not a proverb at all; and, secondly, a distinct profession of something to be practically taught by the saying, which is the only reason why the speaker uses it. The most vulgar proverb professes to have a bit of wisdom in it. The subtlest proverb—however brilliant in mere expression—lives by its sense, not its point, its fancy, or its rhyme. If a man tries a "good thing," and misses the humorous effect, he has failed; but humour, expression, everything but the mother-wit, are accidents, not essentials of the proverb. In its brevity it resembles the epigram: some sayings accordingly are both; but point, which is essential in the epigram, is only an accessory—not necessary—to the proverb. If a man uses a proverb, he expects to produce his effect by bringing a bit of "public opinion" to bear on the conversation. Its value is, that you know it already—the very thing which would be fatal to a joke. It is not of the least consequence who said it first. Nobody inquires who invented this or that proverb; whereas mankind insist on attributing *bons-mots* to individuals, and many accordingly are fathered on the wits of each succeeding generation. How is this? Because the mass of people feel that they are not witty, but everybody hopes that he has natural good sense—native wisdom, and feels that he has a property in a proverb along with the general public. A proverb, then, is professedly wise and professedly common. If it misses either of these characteristics it does not belong to the class at all; and all that can be added to these by expression, &c. belongs to the department of ornament,—may make the saying a more brilliant proverb, but not more of a proverb. The definitions we have dealt with fail to dwell sufficiently on the currency, or the practical purport; and by dwelling, on the other hand, on the "conciseness," "novelty," and the like—leave the door open for the admission of mere apophthegms, and epigrams, and maxims. Maxims, indeed, may be often mistaken for proverbs; but in strictness they are moral sayings, which have not that *practical application* to *common life* which constitutes the vital part of a proverb, and first gives it currency. "A popular saying with a practical object" would include, we think, the mass of proverbs; and though some of the more refined ones appear to demand higher praise,—yet, *quoad* proverbs, they owe their *stamina* to the characteristics therein attributed to them.

In truth, the proper sphere of the Proverb is practical every-day life. It is common because it is useful, and its utility was early so deeply felt, that it spontaneously shaped itself into form and took wing. The best parallel to it is found in the Song. The national song cannot be traced to an author. It has lived by its own attraction,—not, like the maxim, because it has constantly been repeated by the teacher,—but, like the proverb, because the popular heart has felt its charm. The two, indeed, are the complements of each other,—one representing the popular understanding, the other the popular heart; one the mother-wit of a nation, the other the sentiment of the nation. Proverb and Song are brother and sister. A great attraction in both is the artless spontaneity from which they originally sprang. Can one fancy a man sitting down, pen in hand—"Come, I will write a proverb!" Not at all. In some happy hour public experience finds a voice in a genially organized speaker; everybody says—"that's my saying, only I somehow never expressed it,"—and lo! a new proverb is born into the world!

Herein lies the human genial force which draws to proverbs great and warm minds and hearts, and gives them a place in literature. Socrates used them; Plato used them; Cicero used them. Herein was their attraction for such men as Cervantes and Walter Scott. Both have largely employed the proverbs of their countrymen, feeling that in so doing they were communing at once with the whole minds of the country. Swift was in the habit of extemporizing them, and attributing them to his "grandmother." Franklin has made the happiest use of them,—and may be said, indeed, to have been born with a proverbial mind. It is amusing to see how they continually get the better of Chesterfield, the man of artificial graces, who, though he prefaces them with "as the vulgar say," or "to use a low saying," yet perpetually *does* use them, and so pays them the highest compliment in his power.

This 'Handbook' will give English readers the power of following out these and similar views, in their application especially to the proverbs of England, with a larger store of examples, in a more convenient form, than has hitherto been within their reach.

Life of William Etty, R.A. By Alexander Gilchrist, of the Middle Temple, Barrister-at-Law. 2 vols. Bogue.

THE following—which we cite by way of text—is Mr. Gilchrist's second paragraph:—

"The house of William Etty's birth, in 1848 threatened by the projected course of one of those sweeping improvements, which during the last thirty years have desolated the once venerable city (York), stands to this hour: the survivor of more picturesque neighbours. It is situated in a street,—Feasegate, No. 20, Feasegate, —which, with the adjoining straight '*gates*,' or '*ways*,' Jubbergate, Spurriergate, Davygate, in his boyhood retained an architectural and domestic guise. The ground, now cumbered by unlovely blocks of sordid brick, was enriched by grey, home-like aspects, erections clothed with character and sentiment. Where, in the present or past year, unsightly gaps testify to recent demolitions 'by Act of Parliament,'—and to the failing funds of the iconoclasts,—sixty years since a pleasant company of quaintly-gabled forms laid their peaked heads thoughtfully (as it were) together. From early days, the embryo painter might feed his quickening eyes with many a carved conceit and graceful outline, or the shifting play of light and shadow on those time-worn fronts; there, smiling brightly in the upper sunlight, here, dusky in the lower gloom."

The above extract is introduced at the outset to spare our readers any disquisition on the style in which this new biography is written. They may be assured, however, that Mr. Gilchrist does not improve as the work proceeds. Solemnity seems to be more highly prized by him than simplicity, and the tricks of certain humourists to have served him as model, rather than such fluent, well-balanced periods as make a book readable and possible to be read aloud. We hardly imagine that the most patient of hearers could sit through a chapter of the history. The mixture of present and past tenses,—the perpetual interweaving of small quotations,—the alternation of colloquial familiarities with sesquipedalian epithets,—compose a maze, through which patient critics must be content to find their way with much effort. Nor can they suffer, as we have done, from such want of taste in execution, without misgivings that they may be suffering also in the nature of the matter selected. Mr. Gilchrist seems to have had a mass of correspondence placed at his disposal; and the monotony of extract made therefrom is curious. Did we look merely at the fragments from Etty's letters which are so tastelessly worked up into this composition, we should have fancied that we were dealing with a landscape-painter, and not with the historical artist who enriched English galleries with 'Judith' and 'The Sirens,' and whose figure-pieces gained for him so peculiar a reputation. Though Etty had not the pen of a ready writer, he could paint with words. Though he had not the glib tongue of a diner-out, nor the persuasive power of a poet's social eloquence,—he had a racy use of epithet; as when he characterized Turner's late works as "fiery abominations." We cannot but conceive that some of the varieties, humours, and affections of such a man have either been overlooked by Mr. Gilchrist, or else sacrificed in his determination to place his subject in a picturesque light. Enough concerning the manner of the book.

The parents of William Etty were Methodists.

His father was a miller and gingerbread-baker in some renown; his mother was a clever and superior woman, who managed her husband.—

"Etty's earnest portrait, painted in the decline of her life and the dawn of his genius, records a face, beautiful, in a kind which triumphs over years,—perhaps gains by them. An eagle-faced, sibyl-like woman: in feature,—the aquiline nose, deep-set eyes, compressed lip,—of Roman decision; the expression, piercing, eager, intense, softened by sadness,—perhaps dimmed by care."

Almost from the day of his birth, in March, 1787, William Etty tried to draw with chalk "on each available plank of shop or mill, or on the blank windows of some empty house." Sometimes the field to be scrawled over was furnished by "the broad sheets of iron and broader shop-floor" of "obliging Mr. North," "a neighbouring whitesmith." Esther Etty, his mother, is described as having had herself some turn for decoration, the humblest form of design; and she seems to have been early aware of her boy's propensities, since, by way of reward, she promised him the use of "some *colours* mixed with gum-water." But he was put to school without any definite purpose of developing this talent. At school he was known as "a very still boy," whose chief delights were sketching in his copy-books,—feasting his eye for colour on "the Chinese figures and painted chests of the grocer,"—and haunting York Minster for the sake of its painted glass windows and the sound of its organ. Those who love to trace the connexion of the Arts, and who lean towards a belief that there is no such thing as a solitary gift, however one may be destined to outgrow its kinsfolk,—will find corroboration for so pleasing a fancy in the perpetual references to organ-music, artlessly let drop by Etty in his letters and journals. We might speculate further, and hint that his appetite for gorgeousness may have been quickened by early starvation,—having often observed the same propensity strong among those born and brought up in nonconformity.—Be these things as they may, betwixt the years of eleven and a half and eighteen, Etty had to abide the test and training of stronger contradictions than those of Methodist rule, having been apprenticed to a printer at Hull. Here he is said to have worked away diligently and scrupulously,—in every spare second of time sketching, drawing, painting, and nourishing his tastes by reading.—

"A collection of the crude attempts at drawing of this period has been religiously preserved, and bound into a volume, by the son of a journeyman in the same office, named Walker. Some of these sketches (in pencil) were thrown off on stray scraps of paper."

Etty's attempts are described as sketches of every conceivable object. One day the apprentice managed to make up a few colours in oil, and "painted a country church on a piece of tin about six inches square." On another, he turned a bad shilling to account by etching on it "a little bird the printers had seen at a mechanical exhibition, which started out of a box and whistled a few tunes."

A vocation so decided as that illustrated by the above traits—in one, moreover, who had "earned the character of being a well-conducted, industrious lad"—could lead to only one issue. At the close of his apprenticeship, William Etty wrote to an uncle, who was a gold-lace merchant in London, entreating him to assist him in his desire of becoming a painter. After some hesitation, an invitation to London came.—

"On his bidding adieu to native York, the provident mother would have packed with his other necessaries the printer's apron. He refused to take it; would follow his true calling, and that only: 'if he got but threepence a day at it.'"

It should be here commemorated, that many a year elapsed before success in the least justified the step so resolutely taken by the Yorkshire boy—and that hence, for a time, he had to rely on family assistance. Fortune, as modern painters understand the word, came later still. But Etty quietly and honourably replaced the advances made him in his early youth, besides taking charge of younger relatives when he became the man of substance. The fact may be dwelt on as a contrast to the story of the painter whose biography has been last laid before the world:—the liberally-assisted, early-patronized, and warmly-admired Haydon. Yet Etty, like Haydon, had his dreams of "huge canvasses," and managed, betwixt his apprenticeship and retirement from Art, to complete the nine great pictures which he had proposed to himself should be the master-achievement of his life!

An autobiographical paper some years ago contributed by Etty to the *Art-Union* relates the painter's early hopes, fears, and struggles in London with nature and sincerity. On these we can dwell but briefly, the details having been widely read and often quoted. Having adverted to Haydon, it is only just to that erratic genius to recall that Etty expresses himself indebted to Haydon's zeal and encouragement, as having mainly supported him during his time of doubt and probation. It may be remembered, too, that for a twelvemonth he was Lawrence's pupil. Ten years, however, went by, and though some had recognized him as having an eye for colour, and though Fuseli had found him out as one of the most promising attendants of the "Life Academy," the Painter was still not owned as a Painter. With some idea of furthering his studies, and apparently strong enough to cope with the trials of hope so long deferred, diligently and uncomplainingly, Etty bethought him of foreign travel, and set out for France and Italy.—A kind brother furnished the supplies and the outfit; among the latter a complete tea apparatus,—the packing and unpacking of which was a matter of solicitude and remark to the thoroughly English traveller. But it mattered not that Etty could study the treasures of the Louvre, could see Italian pictures, and held the means to proceed from Florence to Rome and to Naples if it so pleased him,—he carried with him such love of English ways (symbolized in that teapot) and of English faces, as made it impossible for him to abide on the Continent, even for the sake of Titian, Michael Angelo and Raphael, of Italian costumes and Italian skies. Home he wrote to his brother, pleading his home-sickness honestly and penitentially,—and home he came, after a three months' absence. Six years later he learned to endure France.—

"'I wish,' exclaims Etty in a long subsequent York Lecture (1839),—'I wish I could impart even a faint recollection of the impression made on my mind by' that 'First Sight of the Louvre,' many years ago.—After entering its portal, and being accosted by the *portier*, you are struck with the magnificent *Escalier;*—its columns of marble, its lofty-painted Ceiling, peopled with gods and goddesses, and allegorical pictures,—its carved work and corniccs of white and gold:—the Crowds pouring in and out, without money and without price. You feel almost overpowered, at first. But led on, through an ante-room full of pictures, to the grand expanse of the Great Room, containing the *Marriage in Cana*, by Paul Veronese, and other great works; you cast your eyes to the right, up the almost interminable Vista of its Long Gallery; filled with the spoils of Rome, Florence, Venice, Antwerp, and Holland,—the *chefs-d'œuvre* of Art for many Centuries;—peopled with busts of the Master-Spirits who produced them,'—Spirits, 'enshrined in a temple worthy of them. This, indeed, was a Triumph of Art. Its impression can never be forgotten. Then, below, were the noble Halls of Grecian sculpture: gods severe in majesty, and goddesses smiling in Beauty,—in ancient Parian marble, hallowed by Time; the ceilings enriched with paintings, the floors of coloured marbles, the walls lined with *bassi-rilievi*. From open doors, into the garden, you caught a glimpse of verdure, freshness and sunshine.'"

Italy, too, was duly enjoyed by Etty, on his second visit, as may be seen in the vignettes here introduced by Mr. Gilchrist. The journalist's style is anything but immaculate; but the following passages are full of life and trutb.—

"'Those who have crossed the Bridge of St. Angelo, peopled with statues,—when the hot sun is shining,' Etty, writing seventeen years later, forgets not to mention,—'will know, as I do, that it was no joke; and' will have hailed 'with pleasure the sight of the noble Fountains throwing up in the sunshine their copious volumes of water, glittering like silver; spreading freshness and coolness around.'—The 'three flights of steps to its Portal' ascended,—'lift the massive leathern Curtain:—and you are approaching the sanctuary and Tomb of St. Peter; round which a thousand golden lamps burn, like the Vestal Fires, eternally. * * A glorious Temple.'—'And when the music of the mass swells the Dome and mighty aisles; when Italian sunshine lights up its golden glories: you confess its effect unrivalled, and overpowering.' * * 'Let us leave St. Peter's, and go up that *Scala* on the right, so sunny, light, and golden. You reach the open Corridor, painted by Raffaello and his Scholars, in beautiful Arabesque. Above, in the coloured ceilings, are subjects from the Bible by Raffael. And there are others, of a moral tendency; of which I have only a slight recollection. They are allegorical. Man is represented. In some, naked: tigers, lionesses, and beasts of prey,—his passions and appetites,—are fawning on him; while he, (like Mr. Van Amburgh of our time), keeps them in subjection. And he sits in peace, like Adam in Paradise, under the vine and fig-tree. In others, the sad reverse is pourtrayed. They no longer are subject to him, but he to them: and they tear him in pieces.—Let us knock at that door. "*Entrate, Signor!*" says the *Custode:* and you are in the temple of the genius of Raffaello. There, are his celebrated works:—the *School of Athens,*—the Philosophers disputing and promulgating their Doctrines;—*Heliodorus,* driven from the Temple;—the *Incendio del Borgo;*—Paul and Peter stopping the Army of *Attila,* and saving Rome. Over the window behind, is the glorious picturc of the *Angel* delivering *Peter from Prison.*—See with what awe he is following his celestial guide, who leads him by the hand; stepping over the guards that sleep in their path. In the centre-part, the awakening St. Peter from a deep sleep. On the right, he leads him forth. On the left, the soldiers watching on the outside, under the dim and cloudy light of the half moon, have been disturbed by the passing of the angel into the prison. Onc has been dazzled by the effulgence flashing on his armour, and is, for a moment, blinded, and puts his arm before his eycs; but, alarmed, is rousing his fellows. Such, the dramatic invention and power of Raphael.'"

This time, of course, Venice was not overlooked,—neither was it undervalued, as many a subsequent rivalry in colour of Veronese and Bonifazio and Giorgione testified,—not to speak of such pictures as Mr. Vernon's 'Venetian Window,' where the painter shows that, besides examining the methods of the artists, he had thoroughly steeped himself in the spirit of the place.—Years after this visit, those whose fortune it was in London society to meet a silent stranger, not prepossessing in appearance, not lively in discourse, might be surprised by an immediate change if some speaker by chance mentioned the *Piazza di San Marco,* or Tintoretto, or Bergamasco, or the portrait of Violante Palma, in the Church of *Santa Barbara,* or other of the glories of Venice. There would come a sudden brightness of eye—a quickness of recognition and pertinence of descriptive epithet would waken, which converted a dull companion into an enthusiast,

attractive to see, interesting to hear. By such a moment as this we remember Etty the man.

Had it been possible for us to have here rewritten this biography, or merely to have given an epitome of its leading events—the Painter's leading pictures—in their due chronological order, we should have said, that before this second Italian journey was undertaken Etty had gained recognition as a new painter, by exhibiting his 'Coral Finders' (in 1820) and by painting, on commission, his 'Cleopatra,' for Sir Francis Freeling. While he was in Italy he attracted much attention from discerning persons by the power and richness of his copies. Mr. Gilchrist tells us fantastically that, during that visit, he had to deal with a home love-affair, which distracted him much:—though, so far as can be inferred, his was throughout a case of love without reasonable hope. Through some such experience, it has been said, every artist must pass before he comes to the full use of his genius,—but this question may be safely left to some new poetess, willing to continue 'The Loves of the Poets.'—It is more to our present purpose to recall that, after his return from this second Italian visit, Etty began to be talked about,—admired and considered, rather than liberally commissioned. His 'Pandora,' a "picture of eight or nine figures, begun and finished in six weeks," painted when he was thirty-seven, was bought by his former master, Sir Thomas Lawrence. In 1824 he was elected "Associate" of the Royal Academy. "The latter half of the same year and early months of 1825 were engrossed by his first large picture, 'The Combat, or Woman Interceding for the Vanquished;' a conception, so long as we saw, having occupied his mind." This picture was purchased by another painter,—Martin. About this time he took up his abode in the house in Buckingham Street, Strand, and was joined there by his mother and by a niece, who remained with him for a quarter of a century later, his house-mate, his *confidante*, and his active assistant. We extract a letter, bearing date in the painter's fortieth year, and written, too, after his first magnificent 'Judith' had been painted—to his surviving parent. How far Mr. Gilchrist may have spoilt it we cannot pretend to decipher, but he tells us that—

"The sometimes crude '*Thou*' of the original has here been occasionally translated into the more usual pronoun.—'My ever dearest Mother!—Thy letter came when we were very anxious to hear of thee. And we thank God thou continuest so well. May He continue to strengthen thee is my earnest prayer.—Now, my dear Mother, you say you will do as I would have you. *I* would have you do as *you* like best: be assured, *that* will please us. Don't fret yourself about expense: but if you like your quarters, stay on. If you like to come to me, I and Bessy will receive you with open arms,—and hearts: that is, if your health will permit the journey. God knows it would be a great pleasure to both of us.—Thy Chair is yet there, and thy cat. My house would look like itself, if thou wert smiling in the corner. Could wishing transport you two hundred miles, you would now be by my side. * * If you would like to live with Tom, it would be something towards helping him; and you would be among friends. But *I* shall be delighted to see thee, and brew thee a *canny* cup of Tea. I still indulge the hope Mr. Cartwright's prediction will be fulfilled:—that thou would'st come back.—Mr. and Mrs. —— have proved themselves the only support in thy troubles. Mr. Cartwright has been once or twice to learn how you were; and Mr. Hilton. I breakfasted with Sir Thomas Lawrence the other morning. When he learnt I had a Mother in York, he said, "If I had known that, I would have called to have seen her: I was in York lately." So you see, some there are, who treat you with the respect you deserve. Bessy has proved herself what I always thought her, my faithful lass; and is about as much shocked and astonished as myself. * * I wish thou wert safe and snug in yon arm-chair, taking a pinch of snuff.'"

There is no need for any one to inquire into "the troubles" which provoked such an honest, homely, burst of affection as the above:—but there is need to protest against the blunders of the retoucher, ventured under the false notion of amending that which is excellent in right of its reality. We cannot but think such a letter worth many a dozen of the prayers in a Haydon's Diary: and shall go on with the record of domestic love for a few pages further. In 1829, after her son had been elected Academician,—after the 'Judith,' his second life-sized picture, had been yielded for a very modest price to the Royal Scottish Academy,—Esther Etty died, at York, aged seventy-five. The following, though in point of composition it hardly gets beyond our daily communications from Sebastopol and Balaklava, cannot be resisted. It is from a letter addressed by Etty to his niece in London.—

"'God bless Thee, my dearest Betsey, for writing to York. Thou saved me the object of my journey. Without it, my blessed Mother would probably have been underground'—before the Painter's arrival. 'As it is, thank God! I have seen her dear remains; and followed her till I could no farther.' * * 'I arrived at Barton after a cold and comfortless night, and a hot, sunny day. An hour and a half had yet to pass ere I could cross the Humber. I sat down by a post,—that I sketched years ago, with a view of Hessle Church, on a card that Mr. Bodley has:—I sat down on the bank, near some white stones (which I sketched too); and cast a longing look over the waters. In front, was Hessle spire:—in the distance. There, thought I, rest two of our family friends, whose Fireside and table have cheered us many a winter night, (as dear Walter knows): there *they* lie in their cold and narrow dwelling. Further on to the right, was the high Church-Tower of Hull. "And near there rests,"—as I indulged the hope,—"my dearest Mother." I looked and thought. The muddy water of the Humber swept by, and murmured on the shore. The sun was sinking behind the hills. What was all the world to me?—She whose smile delighted me, loved and loving, for whom I loved to be praised, knew me not, heard me not. And I could not get near her. The hour of crossing arrived. We drew rapidly towards Hull. How my hopes and fears prevailed! We passed the Humber bank, the Mills, the Jetties,—crowded with people waiting to see the boats land. No welcoming friends were waiting for *me*. I seemed not expected. Alas! thought I, I am wrong. She has gone, and is, ere this, in her last dwelling. Still I hoped: till I got into the house. Then, all my hopes seemed blighted. "Where is Mother?" "Where is Thomas?" I eagerly asked. —"They are gone to York: she is to be buried today."—"Why did they not wait?" "When did they go?"—"Saturday."—Then there is indeed no hope. I felt desolate and wretched. It was about dark. I seemed as if fallen amongst a city of the dead. All were gone! Some said she was to be buried at eight on Monday morning, at latest; others, they would bury her that day. I had taken this melancholy journey to meet with disappointment.—I had with difficulty got a place for six this morning to York. What would that avail, if she is to be buried at eight? I knew not what to do; at one time, thought of setting off in a post-chaise, and travelling all night. I consulted with Mr. Lowther and Dr. Bodley;'—'altogether thought it best to wait.' The following morning, 'I felt refreshed, and somehow in better spirits:'—'enjoyed my ride somewhat. The wind blew freshly; and hope seemed to revive in my breast. Pocklington, Barnby Moor, and Wilberfoss seemed to fly by. And my other love, my darling Minster rose majestically and proudly in the horizon: with a flag on the high main tower, in triumphal token of the main beam of the roof having been fixed. Thank God! there is some comfort yet, when my dear Minster proudly towers over our ancient and venerable York.—When I got into Foss-Gate, Robert Purdon was on the look-out. "Am I too late?"—"No! you are not too late!"'

We must add a line or two from a subsequent page.—

"'Last Friday, Thomas, Kate, Mr. ——, and myself set off to walk to Wilberfoss: where we had a breakfast of cakes and tea, and country-cream, in a thatched cottage. Thomas and I walked to Hayton; as I wished to get Mother's real age, and Register. Which I did. Afterwards, we went to Hull: where I got my dear Mother's ring; which she desired particularly might be given to me.' This, her wedding-ring, hung during the remainder of the Painter's life by his bedside:—attached, in a frame, to the portraits of his Father and Mother."

The above notice has been principally confined to the pursuits, habits, and affections of the man: and leaves him at the moment when the struggle of the artist's life may be said to have ended Etty's labours as a painter, and the peculiar direction taken by his powers are matters familiar to all who interest themselves in modern Art. That the painter of so many Venuses, Bacchantes, and Nereids, could not escape censure and question from any public, in which pruriency has an eye and prudery a voice, was not to be expected: and that Etty's rapid reproduction of a favourite, and by no means spiritual, class of subjects during his later years, was attended by an accompaniment of censure, is not to be denied. Mr. Gilchrist, however, does stout battle for the painter's simplicity of life and purity of heart, and, apparently, with good knowledge of facts and feelings.

MINOR MINSTRELS.

The Angel in the House. — The Betrothal. (Parker & Son.)—The gentle reader we apprise That this new 'Angel in the House' Contains a tale not very wise About a person and a spouse. The author, gentle as a lamb, Has managed his rhymes to fit, And, haply, fancies he has writ Another 'In Memoriam.'—How his intended gathered flowers, And took her tea and after sung, Is told in style somewhat like ours, For delectation of the young.—But, reader, lest you say we quiz The poet's record of his She, Some little pictures you shall see Not in *our* language but—in *his*.—

While thus I grieved, and kiss'd her glove,
My man brought in her note to say,
Papa had bid her send his love,
And hoped I'd dine with them next day:
They had learn'd and practised Purcell's glee,
To sing it by to-morrow night.
The Postscript was: Her sisters and she
Inclosed some violets, blue and white:
* * * *
Restless and sick of long exile
From those sweet friends, I rode to see
The church-repairs; and, after awhile,
Waylaying the Dean, was ask'd to tea.
They introduced the cousin Fred
I'd heard of, Honor's favorite; grave,
Dark, handsome, bluff, but gently bred,
And with an air of the salt wave.

Fear not this saline Cousin Fred, He gives no tragic mischief birth—There are no tears for you to shed Unless they may be tears of mirth.—From ball to bed, from field to farm, The tale flows nicely purling on.—With much conceit, there is no harm, In the love-legend here begun.—The rest will come another day If public sympathy allows;—And this is all we have to say, About 'The Angel in the House.'

Sonnets on Anglo-Saxon History. By Ann Hawkshaw. (Chapman.)—This book has at least two merits,—it has no Preface and it has a purpose. We hear no venial nonsense about the entreaties of friends, and no foolish, vapouring defiance of critics and criticism. The work has an artistic shape; and is, in reality, not a bundle of sonnets, but one long poem, rather loosely connected, on the chief events of Anglo-Saxon history. As sonnets they do not rank very high, for, though metrical and not wanting in vigour, they require the full diapason that should consummate the fourteen lines, — and

instead of one thought fully worked out they often contain two or three thoughts crowded and unelaborated. We can scarcely class Miss Hawkshaw as an addition to our female writers, for though tender, polished, pious, and sincere, she aims more at the manly excellencies of Wordsworth than the plaintive cadence of Mrs. Hemans or the Byronism of L. E. L. A careful equality (rather unprogressive and past growing) is the peculiar feature of her writing. The following sonnet is sufficient to show her style.—

Alfred the Great.—Romney Marsh, Kent.

The fisher's boat rocks idly on the sea,
The sheep are resting on the grassy hill,
Where village children wander at their will,
Blithe as the singing birds, almost as free;
And are these all the thoughtful man can see
Where once intrepid Alfred and his band
Drove the fierce Northman from the Kentish strand?
Fair is the scene, yet other things there be
Than meet the eye; and with this seeming good
How much of evil mingles, who may say?
Rightly we shudder at those days of blood;
But ignorance and crime still bar the way,
And avarice hugs his bags of golden dust,
And long repose brings idlesse and false trust.

Miss Hawkshaw's subjects are well selected, and chosen, with poetical taste, rather for their suggestiveness than for the pictures they present.

The Romance of the City; or, Legends of London. By Emma Whitehead. (Published for the Authoress.)—Miss Whitehead is the daughter of a London merchant, and the poems are founded on old legends of her native city. The thought is original, but has the defect of shutting out the writer from external nature, and immuring her muse in a ghastly prison of brick and mortar. Her subjects are the stories of Whittington, Jane Shore, the Princes in the Tower, the return of Cœur de Lion, and a legend of Cripplegate. In 'The Maid of Palestine' she tells in facile and pleasing verse the tale of àBeckett's mother, the Syrian maiden, who followed her crusading lover back into his own land. Knowing but one English word that love had taught her, she repeated "Gilbert! Gilbert!" through the streets till she found by chance the lover whom she sought. The Moorish blood is traced in the hot anger and unforgiving pride of the murdered prelate. Miss Whitehead has rather marred her story by making her Maid of Palestine talk English fluently; and when she discovers her lover, shriek, "flush," wildly gaze, and with a melodramatic outburst faint, exclaiming—"Gilbert? ah! yes, thou art!" The story of 'Milton' is out of place in the collection, as it is related to have taken place in Italy, where a lady crowned him with laurel as he lay asleep under a tree. The opening of this short poem is, perhaps, one of the happiest extracts we can give of a writer who is too diffuse for easy selection:—

Deep in a bowery and sweet-scented grove,
Where the green banks with varied buds were wrought,
Like a wild garland sportively enwove,
Of every ray from out the iris caught,
Cast into gems with many colours fraught;
There was descried a little opening glade,
That shone, like beauty, when 'tis seen unsought;
And this fair vale, amid the leafy shade,
Was by the glancing day-beams to the view betray'd.

Around there rose, thick-cluster'd, many trees,
Whose pliant branches thrill'd with verdant shoot;
The wilderness of the Hesperides,
Ere yet bereft of its fam'd golden fruit,
Could not have boasted plants of richer root.
The balmy wind that stirr'd amid the boughs
Made music like the plaintive lover's lute,
When it is strung with sighs, that e'er arouse
Soul-breathing peace, divine, and sweeter than his vows.

—More severity of metre, more condensation, and more attention to dramatic point are needed by Miss Whitehead.

Minor Poems. By James Sykes. (Scarborough, Beeforth.)—These poems show some progress in metrical writing; but not much in metrical thinking. They are mere prose forced into harmony,—the writer having more ear than imagination. Why should the poplar be "maniac"? The writer seems involved, or pretends to be, in the metaphysical miseries of the Tennyson school—miseries of the head, as Byron's were of the heart:—both, perhaps, very often proceeding from that source of all evil—a bad digestion. The following lines on despondency have a gauzy, dreamy effect that raises the idea above itself.—

Sometimes, when nights are foul and dark,
And silent meteors cleave the gloom,
A ripple sounds anear my bark,
And ghostly voices go and come.

And shadowy sails flit by, and show
The barks that gaily rode with me,
When hope and youth sat by the prow,
And looked across this desert sea.

Oh for the sunshine and the breeze!
O'er glancing waves we swept along!
No thought of pause or slothful ease,
With now a silence, now a song!

A wanderer from my native land,
I drift across this trackless sea.
Yet, O my God, my heart and hands
In storm and sunshine stretch to thee.

The Tour: a Poem in Two Cantos. By W. F. P. (Hodges & Smith, Dublin.)—How long will authors shelter the cager vanity with which they rush into print under the conventional pretence, of "the persuasion of friends"? If such friends exist, the prophesied times must have already come upon us, when, as it was declared, "a man's foes should be they of his own household." Let us sweep such things into that common dust-hole where "gentle reader," "gentle muse," "Phœbus' fire," "sombre grove," and all such old stage-lumber rot for ever. Conventional language is the nightmare that bestrides invention,—the Old Man of the Sea, that chokes originality,—the Old Man of the Mountain, whose emissaries destroy all daring thinkers.

History of the French Revolution—[*Histoire de la Révolution Française*]. By Louis Blanc. Vol. VI. Paris, Langlois.

As M. Louis Blanc approaches the climax of the Revolution, his narrative gains in rapidity, and becomes more brilliant as it becomes more difficult. It is still ample and precise; but the characters march as in a procession, and the events are arranged as in a drama. The action has been carefully studied; the portraits are faithful; the accessories are complete; and though the political view is peculiar, the integrity of the writer is no less remarkable than the art with which the multiplicity of incidents, interlaced by complex relations, are arrayed in simple and continuous order. This new volume contains, like those which preceded it, a number of elaborate pictures,—each a specimen of historical condensation. Not, however, that the style is brief,—for M. Louis Blanc uses a copious rhetorical diction,—but he groups events as well as characters, and centralizes the interest of an epoch in the account of some memorable hours. The fifth volume began and ended with a massacre; the sixth opens upon peaceful days and closes with preparations for a European war. In the interval the vicissitudes of French affairs were marvellous; and M. Louis Blanc had an opportunity, which he has not neglected, of describing France under two aspects, both singular, both rare, and one essentially opposite to the other.

After the massacre on the Champ de Mars—that gigantic crime of the dynasty on which so few historians insist—Paris and the provinces fell into a trance. The people were motionless; there was no circulation in the streets, no excitement at the theatres; many of the journalists ceased to write, others issued from secret haunts their melancholy diatribes; the clubs were no longer filled with eloquence or with the applause it won; the *tricolor* disappeared, and the white flag replaced it; the population had been stilled and astonished by the *fusillade* upon an unarmed crowd; and little was audible except the triumphant but premature exultations of those who instigated the outrage, who played Canute to the waves, and fancied that an ensign of martial law displayed at a window of the Hôtel de Ville would arrest for ever, as it had checked for a time, the irresistible course of the Revolution.

The other half of the parallel represents France when it had been announced from the National Assembly that "the country was in danger." The French army had retreated without a battle; an enemy was in full march upon the frontier; great military squadrons had been treasonably disbanded; and Marie-Antoinette, in Paris, waited with anxiety and joy to hear the uproar of an invasion in the capital. We see her in M. Louis Blanc's history pointing to the moon and recounting to Madame Campan how, before another month had passed, the monarchy would be rescued,—how the princes would arrive with their troops,—how the Prussian king would conquer,—and how this foreign inroad would restore France to peace and glory, the reigning family to its original power, and the Constitution—to the limbo of abstract ideas. While she spoke, France was busy in other ways: there was a martial insurrection to meet the enemy; the roads were covered with recruits; villages were deserted; peasants gave their last coin; women told their only sons to go; and the names of six hundred thousand French citizens were shortly inscribed on the military roll. This spirit found a voice in the Marseillaise Song; and while the spontaneous levy went on, the Assembly in Paris swore—each man with his face pale and his arm lifted—that nothing should be thought of or cared for until the nation was saved and free. A moment afterwards, the King appeared, and in cordial words declared that his dearest wish was thus fulfilled, and then returned to the Palace to wait for the completion of a garment proof against bullets and daggers! Here was matter for many a brilliant page,—and M. Louis Blanc has taken advantage of it. The scenes we have enumerated he describes, with all their extraordinary details, in passages of choice and admirable composition. But between the two events—the massacre in the Champ de Mars and the great chorus of battle hymns in France—there was a series of episodes to be developed, which it required much skill to introduce, with an explanation of their real importance and their bearing on the historical results that ensued.

The schism in the Jacobin party,—the rise of the Feuillants,—the growth and decay of the Gironde,—the close of the Constituent and the election of the National Assembly,—public reconciliations between the King and the people,—and private negotiations between the Court and its adherents beyond the frontier,—Austrian menaces to France and retorted threats of France to Austria,—conspiracies and leagues in Europe,—dissensions and errors in Paris;—all these varied elements are brought into the narrative before it pauses. Some new characters, also, are introduced, and the positions of others are materially change[1]. Robespierre comes more distinctly forward as the leader and teacher of the popular party; Marat rises like a phantom behind him; Camille, for awhile, is borne in triumph through the streets; Isnard makes his startling *début* in the Assembly; the Duke of Orleans offers to exchange his dynastic claims for the rights of a citizen; Madame Roland enters the council-rooms of elegant politics; and Marie-Antoinette is pourtrayed

more unmistakeably than in previous portions of the narrative. The Emperor Leopold, of Austria, is removed from the stage, whether by poison or by disease will never probably be decided; and Gustavus Adolphus comes on for the last time, with Ankerstroem making his way towards him, pistol in hand, through the crowd. Another personage appears, who has not before entered history. This is on the 20th of June, 1792—the "day of dupes," when the Parisians filled the Tuileries — when the King puts on a red cap and drinks to the nation's health. Dumouriez, wrapped in a cloak, with a hat slouched over his eyes, is in the gardens, while Louis the Sixteenth, with a multitude about him, seeks every method of conciliation. Near Dumouricz is a young officer, who, with an expression of solemnity on his pale, thin face, looks on, as a crowd pushes into the Tuileries. Suddenly, through an open window, he observes the King crowned with a red cap—the Phrygian symbol—and exclaims, "Fools! they should bring cannon, and sweep down the first five hundred, and the others would speedily fly!" This is Napoleon Buonaparte; and in such a manner does M. Louis Blanc introduce the future conqueror, consul, emperor,—on the authority of Bourrienne.

The different attitudes in which the King is discovered form a series of fantastic contrasts. Accepting the Constitution with a voluntary air, —shedding tears as he heard it applauded by the people—swearing to it with shame—weeping over it in his wife's arms—congratulating the National Assembly on the happy union and auspicious harmony of estates in the French realm—sobbing with joy in the theatre—pledging the populace in wine—telling Petion he was a liar,—this miserable prince played out his harlequinade of weakness and insincerity, while Marie-Antoinette, more positive and politic, contended, though vainly, with the forces of the Revolution. Louis the Sixteenth, says M. Louis Blanc, deceived his enemies, his friends, and himself:—"he could not even tell a lie in good faith"!

M. Louis Blanc's conception of Robespierre's character is the most philosophical that has yet been suggested. It is as unlike the conventional portrait, as the historical conspirator is unlike the November effigy of Guy Fawkes. There is no attempt to soften or conceal the harsh features; but there is an effort, necessary and commendable, to relieve Robespierre from the companionship of ogres and cannibals, and to paint him as a political leader, a man of ideas and of systems, instead of a demon who had made a sortie, with a few fit adherents, from the worst haunt in Dante's *Inferno*.

In another respect M. Louis Blanc takes his picture from a new point of view. He denies the moderation of the Gironde. The Girondists, he affirms, inaugurated the system of Terror. On the motion of Isnard persons "suspect" were ordered, under penalties of attainder and death, to return within reach of the law. At the hands of the Girondists the King suffered his worst humiliations; their orations were the most unmeasured in language, and the fiercest in sentiment,—they hurried on, and when they fell, their rivals swept by, partly borne forward by the impetus created by the faction of the Gironde.

The Chinese Empire; forming a Sequel to the Work entitled 'Recollections of a Journey through Tartary and Thibet.' By M. Huc. 2 vols. Longman & Co.

IN the account of Lord Macartney's Embassy to China it is related that our countrymen entered Pekin like beggars, lived in it like prisoners, and were driven out of it like thieves. Consequently, they wrote many harsh things concerning the Empire and the people. M. Huc travelled under different circumstances. The "Son of Heaven" protected him; a military escort, armed with lances and adorned with dragons, trotted in the rear of his palanquin; and mandarins, with copper or crystal buttons, assented to his desires. In return for all this courtesy, he is anxious to speak with civility of the Chinese and their manners; and while he warns us not to be enticed by Voltaire's theatrical tableau of authors and patriarchs crowded in sweet social harmony on the plains of Eastern Asia, he refuses to corroborate the testimony of Montesquieu, who describes a degraded people, cowering under a pitiless rule. M. Abel Rémusat had already corrected some of the popular notions respecting China, and M. Huc brings evidence in support of the opinions held by that learned Orientalist. He has had opportunities for studying the subject. Fourteen years' residence in the Empire, and two journeys across its whole extent,—sometimes in disguise as a fugitive, and sometimes in processional pomp as an apostolic envoy,—enabled him accurately to survey the Chinese territory, and the condition of its inhabitants. It must be remembered, indeed, that he was a missionary of the Roman Church, and that he had peculiar objects in view; but allowing for some prejudice, we may add, that his volumes teem with valuable information, and that they contain one of the best pictures of China we have met with since the days of the Dominican pilgrims.

The Chinese, in some respects, resemble the Russians. They like to deceive a traveller. M. Huc was privileged, and, therefore, this hypocritical system was the more fully developed. The mandarins, as well as the common people, were jealous of a stranger's presence in their towns, but sought to throw dust in his eyes by punishing with ferocity any poor delinquent whose insult happened to reach the missionary's ears. He, on the other hand, though a chartered wanderer, had to maintain a conflict with the authorities, who were astounded by his familiar assumption of native dignities. At the first Chinese city on the Thibetan frontier he insisted, in spite of opposition, on continuing his journey in a palanquin. This was bad enough; but the Tribunal of Rites, whose function it is to prevent rebellious displays of grandeur, was fairly horrified when he began to make ready for his "progress." The wolfskin cap, the checked hose, and the long fur tunic of Thibet were cast aside, and the missionary apostolic arrayed himself in sky-blue robes, and black satin boots with dazzling white soles. So far the mandarins saw, and wondered, but were silent. Next, however, he girdled his loins with a red sash, and put a yellow cap on his head. Then arose a tumult. This, said the mandarins, could by no means be allowed. Red sashes and yellow caps were only worn by the Imperial family, and M. Huc must take them off. M. Huc refused, and went further. Under his yellow cap he had a wig, with a tail reaching almost to his knees. His eyebrows were shaved, a yellow wash sallowed his face, and with his European nose buried in enormous moustaches, he could scarcely be distinguished from a Chinese proper.

When he sketches his own appearance so freely, we may expect the missionary apostolic to exercise little reserve in his delineations of others. Accordingly, the awful personages of the Flowery Realm are treated by him with a levity the reverse of respectful. One great mandarin he describes as "short, broad and round, with a face like a ball of fat." Another has "withered hands, exactly like those of a monkey." An Inspector of Crimes is "a wrinkled old man, with a face like a polecat."

Descending from the Thibetan plateau, between mountains bright with flowers, he passed over an enchanting country, fruitful, full of inhabitants, and wearing the beautiful dress of an Eastern June. An odour of musk seemed to impregnate the soil and people; and, says M. Huc,—

"Travellers in remote countries have often remarked, that most nations have an odour which is peculiar to them. It is easy to distinguish the Negro, the Malay, the Tatar, the Thibetan, the Hindoo, the Arab, and the Chinese. The country itself even, the soil on which they dwell, diffuses an analogous exhalation, which is especially observable in the morning, in passing either through town or country; but a new comer is much more sensible of it than an old resident, as the sense of smelling becomes gradually so accustomed to it as no longer to perceive it. The Chinese say they perceive also a peculiar odour in a European, but one less powerful than that of the other nations with whom they come in contact. It is remarkable, however, that in traversing the various provinces of China, we were never recognized by any one except by the dogs, which barked continually at us, and appeared to know that we were foreigners. We had indeed completely the appearance of true Chinese, and only an extremely delicate scent could discover that we did not really belong to the 'central nation.'"

In a country where dinner begins with dessert and ends with soup, we may anticipate some customs irreconcileable with our ideas of civilization. At the great city of Tching-tou-fou M. Huc was brought to trial by order of the Emperor, that his character and objects might be ascertained before he continued his journey. The missionary, or "Devil of the Western Sea," enjoyed a glimpse of the preparations ere they were complete:—

"The satellites ran backwards and forwards, in their long red robes, and hideous peaked hats of black felt or iron wire, surmounted by long pheasant's feathers. They were armed with long rusty swords, and carried chains, pincers, and various instruments of torture, of strong and terrible forms."

His introduction to the tribunal then took place.—

"A great door was suddenly opened, and we beheld at a glance, the numerous personages of this Chinese *performance*. Twelve stone steps led up to the vast enclosure where the judges were placed; on each side of this staircase was a line of executioners in red dresses; and when the accused passed tranquilly through their ranks, they cried out with a loud voice, 'Tremble! tremble!' and rattled their instruments of torture. We were stopped at about the middle of the hall, and then eight officers of the court proclaimed in a chanting voice the customary formula:—'Accused! on your knees! on your knees!'"

It was altogether a burlesque, intended to astonish the weak mind of the "Devil of the Western Sea," who, however, refused to kneel, and coolly daguerreotyped his judge while the monstrous farce proceeded:—

"He was a man of about fifty years of age, with thick lips of a violet colour, flabby cheeks, a dirty white complexion, a square nose, long, flat shining ears, and a forehead deeply wrinkled. His eyes were probably small and red; but they were so hidden behind large spectacles, which were tied in their place with a black string, that this could not positively be ascertained. His costume was superb; on his breast glittered the large Imperial dragon, embroidered in gold and silver."

All this "tintamarre and jingle-jangle" ended in leaving the traveller free to increase the pageant of his attendant cavalcade. From that time he received the adulations of mandarins and the homage of the people, though a quick ear enabled him to detect sundry curses and threats, in which the Chinese indulged.

That the Chinaman is reclaimable may be inferred from the knowledge of the quiet gen-

tlemen—with blue tunics and black tails—who give dinners at Singapore; but M. Huc's testimony, on the whole, supports our belief in the barbarism of China, in the slumber of its intellect, in the atrocity of its laws and in the degradation of its manners. They who love a paternal system in the abstract must go elsewhere in search of their ideal. If our readers are not tired of the phrase, they shall look at Chinese civilization from the "Woman's Mission" point of view. A lady authoress of the Flowery Land informs us that—

"When a son is born he sleeps upon a bed; he is clothed with robes, and plays with pearls; every one obeys his princely cries. But when a girl is born, she sleeps upon the ground, is merely wrapped up in a cloth, plays with a tile, and is incapable of acting either virtuously or viciously. She has nothing to think of but preparing food, making wine, and not vexing her parents."

When a proposal of marriage is made, the father of the young girl is applied to, and the following style of answer is considered polished.—

"I have received with respect the marks of your goodness. The choice that you deign to make of my daughter to become the wife of your son, shows me that you esteem my *poor and cold family* more than it deserves. My daughter is coarse and stupid, and I have not had the talent to bring her up well; yet I shall nevertheless glory in obeying you on this occasion."

Their treatment of women is in most respects conformable to this standard; and were not individuals more virtuous than the laws, a family bound together by happy and cordial relations would not often be found in China. M. Huc has probably coloured his report a little in order to heighten his contrast of the social harmonies produced among such proselytes as are made by his brethren—but we see no reason to doubt the general accuracy of his view. As to the justice "administered by learned and virtuous men," which Voltaire extolled, we have already seen a little of its forms. We have now some horrible glimpses of its reality. Among others, M. Huc saw a robber, not condemned, but on his trial.—

"He was suspended in the middle of the hall, like one of those lanterns, of whimsical form and colossal dimensions, often seen in the great pagodas. Ropes attached to a great beam in the roof held him tied by the wrists and feet, so as to throw the body into the form of a bow. Beneath him stood five or six executioners, armed with rattan rods and leather lashes, in ferocious attitudes, their clothes and faces spotted with blood—the blood of the unfortunate creature, who was uttering stifled groans, while his flesh was torn almost in tatters."

Shortly afterwards,—

"The executioners took their places, and soon the body of the criminal was swinging and turning about under a shower of blows, while he uttered terrible shrieks, and his blood spirted out on all sides, and ran down the rattans, reddening the naked arms of the executioners."

Travellers who have proceeded no further than Canton have had better things to say:—but we do not forget that M. Huc is inclined to temper the severity of his judgment on the Chinese. He assails many of the common ideas of their history, denying that they have ever been fixed to any rigid system of government or manners, or that the empire is inhabited by a homogeneous race. They have had more dynastic revolutions, they are more divided in their nationality, and they have undergone more change than any people in Christendom. As to their numbers, however, he confirms the general opinion. Arniot rated the population at 150,000,000, and Macartney at 333,000,000; but M. Huc, adopting a Mantchu census, computes it at more than 360,000,000. His reasoning on this point is inconclusive, for he admits that, travelling by the roads, in the central provinces the villages are few, and the waste lands like the deserts of Tartary; while only along the rivers and canals do populous cities follow each other in continual succession. China has an area eight times as large as that of France, and is yet so thickly inhabited, he tells us, that artificial islands are launched on the lakes, to increase the available surface,—and yet so pious a man as M. Huc is half tempted to wish for a plague to consume the redundant people.

No one, however sceptical on the point of Chinese civilization, doubts the ingenious industry which it fosters. With the exception of falcons trained for hunting, of pigeons for carrying letters, and of the ostriches ridden in South Africa, we know of few instances of which the fowls of the air have been turned to human use, unless for food. But the Chinaman makes a cormorant fish for him.—

"Just as our pleasant journey on the Pinghou was approaching its termination, we encountered a long file of fishing-boats, which were rowing back to their ports. Instead of nets, they carried a great number of cormorants, perched on the edges of the boats. It is a curious spectacle to see these creatures engaged in fishing, diving into the water, and always coming up with a fish in their beak. As the Chinese fear the vigorous appetite of their feathered associates, they fasten round their necks an iron ring, large enough to allow of their breathing, but too small to admit the passage of the fish they seize: to prevent their straying about in the water and wasting the time destined for work, a cord is attached to the ring and to one claw of the cormorant, by which he is pulled up when inclined to stay too long under water. When tired, he is permitted to rest for a few minutes, but if he abuses this indulgence and forgets his business, a few strokes of a bamboo recall him to duty, and the poor diver patiently resumes his laborious occupation. In passing from one fishing ground to another, the cormorants perch side by side on the edge of the boat, and their instinct teaches them to range themselves of their own accord in nearly equal numbers on each side, so as not to disturb the equilibrium of the frail vessel; we saw them thus ranged throughout the little fleet of fishing smacks on Lake Pinghou."

The Missionary is a free critic on the aspects and manners of the Celestials, but he allows them the *quid pro quo*.—

"Europeans who go to China are apt to consider the inhabitants of the Celestial Empire very odd and supremely ridiculous, and the provincial Chinese at Canton and Macao pay back this sentiment with interest. It is very amusing to hear their sarcastic remarks on the appearance of the devils of the West, their utter astonishment at sight of their tight-fitting garments, their wonderful trousers, and prodigious round hats, like chimney pots,—the shirt-collars adapted to cut off the ears, and making a frame around such grotesque faces, with long noses and blue eyes, no beard or moustache, but a handful of curly hair on each cheek. The shape of the dress-coat puzzles them above everything. They try in vain to account for it, calling it a half-garment, because it is impossible to make it meet over the breast, and because there is nothing in front to correspond to the tails behind. They admire the judgment and exquisite taste of putting buttons as big as sapecks behind the back where they never have anything to button. How much handsomer they think themselves with their narrow, oblique, black eyes, high cheek bones, and little round noses, their shaven crowns and magnificent pig-tails hanging almost to their heels. Add to all these natural graces a conical hat, covered with red fringe, an ample tunic with large sleeves, and black satin boots, and a white sole of immense thickness, and it must be evident to all that a European cannot compare in appearance with a Chinese."

It would be easy to multiply extracts of a similar character.

M. Huc's work—which has been well translated—embraces an account of his journey across China, westward, from the land of the Sifans, high up on the borders of Thibet, almost as far east as Nankin, and thence to Macao. His description is real and picturesque. It unfolds the life of China; it displays the character of the people, and evinces a thorough knowledge of Asiatic history and manners. The author writes from a peculiar point of view, and never forgets the glory of his Church; but, in most respects, he is a philosophical and an impartial narrator.

A System of Mineralogy, comprising the most Recent Discoveries, &c. By James D. Dana, A.M. 2 vols. Putnam & Co.

The science of Mineralogy has for a long period been subjected to strange neglect in this country,—seeing that the British Islands contain more minerals than are found in any similar space over the entire earth, and that the industries which depend upon our mineral treasures are amongst the most important of those which have raised us to the first class of the wealth-producing nations.

Our miners know scarcely anything of mineralogy, and our metallurgists are entirely ignorant of it as a science. There is scarcely a school in which it is taught, and it is not without difficulty that mineralogy keeps a place at our universities. Mineralogy, indeed, has been deemed of such small importance at the British Museum, that the collections there were for a long time given over to the charge of a naturalist, whose acquaintance with *mammals* was as great as his knowledge of *minerals* was small. At length the authorities did think fit to secure a fraction of the time of a competent man, who, being indifferently paid, cannot be expected to be very earnest in his work. Of books on Mineralogy we have but few good ones:—the only complete one, however, being disfigured by a system of Crystallography, which, owing to its complexity, no one will be at the labour of understanding—the others being little more than compilations.

The causes leading to this neglect of a very important branch of natural science appear to be, on one hand, the ascendancy of the more attractive, because speculative, science of Geology, and the collateral science of Palæontology; and, on the other hand, the backwardness of the science of Mineralogy, as regards its nomenclature and its systematic arrangement. In Chemistry, since the days of Lavoisier, the name of a substance has indicated its composition; and in Natural History the nomenclature has gradually conformed to the same excellent plan. In Mineralogy—a science in which this method might be most readily introduced—we find, on the contrary, names given from the localities in which the minerals are found—Redruthite, Greenockite, Lanarkite, Lancasterite, &c.;—or from the individuals who discovered or examined the specimen — as Jamesonite, Phillipsite, Brookite, Ehrenbergite, and so forth. This leads to an immense amount of confusion; and so long as it is continued, Mineralogy will probably fail to make any progress as a branch of education.

The two volumes before us are the most complete that we have met with, and in the present state of mineralogy are almost satisfactory. The care which has been taken in determining the crystalline form and the chemical composition of every mineral, renders Mr. Dana's work exceedingly valuable. The localities in which minerals are found are indicated very fully, and the varieties are clearly described.

This is not the place to urge our objections to the system of classification adopted, which is far from a natural system. However, we cannot but press our desire to witness an arrangement in which salts of soda, barytes,

lead and copper should escape the complexity of being placed in the same group.

Mr. Dana says,—"A systematic nomenclature like that for botany and zoology is out of place in this science, *except it be based upon the relations among the whole range of inorganic products.*" This is exactly what we contend for; and we had hoped that our Author was likely to have thrown off the cobwebbed robe of the old mineralogists, and, by boldly introducing a really *natural system*, have given vitality to his science. We wish Mr. Dana had carried out his own ideas, as conveyed in the following passage—so far as to have excluded *all* names of persons or places:—"It should be remembered that the use of names of persons eminent in other sciences, or of such as are ignorant of all science, is wholly at variance with good usage and propriety; moreover, an attempted flattery of the politically distinguished is degrading to science, and cannot be too strongly discountenanced."

YEAR-BOOKS.

Calendars, year-books and almanacs continue to pour in. Foremost in bulk, if not in importance,—this latter being a very variable quality, changing with the taste and the pursuit of each particular purchaser,—is Mr. Thom's *Irish Almanac and Official Directory* (Thom & Sons, Dublin), a compilation that embraces such a multitude of details, local and imperial, we scarcely know how the greedy tabulist could wish for more. The volume is a marvel of skill, selection and care in compression.—What Mr. Thom's Irish Almanac is for Ireland, Messrs. Oliver & Boyd's *New Edinburgh Almanac* aspires to be for Scotland. Less in bulk and in price, it is scarcely, if at all, inferior to its Dublin rival in the care with which its matter is selected and composed. It very wisely devotes a section to imperial matters, so as to become a general as well as a local year-book.—*The Churchman's Year Book for* 1855 (Cox) is a valuable record of proceedings and repository of facts interesting to the ministers and members of the Church of England during the past year, in all parts of the world. It is a very useful book for reference.—Mr. Gardner's *Royal Blue Book and Fashionable Directory* (B. W. Gardner) reappears for the new year in its well-known form, but evidently stouter with age and tending towards a most unwieldy corpulency.—*The Post Magazine, Almanac and Insurance Directory* (Pateman) devotes itself to a special object—insurance,—which it illustrates and almost exhausts. From one of its lists we learn that no less than seventy-one projects of new insurance companies have been registered during the past year—a fact which proves that war has not materially checked the spirit of speculation in this country. Some of the names, too, are suggestive of various changes. One company bears the honoured name of "Alma,"—another is called, we suppose in compliment to Napoleon the Third, the "Emperor,"—a third bears the name of "Nelson." Among others which attract attention is the "Commonwealth," the "Conservative," the "Operative," the "Parental" and the "People." One has the attractive title of the "Magnet," another the dubious one of "Stork."—*The Art-Union of London Almanac,—Ashbie and Dangerfield's Pocket Almanac for* 1855,—*The Gardener's and Naturalist's Almanac,*—*The Scottish Temperance League Register and Abstainer's Almanac,* are all devoted to the elucidation of the special topics stated or suggested in their title-pages.—*The War Almanac* (Clarke),—and the *Anglo-French Allianee Almanac and Monitor* (Ward) seek to borrow an interest from transitory events. The first contains a mass of matter, tabular and other, on the war; the second is rather miscellaneous in contents and mystical in meaning.—Mr. Parker reproduces his very useful *Educational Register and Family Almanac,* with its account of the Universities, Colleges, Institutions, Foundation and Grammar Schools,-together with information and statistics relating to the progress of education generally.—*Parker's Church Calendar and General Almanac* aspires to be useful in the Church and the University,—and fulfils its aim.—What Mr. Parker does for the Church, Messrs. Jackson & Walford do for Dissent in their *Congregational Year-Book.*—*The London and Provincial Medical Directory* is one of the useful books devoted to special professions.—*The Political Annual and Reformer's Year-Book* (Freeman) is a very excellent shilling's worth, full of useful information and suggestions to make one pause. Every man who assumes the name of Reformer should have the facts contained in this little volume by heart.

OUR LIBRARY TABLE.

The Step-Son: a Domestic Romance of the Present Day. By F. N. Dyer, Esq. 2 vols. (Bentley.)—The name of this author is new in fiction. The work evinces considerable care and painstaking, but the result is heavy. The main features of the story are so much overlaid with fine words and elaborate details, that only a confused impression is left upon the reader's mind. The incidents arise from the author's own will and intention, instead of being evolved naturally from the progress of the story. The characters are not human beings, but puppets laboriously moved by machinery, which no care is taken to disguise. The great fault lies, however, in the construction, whilst minute details are elaborated in descriptions and conversations; the main facts and most vital points in the story are slurred over in a few hasty lines, which makes it difficult for the reader to carry on the thread of the plot. The story turns upon the fatal influence of Romish priests upon the peace of families—where they are admitted. An Exeter Hall point of view is taken of their dark, designing, subtle, unscrupulous, and—in one word—diabolical mode of proceeding. Mr. Bernardi is an Italian priest, who has been the friend and spiritual director of Mr. Bodmal all his life, and has always (until this story began) appeared an excellent, loyal and devoted friend. Mr. Bodmal, a Catholic gentleman of large fortune, has, however, married a Protestant lady for his second wife; and Mr. Bernardi fearing her influence will pervert her husband from the Catholic faith, and Mr. Bodmal not being so zealous as might be desired in the Catholic aggressive movement, and his daughter having formed a great friendship with the Protestant aunt of her mother-in-law, consequently liable to be turned aside from the Catholic faith;—for all these reasons Mr. Bernardi begins to work a plot in which the peace and comfort of the whole family are to be ruthlessly sacrificed. Mr. Bodmal is to be made jealous of his innocent wife,—his daughter is to be separated from the young man to whom she is engaged, and forced into a convent,—whilst Ferdinand, the eldest son, is encouraged, by Mr. Bernardi, in every species of vice and debauchery in order that it may become his interest to lend his aid in furtherance of this pleasant plan. An attachment is asseverated by the author between Ferdinand and Giovania, the niece of the priest, who had been received into Mr. Bodmal's house and treated as his daughter; but this is only asserted, and the attachment, if any, is not made palpable to the reader,—consequently it takes no effect. Mr. Bernardi is made to utter a few speeches about the "cause of the Church," and the conversion of the country to Catholicism; but he pursues his schemes with a remorseless perseverance which none but stage villains are endowed with. He goes on like a piece of clockwork after it has been wound up, which, it is scarcely needful to say, the most hardened villains in flesh and blood find impossible. In furtherance of his plans, he contrives to land his friend Mr. Bodmal in a lunatic asylum, and to imprison the daughter in a convent. How matters were finally to be unravelled and set right seems beyond mortal power, when the priest and his precious niece, who has aided him in all his villany, are carried away in a great flood in the course of their afternoon walk, and, even whilst struggling in the waves, the priest fills up the measure of his iniquities by stabbing his niece in order to disengage himself from her clutches! After this, of course everything falls back into its right place, and everybody is made happy. Readers, whose strong Protestant feelings enjoy tales of priestly atrocities, may find ample gratification in the pages of 'The Step-Son'; but those who prefer human nature and human probability must go elsewhere.

The Manners of To-day—[*Les Mœurs d'Aujourd'hui*]. By Auguste Luchet. (Paris, Coulon-Pineau.)—The success of 'Le Cordonnier de Crécy' at the *Théâtre Beaumarchais* has drawn attention to other works by M. Luchet. The published analysis of his drama led us to expect forcible, if not fine, pictures of popular life in Paris. These, however, we do not find in his 'Manners of To-day.' Though some of his subjects, such as 'Le Canot,' 'La Blague,' 'Le Chantage,' are too exclusively Parisian for their titles to find any perfect equivalent in the dictionaries of English jargon or of London slang, there seems to us a want of Parisian sharpness, directness, and impudence in their treatment. M. Luchet tries for sarcasm, epigram, depth,—but he strikes east or west of the nail, not on its head. He may possibly be too serious a thinker to be able to hit off folly as it flies, and yet not be a dull observer. Seeing how rich our tables are in handiworks of this class, time is wasted in training a talent to do that which is ungenial to it. There are evidences of sincerity and purpose in this book—an apparent desire to recommend honest practices and good morals, which warrant the fancy that M. Luchet, if a young writer, may do service to the cause of French literature and manners; but we do not think it will be in the field which the sharpshooters with their "*Physiologies*" and other such ephemeral works have somewhat exhausted.

Tit for Tat; or, American Fixings of English Humanity. By a Lady from New Orleans (U.S.). (Clarke, Beeton & Co.)—Charming to the sympathies of all belonging to Billingsgate *that was* is the street-rejoinder "*You're another.*" Billingsgate that is, we believe, rises superior to this old argument. Sole and skate settle their quarrels more logically and less pungently than they did. Here is an anonymous "Julia," however, who remains true to the time-honoured institutes of the fish-market, and who, abetted by an anonymous authority signing *him*self (?) "Stars and Stripes," launches a retaliatory soot-bag against her Grace the Duchess of Sutherland and the other English ladies who are held to have insulted those "Proprietors of the Southern States," who bargain for black men, beat black women, and breed black children, in order to fill their pockets. "You are blacker in England"! screams this anonymous *Julia.* "Look up your own chimneys!"—"*Tit*" is the climbing boy to "*Tat*" the slave.—The execution of this deplorable book is in harmony with its conception. Our readers know that the *Athenæum* has, on principle, protested against the misuse of Fiction as applied to social abuses. Books like 'Tit for Tat' are among the dismal facts on which our protest has been based.

Later Years. By the Author of 'The Old House by the River.' (Low & Co.)—Whatever life and nature might have been possible is choked out of these sketches and reminiscences by a dreary sentimentality—an affectation of melancholy which makes them anything but pleasant reading. They purpose to be records of personal history and adventure in various parts of America; but whether in forest, field, or city, the same misty eloquence and washed-out Byronism prevails to the destruction of all that is graphic or significant in the sketches of life or scenery. The author is always intent upon producing himself in some interesting mood, and the result is wearisome exceedingly. In addition to this, the book is printed in a small, blinding, indistinct type, which is far from making it enticing to the eye. It is one of those American reprints which the English public could well have afforded to forego.

A Dozen Pair of Wedding Gloves. Illustrated by Phiz. (Blackwood.)—This is lively, amusing railway reading, but will scarcely stand close criticism. The dialogues are too stagey and artificial for utterance, except before the footlights—and the stories themselves resemble farces rather than sketches from real life. The fun is

too heavy and prepense when divested of the dress and decoration of the theatre. The illustrations are clever and spirited.

My Brother; or, the Man of Many Friends. By an Old Author. (Low & Co.)—This is a temperance, or rather "teetotal," story, of a better class than usual; it is as interesting and as little special as it is possible to make a story where the predestination of the hero to grief and shame and an untimely end is clearly visible from the commencement. This class of stories is always so dreary, so inexpressibly painful to follow, that they are enough to drive the reader into literary dissipation, as a protest and reaction against all the prophecies of evil they contain:—at least, we must confess that such is their moral effect upon ourselves. If we might counsel the writers of temperance stories, we should advise stirring appeals to the higher instincts of human nature—descriptions of the *successful* struggles with the temptation to social excess, and the gradual strengthening of healthful habits of self-control. It would be far more effective than the constantly recurring dreary scenes of inevitable falls from one stage of degradation to another. There is in human nature a certain nobleness which revolts against a threat, no matter how that threat may be disguised. No temperance story can paint the abyss of degradation that lies before a drunkard more vividly than the drunkard does for himself in the moments of returning sobriety. What he most requires at such times is to be stimulated to a better course by some cheerful hope that he may succeed if he will make the endeavour; but the tenour of the temperance stories which have fallen in our way, is to preach the despairing dogma of once a drunkard always a drunkard;—which is slight encouragement to those on whose behalf they are written, besides being a prophecy that more than most others would be likely to work its own fulfilment.

Tour Round my Garden, translated from the French of Alphonse Karr by the Rev. G. Wood (Routledge & Co.), is prefaced by an assertion, that the works of their writer "are little known in this country." We should amend the assertion, and add—by those who know little of modern French literature. This 'Tour round my Garden,' for instance, was, a couple of seasons ago, or thereabouts, to be seen on many a table, in its original form, as one of the expensively-illustrated French gift-books. As such, too, it was honourably and prominently noticed in the *Athenæum* [*vide* No. 1214]. A writer who deals in sweeping assertions always runs the risk of sweeping down his own character as an authority. There can be no reason why so graceful a book as M. Karr's 'Tour' should not be translated; there may be none why it should not be illustrated anew, as it has here been done by Mr. Harvey; but in laying down the want of English knowledge on the subject, Mr. Wood has brought the limits of his own in question. The translation, we will add, seems gracefully and faithfully executed.

The Codex Montfortianus: a Collation of that celebrated MS. with the Greek Text of Wetstein, and with certain MSS. in the University of Oxford. By O. T. Dobbin. (Bagster.)—The first reflection suggested by this work will be, that the choice of Wetstein's text with which to collate the Montfort Codex was arbitrary and ill considered. The authority of a MS., as Dr. Dobbin rightly observes, can only be fairly tested by comparison with other MSS.; since all printed texts of the New Testament are made up of selected readings. Several codices,—the Alexandrian, the Cambridge, and those of Tischendorf,—have been published in fac-simile; and, in the absence of these, no better standard could have been fixed upon than the Textus Receptus, which, if not the best version possible, is the best that has yet been made of the Greek Testament. Wetstein's text, though in its general strain it corresponds with the Elzevir of 1624, is suspected of numerous eccentricities; and there are about 6,000 differences between it and the MS. to which Dr. Montfort gave a name. But when Dr. Dobbin states his reasons for preferring to collate the MS. with the text of Wetstein, we allow them to be sufficient; though, if it be not too much to ask from a critic who has accomplished a task so heavy, and tunnelled through whole mountains of collation, we would invite him to complete his patient labours, and present us with a comparison between the Elzevir and the Dublin copy. He did not originally adopt this course because Dr. Barret, in a quarto volume of singular erudition and integrity, had already examined, annotated, and collated the Epistles of the 'Codex Montfortianus,' and had unfortunately chosen Wetstein as his standard of comparison. To render his criticism a development in full of Dr. Barret's undertaking, Dr. Dobbin also fixed on this faulty version; and we will bear witness to the ample learning and honest industry with which he has carried out his plan. More than 4,000 citations from MSS. are here printed for the first time; and they are arranged with a method so orderly and clear, that the student may perceive, without doubt or trouble, the exact relation which the passages quoted bear to each other. For, it should be mentioned, the MS. Gospels in Lincoln and New Colleges, Oxford, have also been compared closely and minutely with that of Dublin, and some important results are arrived at. For these, and for the other curious matter contained in Dr. Dobbin's introductory discourses, we must refer, however, to the volume itself, which is deserving of warm praise. Should there be students emulous of rivalling his achievement, he tells them that at Oxford there are accumulations of unused MSS., probably larger than those of Paris, Vienna, and Rome. But he warns all competitors that they can gain little either in profit or reputation. This is not very encouraging:—we hope it is not true.

Mr. Sotheby has addressed *A Few Words, by way of Letter, to the Directors of the Crystal Palace Company.* He laments an excess of expenditure, —short-coming of receipts, and some deficiencies of management. His suggestions point chiefly to minor details, and his criticisms to the use of colour on the Assyrian restorations,—to the style and hues of the Egyptian models,—to the tinted marbles of Greece,—to the chilliness of the Pompeian Court,—to the arrangement of the statuary, and to the nude sculpture.—This last topic is also descanted on in *The Crystal Palace: an Essay, Descriptive and Critical,* which is a piece of inflation and astounding silliness.—On the question of opening the Sydenham Building on Sundays, we have *The Crystal Palace: a Dialogue,* in which Lady Fanny Seymour and Miss Caroline Howard settle the point—to their owns atisfaction, at least. —To whose satisfaction, however, does Dr. Khan suppose he has set forth his account of the *Niams-Niams of Central Africa?* Some anatomical elucidations are added, by Dr. Sexton, with a repulsive illustration. Lord Monboddo's doctrine, that all men originally had tails, though some have worn them out, *may* come into vogue again; but we wait for a real specimen of the Ghilanes, with their caudal appendages. However, the believers in Tom Thumb, after discarding the Aztecs, may bestow their gold watches and caresses on Niams-Niams—not in Dr. Kahn's Museum, but in the Egyptian Hall, if ever they are brought thither alive.—Meanwhile, we have timely discussions which the credulous might consult with advantage. To persons who are easy of such persuasions, we may introduce Mr. Watkin Williams's *Essay upon the Philosophy of Evidence, or an Inquiry into the Progress of Belief.* They may then be ready for Dr. J. Bedford's *New Theories on the Universe:* explaining how *Sun, Moon and Stars are formed.* These new theories were submitted by their author to several natural philosophers, who, however, declined to meddle with them. They display, nevertheless, a process of careful thought.—On social and educational topics, we find on our table Part V. of Mr. Robert Owen's *New Existence of Man upon the Earth,—The Bible in the Schoolroom, a Letter to a London Schoolmaster,* by Launcelot Layman, which exhibits nothing but flippancy and pretence,—Mr. W. Knighton's *Training in Streets and Schools, The Educational Prospects of St. Thomas, Charterhouse,* a seasonable letter to Lord John Russell, by the Rev. W. Rogers,—*The Relative Importance of Subjects taught in Elementary Schools: a Lecture,* by J. G. Fitch,—*The Catholic University and the Irish Language,* by J. O'Beirne Crowe,—*The Third Annual Report of the Worcester Government School of Design,* which sets forth some encouraging facts,—*Maclaurin's System of Writing,* an advertisement in a pamphlet shape,—*True Stories from Ancient History,* a neat and simple little manual for infant schools,—and a *Tabular View of the Classification of Animals and Vegetables, after Cuvier and Decandolle,* for educational purposes. —The Council of the Art-Union of London have issued their *Report* for 1854.

LIST OF NEW BOOKS.

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Aspen Court, by Shirley Brooks, 3 vols. post 8vo. 31s. 6d. cl.
Augustus (Rev. G.), Work of Christ in the World, cr. 8vo. 2s. swd.
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Bickersteth's (Rev. E.) Cottager's Guide, 5th edit. 18mo. 2s. 6d. cl.
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Butler's (Dr. S.) Modern and Ancient Geography, new ed. 7s. 6d.
Constable's Mis. 'Irving's Chronicles of Wolfert's Roost,' 3s. 6d. cl.
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Doctrine of the Real Presence, Part 1, 8vo. 5s. cl.
Douglas's Treatise on Naval Gunnery, 4th edit. 8vo. 21s. cl.
Etty's (W.) Life, by A. Gilchrist, 2 vols. post 8vo. 21s. cl.
Farmer's (Miss) Tonga and the Friendly Islands, cr. 8vo. 5s. cl.
Glover's Manual of Elementary Chemistry, illust. cr. 8vo. 7s. 6d. cl.
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Goodwin's (Rev. H.) Guide to the Parish Church, 18mo. 3s. 6d. cl.
Goole's (Rev. J.) Analysis of Pearson on the Creed, 2nd edit. 4s. cl.
Gregory's (W.) Elementary Treatise on Chemistry, 12mo. 5s. cl.
Griffith's (Major) Artillerist's Manual, 6th edit. 12mo. 7s. 6d. cl.
Hibberd's (S.) Brambles and Bay Leaves, fc. 8vo. 5s. cl.
Illustrated London News, Vol. 25, folio, 21s. cl.
Kaleidoscope; or, Worldly Conformity, by Elliott, fc. 3s. 6d. cl.
King's Campaigning in Kaffirland, 2nd edit. cr. 8vo. 14s. cl.
Liddell and Scott's Greek Lexicon, new edit. 4to. 32s. cl.
Lingard's Abridgment of History of England, 12mo. 5s. half-bd.
Leaves from a Family Journal, fc. 5s. cl.
Macfarlane (Dr.), "The Disciple whom Jesus loved," cr. 8vo. 6s. 6d.
Massey's (Gerald) War Waits, fc. 1s. swd.
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Montgomery's Life & Writings, by Holland & Everett, V. 1 & 2, 21s.
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Murray's British Classics. 'Gibbon's Rome, Vol. 6,' 8vo. 7s. 6d. cl.
Newland's (Rev. H.) Forest Scenes in Norway, 2nd edit. 12mo. 5s.
Newton's (Dr. R.) Life, Labours, and Travels, 12mo. 2s. cl.
O'Byrne's Naval Annual for 1855, cr. 8vo. 2s. cl.
Old Tales for the Young, illust. 12mo. 3s. 6d. cl.
Parish & other Pencillings, by Author of 'Kirwan's Letters,' 6s. 6d.
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Science and Mechanism, edit. by C. R. Goodrich, illust. 4to. 25s.
Scott's (W.) Sermons on Various Subjects, cr. 8vo. 2s. 6d. cl.
Student's Guide to the School of "Litteræ Fictitiæ," 8vo. 1s. swd.
Wilson's (Dr.) Pathology of Drunkenness, 12mo. 3s. cl.
Wolski's (F. A.) French Extracts, 4th edit. 12mo. 2s. 6d. sheep.

[ADVERTISEMENT.]—NEW CATTLE MARKET.—The AGRICULTURAL GAZETTE and GARDENERS' CHRONICLE of THIS DAY, January 20, will contain a full description of the New Cattle Market; together with an Engraving, exhibiting, in perspective, the general arrangements of the parts. It may be ordered of all News-agents, or a single copy will be sent by post on receipt of six postage stamps.—Office for Advertisements, 5, Upper Wellington Street, Covent Garden.

AT SCUTARI.

Light faileth never: not when bright-stoled Day
Moves from her altar and Earth's lapsing hymn
Ebbs like a tide from aisle and pillar dim,
As through the western porch he takes his way.—
Who deems that Light has perished?—Pause; and, lo!
From the far dome the starry cressets shine,
And fires, unseen before, reveal the shrine!
Love faileth never: in the night of woe
And wrong, soft splendours kindle; but what beam
More pure than hers whose rays of pity stream
Through War's burst gates, who heard the soldier's sigh
Across the seas—and came? Her ministry
Shows Heaven's rule paramount, and Wrath and Ill
From their barred hold—see Good ascendant still.

Throned in Man's nature and most potent law
Of all that prompt or check his human breath,
Mightier than Hate, Ambition, Fear, or Death—
Is Love that thrills to Love. The wounded saw
The Soother of their pain—then turned and wept.
Yes, eyes which, when a field of sabres leapt,
Shone clear as stars through lightning—at thy look
Poured the heart's stifled rain; and bosoms shook—
Mild Watcher, at thy voice—which in the gyres
Of wheeling War beat calm as by the fires
Of English homes; and they who undismayed
Drove Russia's seven-fold force from steep and glade,
And saw a stiffening army, line on line,
Stretched at their feet—now, vanquished, sink at thine!

W. M.

THE PERVERSE WIDOW.

IN June last, we found in Mr. Kerslake's Catalogue an account of a volume which, as stated, contained the autographs not only of Sir Roger de Coverley's 'Perverse Widow'—Mrs. Bovey—but of her "malicious confident"—Mary Pope—with a characteristic verse, and still more characteristic comment; and we transferred the notice to our pages, in the belief that it would interest our readers, with the simple observation—"the above is very apt and illustrative. Is it authentic? If so, it is unquestionably curious."

The perverse widow herself could not, we imagine, have raised an objection to this modest questioning; but Mr. Kerslake discovered that he was thereby called on to remove all doubt "of the genuineness of a commodity" which he had "offered for sale at a price that would have been exorbitant, if it had been spurious or was doubtful." Surely this is an exaggeration which approaches the ridiculous. The price asked for the volume, according to our recollection, was fourteen or fifteen shillings, so that the "exorbitant" would be determined by the amount, more or less, of change returned for a sovereign. If Mr. Kerslake's character he not a protection against such a suspicion—the suspicion of being a knowing and consenting party to a deception for such a miserable "exorbitant"—it is obviously not worth seven shillings. But we cannot allow Mr. Kerslake to do himself such injustice:—we know him to be a respectable man, and have throughout treated him as such. We guarded against even the possible misconstruction of those who did not know him; for when he wrote and offered to submit the volume to our "scrutiny," we not only printed his letter, but added the following comment.—

"We never, for a moment, questioned the good faith of Mr. Kerslake, or doubted that he found the notes in the volume; but the quotations were so singularly 'characteristic' that we questioned their authenticity. Mr. Kerslake must remember that the story about Mrs. Bovey is, after all, but the echo of a tradition, and that there are circumstances which tend to shake faith in it—whereas Mr. Kerslake's volume is, professedly, evidence, under the widow's own hand, so singularly 'characteristic' that it would prove, if it prove anything, not only that she was the widow, but desired to be remembered as 'the perverse widow,' and had called in Mistress Pope to vouch for it."

Though we did not accept Mr. Kerslake's offer to place "the whole matter under" our "judgment," he was pleased to forward the volume, accompanied by a letter of explanation. That letter we published with the following comment.—

"Here are the notes certainly—with the erasures—as described in Mr. Kerslake's Catalogue. We never doubted that they were in the volume. What we doubted at first we doubt still, the authenticity of the writing as that of the Perverse Widow. The first signature, 'Catharina Boevey,' has been tampered with, more or less,—some of the letters being altered, others added. Such, at least, is our opinion. Should any of our readers wish to see the volume for themselves, they will find it at our office for a few days, after which it must, of course, be returned to Mr. Kerslake."

Mr. Kerslake replied, and again we published his letter.

We submit for consideration, whether it was possible to carry on a discussion with better temper—a more obvious wish to do justice to Mr. Kerslake—or, when positively forced to offer an opinion, whether we could do so and avow a difference, with more respect or less dogmatism. It was fair to assume, after a silence of more than six months, that Mr. Kerslake thought so, too; but it would now appear, if we are to put faith in appearances, that Mr. Kerslake has been all these weary months "nursing his wrath to keep it warm,"—and certainly, to judge by results, he has been very successful, and kept it very warm.

Mr. Kerslake, it appears, stimulated by some cause or other, set himself to inquire into the facts and probabilities with a zeal that does him credit, and the result is a biographical notice of the Widow and her "confident" of considerable interest, — whether conclusive or satisfactory as to the original question, we have doubt, which the reader may solve when we have submitted the facts.

Mr. Kerslake notes significantly that our objection—our suspicion that the name had been tampered with — applied to only one of the four signatures. Quite true. In our opinion, if any one had resolved to play off a joke on the credulous—and, like jokes, far more elaborate, and in print, as well as in manuscript, have been but too common—the probabilities are, that some inscription, found in the volume itself, suggested it; and having altered the original to Catharina Boevey, he wrote "Catharina Boevey" in other places, in the same page, and on the title-page; so that attention might not be fixed on the one signature which had been tampered with. The mere fact that the book is disfigured with these signatures is in itself a ground of suspicion. Amongst the humbler classes, it is not unusual to find a book with the name of the owner scrawled over it from title-page to colophon; but with such persons "a book's a book"—a sort of property—and writing a grace and an accomplishment of which they are proud. But this was not the position of the Bovey family; and the lady, we are told by Steele, was remarkable for "the most shining accomplishments." If, however, all that is assumed by Mr. Kerslake he allowed, it will not make up the whole interest,—for the "confident," Mrs. Pope, must have indulged in like scribbling propensities. Her signature was wanting to complete the story, and there we find it.

Let us hear what Mr. Kerslake has to say of this signature.—

"In the first of the four inscriptions [the only one with which we concerned ourselves, for reasons already given] of the name of 'Catharina' [the only word we questioned], *the pen of the writer had been dry in the middle of the word*, and was redipped into the ink, *the consequence of which is that the letters 'tha' appear to have been written with an effort*, which has produced *a slightly confused appearance*, whilst *the letters which follow them, 'rina,' have a fuller and darker stroke.*"

What more could be required to justify the doubt of the *Athenæum?* Whether the "slightly confused appearance" of some letters, with the "fuller and darker stroke" of others, in the single word "Catharina," is well explained or even best explained by Mr. Kerslake, is a question in which we are in no way concerned. We desire only to show that, having been called on by Mr. Kerslake to give an opinion, that opinion, right or wrong, may be justified or excused by the evidence before us.

Mr. Kerslake's researches, however, have brought to light other facts, which he seems to suppose we shall rejoice over because they may be thought to strengthen or confirm our doubt. Mr. Kerslake is mistaken. We would rather see the authenticity of the signatures and the inscriptions established, for the latter tend, as we said, curiously and strangely to confirm Sir Roger's opinion of the lady, and would therefore become a fact of some literary interest. It appears, however, that *the* inscription—the

"Catharina Bocvey February the 10 $168\frac{8}{9}$"—

was found by a comparison with the signature of his will to be "in the handwriting of her husband, William Boevey, Esq."! If Mr. Kerslake had as much experience as we have, as to the opposite conclusions to which well-informed persons frequently arrive in respect to handwriting, he would, we think, have spoken less confidently on this point. It is enough, however, for us, who are only recording Mr. Kerslake's facts, to note here, that the signature we questioned, the autograph of the "perverse widow," is now declared not to be her autograph at all. Other and still more startling facts follow. Though the husband is said to have spelt his name "Boevey" —though the name of the "perverse widow" is spelt Boevey four times in Mr. Kerslake's "commodity,"—it appears that not only did Steele dedicate to Mrs. Bovey, but every other correspondent so far as known addressed her as Bovey—that she herself, without one single example to the contrary, always signed her name Bovey. There are three volumes still at Flaxley Abbey, in possession of the family, with her autograph, and in all these her name is spelt Bovey,—and an autograph letter to her bailiff she signs "Cath: Bovey."

We are indebted for most of these facts to Mr. Kerslake,—he has fairly stated them as the result of his inquiries. Mr. Kerslake, of course, endeavours to reason away their force: we leave them without comment to the judgment of the reader.

It also appears that, in addition to our offences in the Bovey controversy, we have offended Mr. Kerslake in the Pope controversy; and *hints* at many strange things. These we reserve for a more becoming occasion. Meanwhile, let us avow our belief that Mr. Kerslake is not naturally so weak or so "perverse" a man as he appears. Some poisonous distilment must have been poured into his ear, or into his inkstand.

OUR WEEKLY GOSSIP.

THE story of a book has made the scandal of the week:—a story in which the extremes of society have come together, high names have been freely used, and the relations of the Press to the government have been again brought under discussion. Last Sunday, the *Examiner* surprised its readers by the production (from a work called 'My Courtship and its Consequences') of a letter bearing the signature of Mr. H. U. Addington, dated from the Foreign Office, and addressed to the author, a man who is—or lately was—a convicted felon, serving his "term" in a foreign house of correction,—which letter implied that this convicted felon had been employed and paid by the English Government "to make known clearly, through the medium of the French and United States press, the liberal, and especially the pacific, character of the policy of Her Majesty's Government." Against this indirect attempt to influence public opinion—instead of the more open and manly course of first recognizing the moral power of the organs of opinion, and then seeking to establish a legitimate relation with them,—our contemporary protests strongly, and we join in his protest.—On Monday the *Standard* undertook to enlighten its public still further. It produced the name of the criminal, as one "Nichoff,"—but added little more to the story. On Tuesday the *Times* let off its guns: —"Nichoff" figuring as the hero of a dismal farce, eloquently concluded by a flourish on the immaculate character of the press and the indiscretion of governments in using such miserable agents as "Nichoff." The *Times* did not pretend to have seen the book; and the tale of the *Standard* is very incorrect, and has evidently misled the *Times*. Our morning contemporary distrusted, while it repeated, the "Nichoff" story, and suggested that the Author of 'My Courtship' might be no other than the great Mr. Barnum himself, bent on fresh confessions. We have not been able to obtain the book; we have only heard of one copy as being in the hands of any literary friend; and our impression is that *the work is suppressed.* Perhaps the writer has secured his object. At all events, Mr. Addington, though called upon by the *Times*, has *not* denied the authenticity of his letter. The name of the denounced person is Henry Wikoff, a European by birth, "a citizen of the world" by profession, and an American by registration. His name is familiar to the readers of New York journals. He was the manager — Barnum-wise—of the New World press for Fanny Elssler, and is understood to have been the writer of puffs and paragraphs for other persons. He made a book for Louis Napoleon, which our readers may remember. His great feat, however, was an attempt to force a marriage with an heiress travelling on the continent: in which he failed, and was sent to a Genoa house of correction. Such is the man who now claims a literary connexion with our Foreign Office.

There has very recently been found at the shop of a pork-butcher a considerable portion of a very fine copy of the first edition of Aristotle's works, printed by Aldus, at Venice, in 1497, and also fragments of other works of less rarity, but still of considerable value. As books of this description do not find their way to the shops of pork-butchers in ordinary course, it may be well to draw the attention of the possessors of such treasures to this uncommon circumstance.

Mr. Webster writes on the subject of the 'Burnett Treatises':—"As considerable anxiety exists as to the decision of the judges, I feel it right, on behalf of myself and the other Trustees of Mr.

Burnett, to announce that Prof. Powell has informed me that the judges have agreed upon their decision, which will be transmitted to the Trustees as soon as it is formally embodied in a report. It may, therefore, be looked for here in a day or two, when the Trustees will lay it before a special meeting of the electors, and in their presence open the sealed envelopes containing the names of the two successful competitors. The result will be immediately communicated to the public by the medium of your own and other periodicals."

The Court of Directors of the East India Company have appointed, as a temporary measure, the Right Hon. Sir James Stephen, K.C.B., LL.D., Professor of History and Political Economy at Haileybury College.

A gracious act may be sadly spoiled. Correspondence from Constantinople brings us report of two acts of the Sultan :—his Imperial Majesty has sent the order of Medjidie to General Canrobert and to Andrew Anderson. The first, as everybody records, is Commander-in-Chief of the French, the second is a private soldier in the English, army. This order is highly prized; it sparkles on the breast of Omar Pasha, and adds brilliancy to Lord de Redcliffe and Lord Raglan. Anderson won the badge by noble deeds,—and may he wear it long! Our interest, however, in the matter lies at home, not in the Crimea. The Queen has been pleased to allow her soldier to receive this decoration :—and refuse to allow him to use the style which it confers. Medjidie is an order of chivalry,—and the holder of the badge is a knight. England, we infer, would be shaken from its propriety at the name of Sir Andrew Anderson :—therefore, the Queen, while she allows him to *be* a knight, will not allow him to be *called* one! Does not such an instance of false logic strongly argue the want of a real Order of Merit in this country? The act for which Andrew Anderson is decorated by the Sultan is an English act,—his bravery before the enemy, and the recovery of the dead body of his commanding officer. England, therefore, was bound to reward him :—but England has no Order of Knighthood into which such a man may enter. In France, he would have found his reward in the Legion of Honour. Shall we never have an Order of Victoria,—an order of the new chivalries, open to all merits?

Two facts claim a record from America. Mr. Theodore Parker has been arrested on a charge of "constructive treason," founded on an expression in one of his public speeches on the Slave Bill. The trial will involve some points of special interest.—Our second fact is, that Mr. "Vitriol" Mitchell, — whose 'Jail Journal' we recently reviewed—has failed as an editor in New York, and retires from literature disgusted with the moderate temper of the American people.

Mr. Carleton has written to the Dublin papers an explanation of his defiant lines lately quoted by us. It runs thus :—

I regret to find that the lines I sent to your paper have either been misunderstood or wilfully misinterpreted. I beg to state at once that they were not meant as an appeal to my country for public assistance. I don't stand in need of it. When I was involved in a life-long struggle with embarrassments and difficulties that it is almost distraction to think of, I made no appeal to my country. Let it not be supposed, then, that I do so now, or that I am anxious to court public sympathy. When I stood in need of public sympathy, I neither sought it nor found it. The neglect, however, which I experienced, and what I suffered, I will never either forget or forgive. The stamp of it will be erased from my heart by nothing but death itself. It is better that I should say so while I am able to say so—if it were only for the sake of others who, at a future day, may tread in my footsteps, and experience the same neglect. I regret, too, that the English press has misunderstood me—for I perceive that their observations upon my verses generally conclude with announcing the fact, that I am in possession of a pension of 200*l.* a year. I may thank God, the indefatigable exertions of a few friends, and the bounty of a British Government, that I am so; for if it were otherwise, this letter might probably be dated from a public establishment that I do not wish to mention at full length. The allusion to my country was made in the bitter recollection of those ceaseless and friendless struggles which I was forced to undergo for so many years before my pension was granted. During that long period I found myself without a country. I write this only because I don't wish to lie under a misconception; and as for the verses themselves, as I wrote them under a gush at once of sorrowful and bitter feeling, so I am of opinion that neither their spirit nor execution should be ungenerously critized.—I am, &c.

W. Carleton.

We have to regret the loss of Mr. William Wing, Secretary of the Entomological Society, at the early age of twenty-seven. Mr. Wing was an artist and litbographer of those objects of natural history which engrossed his attention.—Another death of the week which claims a record at our hands, is that of the Rev. B. Parsons, author of 'The Mental and Moral Dignity of Woman,' 'England's Greatness,' and 'Education, the Birthright of every Individual.'

Letters from Weimar announce the death of Dr. Eckermann, the well-known friend and amanuensis of Goethe. The filial attachment to his great master,—the deep and quick intelligence to which we owe his celebrated 'Conversations with Goethe,'—the active part he took in the editorship of Goethe's works,—the integrity of his character,—and the honesty of his literary endeavours, are certain to secure to him an honourable memory. Eckermann was born in 1792, at Winsen, near Hanover; but not before 1821—23, after a youth of struggles, was he enabled to pursue his studies at the University of Göttingen. In 1823 he entered Goethe's house; after the death of the poet in 1832 he lived alternately at Hanover and at Weimar. His last years, we are grieved to say, were saddened by bad health and social isolation.

A new Catalogue has been added to the shelves of the reading-room of the British Museum, of some 20,000 pamphlets belonging to the Royal Library, which were presented to the nation more than thirty years ago, and the existence of which was made known to the public on Tuesday last. A catalogue was made of them fifteen years ago, but chiefly for the use of the librarians. This catalogue has been revised and recopied, and is now accessible to the public. The collection contains, besides a great number published during the reigns of Charles I. and II., James II. and George I. and II., all the most important pamphlets written during the reign of George III. on trade, commerce, finance, administration, and politics generally. It embraces also an immense number of tracts, placards, statutes, &c., in Dutch and French, having reference to Spanish rule in the Netherlands. The old collection of King's Pamphlets, known to bibliographers as the "Thomason Collection," was made during the reign of Charles I. and the Commonwealth. After experiencing a variety of vicissitudes, it was purchased by George III., who presented it to the British Museum library. It is catalogued, in manuscript, in twelve small volumes folio. On the fly-leaf of the first volume is written, "Actions that may be presidents to posteritie ought to have theire records; and doe merit a most carefull preservation." The tracts are entered according to their sizes. All the titles are inserted in the printed 8vo. catalogue of the Museum library, but a distinct catalogue, alphabetically arranged, is much required for this most invaluable historical collection. Mr. Panizzi in his evidence before the Commissioners (Q. 9898), states that he himself proposed to the Trustees in 1836, and again in 1837, that such a separate catalogue should be drawn up *and printed*.

Mr. Pettigrew has addressed a letter to the members of the Archæological Association in reference to the disputes between himself and Mr. Hugo. It is a sharp, vindictive, *ex parte* statement, containing many charges,—some extremely paltry, some which answer themselves, and others which we doubt not are capable of being satisfactorily refuted. Mr. Pettigrew's feelings have been excited, and he has introduced into his letter many things which he thinks will annoy his late Associates. He complains that their treatment of him has been ungenerous, and he pays them off in their own coin. But the dispute is too unimportant to merit lengthened attention. It matters little to the public, whether Mr. Pettigrew or his opponents have the management of a body which is so powerless for good as the Archæological Association. Since it lost the members who gave it archæological strength and working talent, it has existed only to gratify personal vanity.

We have received from Mr. Hann a very angry note on the subject of our notice of his work on the Steam-Engine; and he favours us also with a long quotation from one of M. Boutigny's communications relative to the explosions of steam-boilers. Having been for a considerable period familiar with everything which M. Boutigny has published, Mr. Hann might have spared himself this trouble. The tone and temper displayed by Mr. Hann prevent our giving his letter a place in the *Athenæum*. He quotes Boutigny; and his quotation entirely confirms the opinion we expressed. We repeat it. Steam, or water vapour, generated at the temperatures necessary for the spheroidal state, does not possess the elastic force of steam generated under ordinary conditions; but it acquires all the elasticity due to its light temperature when the vessel containing it is cooled—no matter how. This is not clearly expressed in Mr. Hann's book; and even his letter proves, as we stated, that he is unacquainted with the experiments of M. Donné, of Belgium, and Prof. Henry, of the United States, which have an important bearing on the explosions of steam-boilers.

Messrs. Hurst & Blackett have in the press new novels by Mrs. Gore, Mrs. Trollope, Miss Jewsbury, and the Author of 'Sam Slick.'

We hear from Paris that a proposal is entertained by the Minister for Public Instruction for adding a Museum of Ethnography to the department of "Charts and Geographical Collections." The idea is a good one; and we shall be glad to see it carried into effect in France, if it be only as an incentive to our own Museum. Our friends across the Channel assuredly surpass us in the ease with which they adopt, and the rapidity with which they carry out, interesting suggestions. When the French Ethnographical Museum has been some years in existence and has acquired a European fame, our somnolent authorities will perhaps open their eyes to the importance of imitating their more creative neighbours.

At the annual public meeting of the Academy of Sciences at Paris, held last week for the distribution of prizes, it was remarked that, with the exception of the two Secretaries and M. Langier, who wore their official costume, all the members of the Institute were in plain clothes; and the entire proceedings, which were wont to create great interest, were characterized by apathy on the part of the members and of the public. No Mathematical prize was awarded. That in the department of Astronomy was divided among the following six discoverers of small planets : — Messrs. Luther, Marth, Hind, Ferguson, Goldschmidt and Chacoonac; and the prize in Physiology was awarded to Prof. Müller, of Berlin, whose physiological labours have been lately crowned by the Royal Society awarding to him the Copley Medal.

Mr. Jolley's collections, sold on Tuesday last, contained some curious lots. The first lot which attracted much attention consisted of thirteen tracts on the famous rabbit case of Mary Tofts, the pretended "rabbit mother"; they were bound in rabbit-skin, and brought 3*l.* Painter's 'Palace of Pleasure,' Garrick's copy, with his autograph, brought 18*l.* Hakluyt's 'Navigation and Discoveries of the English Nation,' a copy containing the suppressed 'famous voyage of Sir Francis Drake into the South Seas in 1577,' brought 19*l.* Garrick's Celebrated Cup, made of the mulberry-tree planted by Shakspeare, sold for 32*l.*

An amusing—and absurd—anecdote of Mr. Macaulay is making a tour of the country papers. According to an unknown story-teller, Mr. Macaulay, being desirous of obtaining information respecting eighteenth-century poetry, as material for his new volumes, took his way from the Albany to Whitechapel, and bought a roll of London ballads of a singing boy. Happening to turn round, as he reached his home, he perceived the boy with a circle of young friends, keeping close at his heels. "Have I not given you your price, sir?" asks the historian.—"All right, guv'ner," was the response, "we're only waiting till you begin to sing." Of course the story is apocryphal.

A Correspondent, Mr. Bramah, of Birkenhead, adverting to the article on the Russian Free Press, in the *Athenæum* of the 6th of January, inquires how the Russian empire could be said to be discovered in 1553 by Richard Chancellor when, in the twelfth century, a Muscovite Princess, Anne, had been married to Henry the First of France? If our Correspondent will refer to the article, he

will find that the discovery of Chancellor is there spoken of as the first introduction of Russia to the "world beyond sea,"—an event of the same character, in fact, as what is called "the discovery of China" by the Portuguese in 1517. Of course, the existence of China was known long before, and the existence of Russia from the days of Herodotus, who knew much more of Russia than he did of the British Islands. The Spanish pamphlet of the days of Queen Mary was cited to show the notions of contemporaries on the subject, which could hardly be taken as correct when they spoke of the dreary coasts of the White Sea as "new Indies." The conquest of Russia by the Tartars in the thirteenth century had so removed the country from the cognizance of the rest of Europe, that the Spanish writer was led to speak of it as non-existent on the map of the world as well as in the "navigation charts."—We take the opportunity of adding that, in the same article, Boris Godunov, by an accidental omission, was described as "the sovereign" of Russia in 1593, instead of "the *virtual* sovereign." The revolution with regard to serfage is always considered as the work of Godunov; but he did not ascend the throne until 1598.

The WINTER EXHIBITION of CABINET PICTURES, SKETCHES, and WATER-COLOUR DRAWINGS of the BRITISH SCHOOL, is NOW OPEN, at the GALLERY, 121, Pall Mall, Daily, from Ten in the Morning until Five.—Admission, One Shilling. Catalogue, 6*d*.

PHOTOGRAPHIC SOCIETY.—The SECOND ANNUAL EXHIBITION of this SOCIETY is NOW OPEN at the Rooms of the Society of Water-Colour Painters, Pall Mall East, in the Morning from 10 to 5; in the Evening from 7 to 10.—Admission, Morning, 1*s*.; Evening, 6*d*. Catalogues, 6*d*.

COLOSSEUM, Regent's Park.—Admission, 1*s*.—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

CYCLORAMA, Albany Street.—NOW OPEN, with a Colossal Moving Diorama of the City and Bay of NAPLES, MOUNT VESUVIUS, and POMPEII, exhibiting the great Eruption of '79, and present state of the Excavated City. Painted by Mr. J. M'Nevin, from Sketches taken by himself in 1852. Daily at Three and Eight o'clock, with appropriate Music and Description.—Admission, 1*s*.; Children and Schools, half-price.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The CAVALRY CHARGE at BALAKLAVA (painted by the Messrs. Danson) is now added to the DIORAMA illustrating EVENTS of the WAR. The Lecture by Mr. Stocqueler, including Description and Diagrams of Bastions, Gabions, Fascines, &c. Daily at 3 and 8.—Admission, 1*s*., 2*s*., and 3*s*.

MONT BLANC.—Mr. ALBERT SMITH'S MONT BLANC is NOW OPEN EVERY EVENING (except Saturday), at 8 o'clock. The Morning Representations take place every Tuesday, Thursday and Saturday, at 3 o'clock. Stalls can be taken at the Box-office every day, from 11 till 4.

EGYPTIAN HALL, PICCADILLY.

SIEGE of SEVASTOPOL.—GREAT GLOBE.—A LARGE MODEL of the country around SEVASTOPOL, including Inkermann, Balaklava, and the Tchernaya, with the positions of the English, French, and Turkish Armies, and the Siege Works, at the GREAT GLOBE, Leicester Square.

WAR GALLERY—GREAT GLOBE.—The Portraits of Lord RAGLAN, Marshal St. ARNAUD, OMAR PACHA, SCHAMYL, and the Costumes of the Armies of Europe, are at the GREAT GLOBE, Leicester Square.—Admittance to the whole building, One Shilling. Open from 10 A.M., until 10 P.M. Children and Schools half-price.

Now exhibiting at 57, PALL MALL.—A MUSEUM of MEXICAN ANTIQUITIES, illustrative of the Mythology, the Religious Rites, and the Sepulture of the Toltec and Aztec Nations, as shown in figures of their Idols, Pontif Chieftains, Cinerary and Libatory Vases, Sacrificial and Musical Instruments.—Admission, One Shilling.

LOVE'S NEW ENTERTAINMENTS.—Christmas Holidays.—Ventriloquism Extraordinary.—Upper Hall, Regent Gallery, 69, Quadrant, Regent Street, completely refitted for the occasion, with New Entrance, New Stage, New Cloak-rooms, &c. Every Evening at 8, except Saturday; Saturday, at 3.—Mr. LOVE, universally accepted as the first dramatic ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called 'THE LONDON SEASON,' and other entertainments. Pianoforte, Miss Julia Warman.—Stalls, 3*s*.; Area, 2*s*.; Gallery, 1*s*.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

PATRON: H.R.H. PRINCE ALBERT.
ROYAL POLYTECHNIC INSTITUTION.—Continued improvements, increased attractions, fresh decorations.—MONDAY EVENING, the 22nd inst., LECTURE to the INDUSTRIAL CLASSES on ELECTRO-MAGNETIC INSTRUMENTS and their remarkable Applications, by the Rev. A. Bath Power, A.M. F.C.S. &c., Principal of the Norwich Diocesan Normal Schools.—The LECTURES on CHEMISTRY, NATURAL PHILOSOPHY, and MECHANICS, as usual; with the REMARKABLE SCIENTIFIC NOVELTY, LECTURED on by J. H. Pepper, Esq., of Professor Wheatstone's Experiments on the TRANSMISSION of SOUND, illustrated by a TELEPHONIC CONCERT.—ENTIRELY NEW and SPLENDID OPTICAL DIORAMA, from the ARABIAN NIGHTS, of the VOYAGES of SINDBAD the SAILOR, with beautiful PHANTASMAGORIA EFFECTS.—VIEWS of the WAR.—PERKIN'S STEAM GUN, which now discharges 200 BALLS per MINUTE.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—*Jan.* 3.—Mr. Hamilton, President, in the chair.—Dr. A. Halley was elected a Fellow.—The following communications were read:—'On a Modern Submerged Forest at Fort Lawrence, Nova Scotia,' illustrative of the conditions under which some of the coal-bearing strata in the neighbouring coast at the Joggins were formed in ancient times, by J. W. Dawson, Esq.—'On some additional New Small Reptilian Remains, from the Purbeck Strata of Durdleston Bay, and on the Fossil Remains of a large Cuttle-fish, from the Kimmeridge Clay,' collected by Mr. W. R. Brodie, by Prof. Owen.—'On the Tertiary Formations of the North of Germany, with special reference to those of Hesse Cassel and its neighbourhood,' by W. Hamilton, Esq., President.—The author commenced his remarks by correcting an error into which he had been led in his former communications, on the Mayence Basin, respecting the age of the tertiary sands of Magdeburg and Westeregeln. He had there stated, apparently on the authority of Dr. Sandberger, that these last-mentioned beds belonged to a much newer period than the "marine sands" of Weinheim in Mayence basin; whereas, not only has Dr. Sandberger described them as of the same age, but there is a probability of their being still older. The principal sections near Hesse Cassel show a marine formation of no very great thickness,—sometimes consisting of blue clay, and at others of yellow sand overlying extensive beds of brown coal. This, again, rests on blue clay, beneath which are sometimes found thin beds of sandstone with plant-impressions, interstratified with other beds of clay. The whole resting on Muschelkalk and Bunter-sandstein. The marine sands of Westeregeln, near Magdeburg, are also found above the brown coal, whereas in the Mayence basin the marine sands of Weinheim constitute the lowest member of the whole tertiary series there, and are themselves overlaid by clays and brown coal. The author then proceeded to consider the relative age of these deposits; and, after alluding to what he considers the erroneous opinion of Phillippi, who regarded the Hesse Cassel beds as being of the same age as the Sub-Apennine formation, endeavoured to show the probability that, although the Westeregeln sands may be somewhat older, they all belong to one general period, equivalent, or nearly so, to the middle Limburg beds of Belgium, and they mark the time when a communication must have existed between the Northern Ocean of Germany and the Mayence basin, and between the latter and the great Southern or Alpine ocean, in which the flysch and earlier molasse were deposited. Mr. Hamilton also alluded to the extensive basaltic outbursts which occur so abundantly throughout the whole country between Frankfort and Hesse Cassel; and he offered an explanation of the phenomenon observed on several occasions, where the stratified beds of brown coal, clay, &c. are seen towards and partly underneath the basaltic masses which form the cappings of the plateaux. When the stratified beds had been raised by subterranean pressure into undulating masses on a large scale, previously to the basaltic outburst, the igneous matter found an escape through the fissures of *synclinal* rather than of the *anticlinal* portions, inasmuch as the fissures in the *synclinals* widen downwards, while those in the other portions were naturally wider in the upper beds. The author concluded by showing that the brown coal-beds in this part of Germany belonged to at least three, if not four, distinct periods.

ASIATIC.—*Jan.* 13.—Prof. Wilson in the chair.—The assistant secretary read part of a memoir, by Col. Rawlinson, 'On the celebrated Mound of Birs-i-Nimrúd, near Babylon.' This paper has been sent by the Colonel to the British Museum, and was obligingly communicated by the authorities of that institution to the Society. It will be remembered that the Birs-i-Nimrúd is an immense, shapeless mound, nearly 300 feet high, and, where it reaches the plain, from 200 to 400 feet in width,—apparently made up of crumbling rubbish, except the summit, which stands out like the fragment of a ruined tower. It has excited much attention on the part of Eastern tourists; and several sketches, taken from various points of view, have been published. The Colonel commences his memoir with a graphic account of the discovery of the purport of this vast mound,—a discovery sought for on a predetermined plan, without which it is probable that his attempt, like the many which have preceded it, would have been fruitless. The plan followed in the research is described in the memoir with minute details. The experience gained in former excavations enabled him to lay down a positive rule to the gentleman who skilfully superintended the work in his absence. He was directed to sink a perpendicular shaft at a point marked, until something should be reached indicating a wall or terrace; and, on reaching such indication, to follow it up horizontally, right and left, until it ended in the angle which he inferred would be found leading off to the other side of the mound. After two months' excavation, the Colonel was summoned to the work by the information that such a wall had been found, and laid bare to the length of near 190 feet; and that it turned off in right angles at each end, to be apparently carried all round the mound, forming a square of about twenty-seven feet in height, surmounted by a platform. He immediately rode to the excavation, examined the spot, where he found the workmen quite discouraged and hopeless, having laboured long and found nothing. He was now, however, well aware of these facts, and at once pointed out the spot near the corner where the bricks should be removed. In half an hour a small hollow was found, from which he immediately directed the head workman to "bring out the commemorative cylinder,"—a command which, to the wonder and bewilderment of the people, was obeyed; and a cylinder, covered with inscriptions, was drawn out from its hiding-place of twenty-four centuries, as fresh as when deposited there by the hands, probably, of Nebuchadnezzar himself! The Colonel added in a note, that the fame of his magical power had flown to Baghdad, and that he was besieged with applications for the loan of his wonderful instrument to be used in the discovery of hidden treasures. At the other exposed corner of the terrace, or wall, another cylinder was found, a duplicate of the former; but the discovery was not made quite so readily, nor, naturally, did it excite so much interest.—The paper was too long to be read entirely; and the whole of the description of the building was reserved for another meeting. It will be sufficient to say now, that it was composed of a series of several square platforms, one over the other, diminishing in diameter as they rose from the ground, each dedicated to one of the planets, and coloured externally with the colours attributed to the seven planets in the works of the Sabæan astrologers, and traditionally handed down from the Chaldeans. The translation of the inscriptions on the cylinders was read. It begins with the name and usual titles of Nebuchadnezzar, and proceeded with a summary of the buildings of Babylon which the king had repaired or erected. It then says that the "Temple of the Planets of the Seven Spheres," which had been built by an early king, 504 years previously (about 1100 B.C.) having become ruinous, owing to a neglect of the drainage, which allowed the rain to penetrate, and the sun-dried bricks causing the outer covering to bulge out, and fall down, the God Merodack had put it into his heart to restore it; that he did not, however, rebuild the platform, which was unimpaired, but that all the rest was restored by his commands. The inscription ends with the usual expression of his aspirations for the eternal duration of his work, and the continuation of his family on the throne for ever.

SOCIETY OF ANTIQUARIES.—*Jan.* 11.—F. Ouvry, Esq., Treasurer, in the chair.—The Rev. Thomas Hugo exhibited various fragments of mediæval horse-furniture.—The Secretary exhibited a gold signet-ring with the arms of Gratwick, found in Sussex.—Mr. Griffith presented drawings of an idol in gold found at Gantivite.—The Secretary, by permission of the Rev. Pemberton Bartlett, exhibited several relics found in Anglo-Saxon tumuli in Kent.—Mr. Pycroft communicated a transcript of a letter from Sir William Brereton, giving an account of a battle between the Royalists and Parliamentarians before Nantwich.—Mr. Birch com-

municated notes on an Italian account of the unrolling of an Egyptian Mummy, at Florence, hy Prof. Migliorini.

ROYAL SOCIETY OF LITERATURE.—B. Austin, Esq., in the chair.—Mr. Watkiss Lloyd commenced reading a paper on 'On the Sculptured Fricze of the Parthenon,' in reply to certain opinions of Dr. Braun, of Rome. The paper will be concluded at the next meeting.

STATISTICAL.—*Jan.* 15.—Col. Sykes in the chair.—Lord Stanley, M.P., was elected a Fellow.—'On the Effect of the recent Orders in Council in relation to English, Russian, and Neutral Commerce,' by Dr. Waddilove. The author commenced by a brief survey of the practice of Great Britain, as distinguished from that of other nations, in hitherto refusing to exempt the property of her enemy from seizure when on board a neutral vessel; and it was remarked that, notwithstanding the confederacies of other nations formed against her, and known as the "armed neutralities" of 1780 and 1800, Great Britain still adbered to the maxim of international law, "That the flag of the neutral does not protect the property of the enemy." Thc disastrous effects of the Milan decrees and the retaliatory Orders in Council of the British Government of 1807 were then referred to, and their consequent abandonment; and it was observed that the strongest exercise of England's belligerent rights still remained in force up to the general peace of 1815; but that, hy the recent Orders in Council, a different spirit was manifested, and, moreover, that France and England, in their late treaty of alliance, had each relinquished a cherished maxim of international law of their own, by declaring, the one, tbat "a free ship makes free goods," and the other, "that the enemy's ship no longer condemns neutral property." The autbor tben gave the number of Russian vessels condemned as prizes hy the Court of Admiralty up to the 1st of January, and also the number of neutral vessels hoarded and captured hy reason of the breach of the blockade of the Russian ports in the Baltic; and it was remarked, that the vessels of Russia seized belonged chiefly to small traders, and that the loss consequent on their capture would fall on an uninfluential portion of the Russian population,—and, since that country was not a commercial country, our seizing her shipping or blockading her ports did her but little positive injury, and the less so as she exported her produce tbrough the neutral territory. of Prussia. By allowing neutral vessels to carry the enemy's property, a blockade hecame necessary, the difficulties and anomalies of which were alluded to. It involved us in disputes with governments with wbicb we were at peace, and tended to inflict loss on tbe unoffending neutral rather than on the enemy. In illustration of this, it was instanced that of thc 155 neutral vessels which had been boarded by tbe English cruisers blockading the Russian ports in the Baltic and the Gulfs of Finland and Bothnia between the months of May and the middle of September last, only seventeen had been detained for breach of the hlockade, in respect of which proceedings were now pending in our Admiralty Prize Court, wherein the real contending parties were the Danish and English Governments. Returns were then cited to show that the imports of flax, hemp and tallow into this country were in the aggregate little affected hy the war, whence it was clear that a vast quantity of those articles reached us through the agency of neutral powers, at an increased cost indeed; but it was maintained that the excess of cost fell on the consumer rather than on tbe producer, and thus tbe evils of the present war from that source recoiled on ourselves. The author pointed out the injury that would result to our trade if the importation of Russian raw material were prohibited altogether; and concluded with an allusion to the late Message of the President of tbe United States, which, in conjunction with the conduct of France and England, as exemplified in their mutual ahandonment of their hitherto rigidly maintained helligerent rights, showed a marked tendency towards the lihcral and more eulightened policy respecting private property, by evincing an inclination to adopt the maxim, that property, not contrahand of war, should he as sacred and inviolahle on the ocean as it is on land.

INSTITUTION OF CIVIL ENGINEERS.—*Jan.* 16.—James Simpson, Esq., President, in the chair.—The paper read was 'A Sketch of the Canal of Marseilles, and a Description of the Aqueduct of Roque-favour,' hy Mr. Rennie.

SOCIETY OF ARTS.—*Jan.* 17.—Mr. W. Fairbairn in the chair.—The paper read was 'On the Smoke Nuisance considered morally, historically, scientifically, and practically,' by Mr. G. W. Muir, of Glasgow.—In its moral aspect the author considered, first, how the matter stands between the offending manufacturer and the offended public; secondly, bow the legislature should treat the question.

MEETINGS FOR THE ENSUING WEEK.

MON. Entomological, 8.—Anniversary.
— Geographical, 8½.—'Notes taken during a Journey in Persia,' Second Series, by Mr. Abbott.—'Proposed Expedition to the Somali Country, in Eastern Africa,' by Lieut. Burton.
TUES. British Meteorological, 7.—General and Council.—'On the Means of determining the Amount of Evaporation from the Earth's Surface,' by Dr. Buist.—'On the Weather in connexion with the Growth of Barley,' by Mr. Doggett.
— Institution of Civil Engineers, 8.—'The Sea Embankments in Morecambe Bay, Ulverstone and Lancashire Railway,' by Mr. Brunlees.
— Zoological, 9.—Scientific.
— Royal Institution, 3.—'On Magnetism,' by Prof. Tyndall.
WED. Royal Society of Literature, 4½.
— Society of Arts, 8.—'On Peat and other Vegetable Charcoal, and some of its Uscs,' by Mr. Longward.
THURS. Numismatic, 7.
— Royal Academy, 8.—'Architecture,' by Prof. Cockerell.
Society of Antiquaries, 8.
— Royal, 8½.—The Bakerian Lecture 'On the Nature of the Force by which Bodies are repelled,' &c., by Dr. Tyndall.
— Royal Institution, 3.—'On English Literature,' by Mr. Donne.
FRI. Philological, 8.
— Royal Institution, 8½.—'On the Nature of the Force by which Bodies are repelled from the Poles of a Magnet,' by Prof. Tyndall.
SAT. Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.

FINE ARTS

Lectures on Ancient Art. By M. Raoul-Rochette. Hall & Co.

M. Rochette appears to be a clear-headed man, with a sincere antiquarian love of Art,—but he is not an original thinker. He can weigh testimony,—compare Etruscan and Grecian Art,—discuss the transformation of the mummy of Egypt into the Venus of Greece,—and there an end. His human eyes are keen, hut his spiritual insigbt is below the average.

Art is not a question to be treated with tbe elaborate and tedious dullness with which be-wigged men discuss a deed of settlement. The chemist may bind the invisible spirits of the atmosphere, and weigh the gases that are their essence; but such process will not enable an artist to paint thc air better or a poet to describe it more glowingly. A philosopher might as well begin to study the human mind by counting the articulations of the spinal column, as a man expect to grow from an antiquarian into an artist. We are glad, tberefore, to see M. Rochette at once disown all attempts to verify unascertainable dates by arguments founded on controvertible data, and proceed at once to discuss the broad principles which regulated the development of Grecian Art. We only lament that about these principles M. Rochette teaches us nothing new. He brings us down later than the German writers, and recapitulates a few of the latest archæological discoveries, much in tbe manner of an annual register or an historical log-book; but he does not help us to read the mysteries of Greek Art by the light of nineteenth-century canons. He does not tell us what portion of the art of Phidias was eternal and what local and accidental, and gives us no help towards discovering how far the religious spirit of Paganism should be revered by Christian sculptors of a Christian country. Long pages at the present day on the Jupiter of Phidias or the Iphigenia of the prudent Timanthes are really works quite unneeded. The youngest Art-student needs not to be informed that the love of tbe Beautiful was the predominating principle of Greek Art,—that a knowledge of the nude conduced to the excellence of Praxiteles and Polycletus,—or that witb the Greeks Expression was kept suhordinate to Beauty. Every painter knows this before he enters our Academy, and it may all be learnt, without reading Pliny or Lanzi, by a day spent in studying the Elgin Marhles. In an encyclopædia we could not blame a writer for summing up these elementary facts,—but we do find fault with them in a work, that is not a handbook nor a class-book, hut a book intended for the general perusal of a nation, whose mathematical love of rule has long kept it hound to the dead body of the past. Lectures such as these are not commensurate with the advancing love of Art in England (and, probably, not in France); they are "stale, flat,"—we could almost say, "unprofitable." They leave our doubts unsettled, our errors unrooted, and bring us no further on the road towards perfection.

A modern writer on Greek Art has heavy responsihilities. He has to decide whetber Art has or bas not reached perfection:—if it has, wbere? and bow? Can a Christian attain it on the old Pagan principle?—and must he remodel impure deities, in whom he does not believe? These are the questions tbat vex our sculptors, who are too fond of or too indifferent to Nature; and the lecturer who avoids these suhjects is a juggling prophet, who prophesies to earn his mess,—one whose visions are unhealthy nightmares and by no means dreams inspired hy Heaven.

This fact cannot he controverted:—*Religion has in all ages been the vital principle of the highest Art.* It was so in Athens when Phidias shaped out his Minerva,—it was so in Pisa when hooded men painted the Campo Santo. To religion we owe the Apollo and the Venus, the Elgin frieze and thc Theseus, Raphael's 'Ascension,' and Leonardo's 'Last Supper.' No other feeling of the mind has been found capable of producing like wonders. Redundancy of animal vigour gave us a Salvator Rosa, a commercial principle Ostade and Denner, and personal vanity Kneller and Lely. Allow then these facts, which the experience of the Past seems to assure us are indications of an inherent principle of human nature, and not the result of accident, and to what inference do we come? That religion heing the deepest, is the most powerful feeling capahle of existing in the mind, and that religion produces the highest Art;—not another man's religion be it remembered, one that we laugh at and despise, but our own, the guide of our faith and the principle of our action. If we are answered, that Christian suhjects do not admit of a sufficient display of the nude, and that the nude is necessary in an art whose province is form,—we must conclude that, such being the case, Sculpture can never again attain to its past perfection; and baving acknowledged such limitation and inferiority, we have nothing left but to admire and measure, and copy and go on till the end of time casting new metal in the old mould.

To return to M. Rochette. He divides his book into twelve lectures. In his first, he discusses the question of Grecian Art being developed from Egyptian Art, denies such descent, and draws an obvious but correct parallel between the progress of ancient and modern taste. Dædalus and his school he compares to Cimabue and Giotto, who threw off tbe hieratic Byzantine trammels, just as the Greeks did the conventions of their religion. The parallel, however, does not hold if carried too far. Greek Art, advancing more slowly and more firmly—perhaps too firmly fixed in its principles—progressed for centuries; but modern Art declined as soon as it reached perfection. The autbor then proceeds to sketch Phœnician, Persian and Egyptian Art, and dwells much on the early petrifaction of the latter. He considers that the preservation of the dead body itself led very early to a dislike to its imitation. In his Fourth Lecture, he glances at Etruscan Art,—which he pronounces to he essentially Asiatic, and describes the sepulchral urns, tbe mirrors, bronzes, gems, tombs and paintings of Corneto and Volterra. In all Tuscan Art, from the tomb of Tarquinia to the works of Michael Angelo, he discerns the same rigid fidelity and energy—fidelity without grace and truth without beauty. The Sixth Lecture brings us to a geographical view of Greek Art from the aërolites and Hermes to Dædalus, Phidias and Praxiteles. The Æginetan school is then considered, and the love of the Beautiful shown to he not merely a Greek

principle, but a Grecian institution. The book concludes abruptly with a memoir of Phidias.

On one subject alone is M. Rochette original,—and on that he is wrong. He is an advocate for making marble a mere substance to receive paint, and approves, in a word, of colouring statues.

NEW PUBLICATIONS.

Our Lord bearing the Cross. From the Altar-piece in Magdalen College, Oxford. Hering & Remington.

A well-executed, neat line engraving, without great pretensions, but yet bold and simple in its effects. The feet and hands are carefully executed, but the head is rather timid. The hair of the beard is particularly weak and characterless, and the curls that droop on the neck are woolly and wanting in form. We always receive with pleasure an engraving of a good religious picture, as it tends to keep down the thousand vapidities of Art that daily delude the religious public, and induce them to empty their pockets of good money to fill their houses with bad pictures.

Portrait of Samuel Rogers. From a Daguerreotype. By E. Paine. Hering & Remington.

THE likeness is indisputable; but, as a lithograph, the thing is worthless, coarse, confused and muddy. Our pleasures of memory are not increased by such a recollection of the aged bard, and we regret to see another of those average dullnesses that serve simply to fill a shop-window. Such a subject should not have been given to a young hand, that had yet hardly learnt to use his pencil.

PHOTOGRAPHIC SOCIETY.

IF universal Art progressed as fast as this small scientific branch of it, we might soon look for new Phidiases and new Raphaels. The second annual Exhibition is now open in Pall Mall, and presents evidences of great improvement. The portraits are broader and clearer and the compositions more artistic. The views from Nature are wider and more varied; animal life is well represented, and still life is most successfully handled. We have scenes, not copied, but literally brought away bodily, by solar enchantment, from Normandy and Venice, Stamboul and Egypt. Last year the photographists seemed all experimenting, timid, uncertain; this year they aim at artistic effects, and seem always trying to form pictures and not sketches. Water still seems to defy the rulers of the sun, while air is more and more enchained to their service. In one view of York Minster, seen from the walls of the city, the wind seems blowing and the sky rocking past; but the water remains turbid, foggy or metallic,—its transparency is lost, and it remains solid, vague and earthy. This fresh element we hope, however, will be annexed to the territory of Photography by the time of the next Exhibition. We do not say that there are no ink-blot pictures and no skies with unfavourable eruptions, for many varieties of cutaneous disease still torture the children of the sun. In skies Mr. Sherlock has made some fresh conquests, arresting the most fleeting vapours. With such lessons for the landscape artist, no such mistake of cloud regions as Mr. Ruskin points out in living painting will henceforth be tolerated. Perhaps, like young painters, the photographists are too intent at present on the mechanism of their art to attend to its highest capabilities, and too uncertain of the extent of their powers to acknowledge its proper limitations. A debateable ground still lies between the high artist and the artistic mechanician, and its boundaries are not yet defined. How far the two professions may mingle is uncertain; that they cannot exchange vocations is evident. A bad artist may, however, make a good photographist; and so two arts will be benefited. A bad photographist turning painter may find means to rival the sunshine of Cuyp without even the aid of sunlight. For artistic reference we might advise photographists always to make a note of the hour, day and month, of their studies: this would verify their truth, and greatly increase the professional value of their specimens.

One feature of this year's Exhibition are the excellent copies of prints, *alti-rilievi*, vases, drawings and etchings. It is rather as thus superseding engraving than painting that any fear need be felt of Photography by those who are fed by Art. Instantaneous and perfect copies of pictures make the slow labour of the engraver comparatively useless, except in the higher branches of his art. In colour we see no great progress,—nor does it seem likely that anything but the light and shade and composition of nature will be caught by even those wonderful spells that force the sun to do our bidding. Stonework is copied to perfection, tree trunks with equal success,—but the smaller twigs are apt to turn into dark wires or feathery notbings. Water is a failure, skies are uncertain, and grass remains microscopic and confused.

To Mr. Sherlock's studies we must decidedly give the preference, as superior to either the English, French or German specimens. His rustic studies, a *Country Girl* (No. 144) and *Boy peeling Turnips* (253), are admirable, both for lucidness, detail and composition. In still life, the *Chinese Card-rack* (286) and *Shields* (293), by Mr. F. Bedford, are so bossy that they compel us to appeal to touch to verify or refute our sight. In ambitious attempts at higher art, Mr. L. Price stands almost alone. His *Ginevra* (387), with a better-chosen model, would have been a beautiful and original illustration of the well-known subject. Mr. Cundall, in his *Stepping Stones over the Wharf, Bolton Abbey* (416), has given us a Wordsworth scene,—but failed, as usual, with the water. In *Trees* (19) Mr. H. Owen stands foremost for detail and perfection of clearness.

This science is the free trade of Art; and everyone may now be an artist in his spare moments without toiling for years over laborious mechanism. Its charm is, that the simplest student may become a discoverer, and that his results may be always greater than he had expected. The most evanescent moments of life may be arrested, and only indifference or prejudice can now excuse those who refrain from obtaining portraits of parents and friends, who, perhaps, in a few days may be removed by death. Historical events will now be recorded with indisputable accuracy, and we shall no longer have to depend alone upon the verbal reports of ignorance or animosity.

Photography may be to Art what printing was to literature. It will widen, but perhaps not deepen, our national love of nature.

All conversant with that pleasant book of Miss Howitt's 'The Art-Student' will be glad to see, in this Exhibition, copies of Kaulbach's Cartoons, described by her when at Munich.

FINE-ART GOSSIP.—We are informed that 4,500 persons during the past month availed themselves of the opportunity to inspect the examples and casts supplied by the Government at a reduced price to the Exeter School of Art; and that thereby many were led to avail themselves of the advantages offered by the school may be inferred from the fact, that no less than seventy-two have already joined the artizans' class, a number unprecedented at the commencement of any one of the forty-eight schools established in this country. The other classes are also well attended, and there can be little doubt that the school will be entirely successful.

A mine of Roman antiquities seems to have been discovered at the village of Whitton, near Ipswich. A tesselated pavement of some beauty and several walls have already been laid open.

The German Art-papers speak highly of a grand historical picture by Herr Feuerbach, of Karlsruhe. The subject is the Death of Aretino, the satirist, a famous poet of the sixteenth century, who died at a drunken feast. He is represented crowned with ivy, and the cup is dropping from his freezing hand.

The whole Academy of Vienna are employed in illustrating a Prayer-book, as a present to the Empress of Austria. The *Deutsches Kunstblatt* speaks of it as creditable to the art of the present century.

The grave and altar of Pope Alexander (a martyr) have been lately discovered in the Via Momentana, at Rome. Pillars, richly ornamented, support the vault, which is descended to by a flight of steps. Marble slabs, with inscriptions of the fourth century, have also been found; and the works are pushing on, in spite of the rains, with great zeal.

On the Continent, Art receives every week some public acknowledgment. The other day the King of the Belgians knighted Carl Hübner, a painter who has lately gained honours.

MUSIC AND THE DRAMA

MUSICAL WINTER EVENINGS, Willis's Rooms.—FOURTH SEASON of CLASSICAL INSTRUMENTAL CHAMBER MUSIC. The Reserved Sofas of Subscribers, 1854, not claimed by the 1st of February, will be let to new applicants. The dates of the Concerts are Thursday, February 15, March 1, 15, 22, and 29. Subscription, 30s. Single Admission, Half-a-Guinea. Sofas for parties of five may be secured, and for schools a sixth admission will be given free, with reserved places. The best talent will be engaged. For a list of Patronesses and other particulars *vide* Prospectus and Records of the past seasons, at Cramer & Co.'s, Regent Street; Chappell & Co.'s, and Ollivier's, Bond Street.

The Musical Union Record, of 1854, has been sent to members by post, Parcels Delivery, and messengers. Any omission will be rectified on applying to J. ELLA, Director.

ST. MARTIN'S HALL.—'*The Nativity.*'—The quietness with which the Englishwoman studies, and puts forth the fruit of her studies, must strike all conversant with foreign female genius or learning. We shall in England find such remarkable appearances as a Paintress skilled enough in the difficulties of antique Biblical geography to write concerning it as one of the first authorities of her time,—as a Poetess taking to her sick room Plato—not Petrarch—for her bosom friend,—as a Lady sufficiently versed in logarithms to teach seafaring men navigation. But we must seek ere we find; since neither paintress, nor poetess, nor professor is advertised, by her published portrait,—by her repeated repartees,—still less by her admitted aberrations. Restless as our world increasingly grows, the power implied by this stillness and absence of self-display is doubly remarkable. In creative Art, of course, there must be somewhat more of publicity and pretension when production is attempted; and yet, within the sphere of illustration just glanced at, comes the Oratorio performed at St. Martin's Hall on Wednesday evening. This is the work of a Lady, known as having been for some years unobtrusively engaged in tuition, and this so largely (report says), that were she to choose to shelter herself behind the excuse made by English composers of the sterner sex for want of energy, she has had abundant reason for so doing.

The above preamble was necessary, in order to put 'The Nativity' in its right place. Whether any oratorio by a woman has ever before been performed in public, is a problem which we leave to some musical "noter and querist" to answer. We are satisfied that few, if any, better musical works of such length as 'The Nativity' have been ever written by any woman, in any style.—Those who pass over Mrs. Bartholomew's faults with indiscriminate compliment, only show so much covert contempt of, not courtesy to, her sex. These faults are such as opportunity and self-scrutiny may remove. First, she has set to work too thoughtlessly. Certain peculiarities in the book of this oratorio are nothing short of objectionable. Some of the finest passages and phrases of Scripture set by the great masters have been treated by her anew. Fancy, for instance, that most exquisite of narratives 'There were shepherds,'—which, thanks to Handel's inspirations, has become part of everyone's musical evangel—set again!—A new 'King Lear'—a new 'Macbeth'—would be hardly less decorous than a challenge such as this; which seems expressly devised to excite comparison betwixt Handel and Mrs. Mounsey Bartholomew. She herself is answerable for the inevitable reproof conveyed in such a juxtaposition.

Nevertheless, with the lady thoughtlessness does not mean want of study or want of means. Though she has applied her art carelessly—we will not say arrogantly—to passages which she had better have left alone, she has art to apply, and a fair amount of science. She has idea, too,—a vein of natural and proper melody. Her wants are inevitable to inexperience,—being want of proportion—want of orchestral variety. Like other writers who have tried their wings seldom, she has been too anxious to make of her oratorio a "*multum in*

parvo" by breaking it up into a number of short movements. It is a mistake, too, to require eight principal *solo* singers for a work in so narrow a compass. Among the pieces which deserve specification are the *arietta* 'O! Zion,' the *duetto* 'Lo, this is our God'—the unaccompanied quartett 'Trouble and anguish,'—the airs 'Lift up thine eyes' and 'Behold thy servant,'—the last a tuneable and pleasing composition for a *mezzo-soprano* voice. Two choruses, also, may be specified, 'Trust ye in the Lord,' and 'How blessed are the eyes,' as clear, flowing and nicely written; then a well-known street carol is happily harmonized for a semi-chorus and pastorally scored, in 'Come, let us go to Bethlehem.' In other numbers the orchestra clogs rather than sets off the voices. Throughout the work, its orchestral is more mannered than its vocal portion. To name one mannerism, the penultimate shake for the instruments instead of the voices, which was one of Mendelssohn's fancies,—and which, though a Mendelssohn fancy, is an illogical one—recurs too often. Mrs. Bartholomew has no need of such imitations to establish the semblance of a style.

The work was well performed, thanks to Mr. Hullah, who merits better of English musicians for the amount of aid and opportunity afforded to them, and not without risk, than any contemporary.—The principal singers were Mrs. Endersohn and Miss J. Bleaden, Miss Huddart and Miss Palmer, Mr. Allen and Mr. Montem Smith, Mr. Weiss and Mr. Buckland.—There were several *encores*. But that the *Society of Female Musicians* appears to have an Amazonian disdain of male counsels, we should recommend it strongly to make this oratorio "a standing feature" at its concerts, at the same time recommending Mrs. Bartholomew to recast some portions, and to reconsider it throughout. The success on Wednesday was such as to justify her in taking any amount of trouble to give it permanence.

St. James's.—'Alcestis,' by Mr. H. Spicer, was produced on Monday. The piece is not strictly a translation from Euripides, but an amalgam composed from the Greek play, certain foreign operas, and other dramatic attempts. The result is, accordingly, a light and somewhat elegant drama, with musical accompaniments, not deficient in pathos and theatrical effect, but without the severe beauty of that classical production which was so dear to Milton, when he thus alluded to it in the 'Sonnet to his deceased Wife.'—

> Methought I saw my late-espoused Saint
> Brought to me like Alcestis from the grave.

We do not, therefore, feel ourselves called upon to review this performance as if it were another example of the principle that led to the exhibition of the 'Antigone' and the 'Iphigenia.' We must accept it for what it is: a compromise between the ancient and modern stage, with some musical illustrations from Gluck's opera. Nor must Miss Vandenhoff's claims be overlooked, who has been expressly engaged for the representation of the heroine. To this distinction the gifted actress was entitled; she had earned it by her admirable impersonation of the *Antigone*. Miss Vandenhoff gave that peculiar sculpturesque effect to the part which is the especial charm of her acting; and in the second and third acts of the drama, which represent her dying and restoration to life, accomplished most artistically those motions and attitudes which remind us of the ancient statues,—in a series of *poses*, the beauty of which extorted the admiration of the audience. Mr. Stuart was unexpectedly decorous as well as powerful in *Hercules*. The contest between him and *Orcus*, in the last act, was a dangerous stage-expedient,—but it was managed with great tact, both on the part of the actors and the machinist. Care had evidently been bestowed to make the incident safe;—it was made successful. The house was crowded with a fashionable audience, the applause was frequent, and the performance appeared to afford general satisfaction.

When, last week, we announced the production of 'Alcestis' with Gluck's music, we protested against the introduction of the opera-choruses—as a proceeding at variance with the taste of our times, which is, to respect the original form and purpose of all works of Art. We return to the matter as a question of principle with which the momentary success or failure of the experiment has nothing to do; and such reconsideration is made needful by the fact, that a musician of eminence has lent himself to the maltreatment of one of the master-works of music. It is perfectly true that Sir Henry R. Bishop was trained in the worst possible school. It is perfectly true that in 'Hofer' (an adaptation of 'Guillaume Tell') he could take such liberties with Signor Rossini's opera as the poking a passage from the introduction of the overture into the midst of Matilda's *bravura* (shortened and transferred from a *soprano* to a bass voice);—but it might have been hoped that Sir H. R. Bishop had learnt better things from time and experience, if not from an artist's appreciation of Art. Where is he now? At the head of an English Opera?—as the composer of 'Bid me discourse,' and 'By the simplicity,' and a thousand more charming English songs, ought to have been and might have been.—It is such improprieties as the present one that have kept back all hopes of the establishment of a native musical drama in this country.—Mr. Spicer, being no musician, might be excused for desiring to make the representation of his version of 'Alcestis' as attractive as possible. Mrs. Seymour, too may be absolved, "as meaning no harm," considering that the unscrupulous humour of English theatrical managements has become an epidemic disease, which we may hardly look to see purged out of the fraternity for half-a-century to come, and that she has only done what Mr. Macready did before her when reviving the 'William Tell' of Mr. Sheridan Knowles;—Mr. Guernsey, even, as a musician hitherto principally known by his *Polkas*, might be forgiven for fancying it promotion to figure as the "arranger" of Gluck!—but the want of propriety in Sir H. R. Bishop, a composer himself, and (to make matters worse) a composer of operas, cannot be too strongly protested against. Our respect for his powers strengthens our remonstrance against such licence in the mis-use of them.

Princess's.—The 'Louis XI.' of Casimir Delavigne, produced on Saturday, has been prepared for the English stage by Mr. D. Bourcicault. The tragedy was placed upon the boards without those aids of pictorial costume and new scenery that have been customary at this theatre. The present performance, it is stated, is an experiment how far the public will accept Mr. Kean's acting, in new characters, on its own merits, and apart from the usual display of accessories. Spectacle and melodrama have indeed been tried, and have proved, what we long ago predicted, to be ultimately not profitable. A change of principle is, therefore, resorted to, which we should all the more have welcomed had it been made with an original production, instead of a translation. That such trials have not hitherto eventuated satisfactorily has been owing either to some mishap of locality, or to the manifest inefficiency of the histrionic talent employed, and not to the want of dramatic genius. Neither of these sources of disappointment could have operated in the present instance, and the success of 'Louis XI.' has, indeed, resulted from the advantages of position and professional skill. The character of the monarch, as drawn by the French poet, was exceedingly well adapted for Mr. Kean's peculiar style; and Mr. Bourcicault, in his acting version, has so manipulated the dialogue, that opportunity is given for the display of those elocutionary effects and transitions in which Mr. Kean habitually indulges. We have accordingly, and beyond doubt, a remarkable stage-hero likely to serve the actor's purpose and increase his reputation. But the best critics on the drama have most objected to this sort of histrionic clothes-horse manufacture. The *Lear* of Shakspeare, it will be recollected, was once subjected to this process, and a theatrical hero was made out of the dramatic, which for a long while was exclusively patronized by starring actors. We have lately amended that, and condemned the system. M. Delavigne had, however, such a manufacture in view from the beginning, and therefore Mr. Bourcicault has not altered, but only intensified the author's original design. *Louis XI.*, both in his French and English dress, is a mere creature of the stage, not the monarch of history. Civilization was much indebted to this king, who was a shrewd man of business, and criminal as much from position as from disposition. A stage-hero depends, however, upon his rigid consistency; he must be the same from the first scene to the last, a decided individuality. No matter how unnatural this rigid portrait may be, the actor finds his account in going through with it, without change or compromise. The historical Louis XI. is a *man*, whose motives we can partly understand, whose place in the series of social developments is defined, and who sometimes merits censure, and at others commands admiration. But the stage-hero is a *demon puppet*, who can only proceed in the direction of the wires, and sports the same mask throughout the piece. We hold that the historical character, with its lights and shades, would have been also the dramatic one; and, in its allegiance to truth and nature, the more instructive and pleasing delineation. We believe that Shakspeare would have treated it on the higher poetic principle, and have thereby created for us another human character as philosophic in principle as it would have been historic in outline. Instead of this, we have a mere theatrical portrait, though intended in its way to be a psychological study. The object is one thoroughly repulsive, because compounded wholly of evil elements, and those of the most disgusting kind. Subtlety, jealousy, suspicion, unscrupulous ambition, wholesale assassination, the most abject cowardice,—these are the qualities which Mr. C. Kean is required to personate. In doing this his success was complete; and it may be added that, in the hands of competent actors, such thorough-going, one-sided parts have always proved efficient. It is much easier to impersonate the active criminal than the passive sufferer. Progress and bustle lend the former a special stage-eligibility. It is, therefore, in this class of assumption that Mr. Kean has achieved a decided triumph. But we must not over-estimate it, as if it had been won on a higher field of Art.

Musical and Dramatic Gossip.—There seems to be no ordinary difficulty in finding any one willing or able to take the conductorship of the *Philharmonic Concerts*. Every new day brings the report of some new appointment attempted. We have successively heard of Dr. Spohr, Herr Halle, Herr Lindpaintner, M. Berlioz, Mr. Lucas, as invited to accept office. There is even a wandering whisper, that the committee has sent for Herr Wagner!—All these runnings to-and-fro are as significant as they are strange. So long as Signor Costa was installed as head of the Philharmonic orchestra it was a favourite notion with a large party in the profession that, could he be withdrawn, half-a-score of conductors as competent might be found in London only. How is it that some of the gentlemen then so frequently named seem now to be so resolutely passed over? How is it that a London society must needs look to Stuttgart for the aid of a musician who, he be ever so respectable in attainments and amiable as a man, has proved in no point remarkable at the head of an orchestra? How is it that they must cross over to Paris to solicit assistance from a composer, whose peculiarities have been so little relished by the classical and conservative public of Philharmonic subscribers that on a recent occasion of his appearing before them, as an invited guest, the common courtesy of "silence for dissent" was not observed with regard to his music, but the visitor was received with partial disapprobation? Good memories, we know, are inconvenient things; and unhappily too many tales are current of grievances and differences "behind the curtain" for us to wonder at any inconsistency which may be committed by the Committee—at any resolution which may be come to. But truth must be told till the end comes. Till we hear of the entire reconstruction and remodelling of the Philharmonic Society we shall probably be called on to watch the result of experiments, each one more desperate in evasion of difficulties known but not confessed than its

predecessor; and at no distant period we may have to write the epitaph of the only musical society by which a quarter of a century ago England was known on the Continent.

Remonstrances having reached us to the effect that the *Athenæum* bas understated the claims of the *New Philharmonic Society* on musical support, and has unfairly represented Dr. Wylde as independent of, or undirected by directors, we return to the subject. In the printed *prospectus* forwarded to the *Athenæum*, we perceive that a Chairman "to the board of directors" *is* advertised. This is The Right Hon. Lord Suffield, with whose attainments in music the public is as yet unacquainted. None of "the hoard," however, aro named. This confirms our former statement; but let us be more explicit, to avoid further possible misconception. Wc conceive that a distinction exists betwixt capitalists who assist a private speculation, and directors worthy of musical confidence who collectedly manage the musical concerns of a musical society. The former, wc do not doubt, may—must—be found in aid of the *New Philharmonic Society;* in fact, it is understood that three gentlemen of high standing in the world of mechanics and engineering have supported the undertaking with guarantees, one of whom has this year withdrawn; but that they are not musical directors may be inferred from their keeping in the background. Who, then, are the musical directors? Who are the parties responsible for engagements and selections? Are they the same who retired in consequence of the non-renewal of the engagement of M. Berlioz for the concerts of the second season?—the same who last year advertised the positive re-engagement of Herr Lindpaintner as conductor for 1855?—both which facts were duly noticed by us as they were published. Further, hy whom are any such directors, musical or unmusical, elected or re-elected?—hy any hody of musical members, professors and associates?—by themselves?—or by Dr. Wylde? We have never asked for more than a plain statement of the constitution of this *New Philharmonic Society*, with its laws and its by-laws, and with less than this the world of artists and amateurs will not rest satisfied.

The *Harmonic Union* (otherwise that portion of tbe late society not incorporated with Dr. Wylde's society) has published its *programme* for the season. Herr Molique has undertaken the duties of conductor, and tbe meetings are to be held in the Hanover Square Rooms, as we have said. There are to be eight concerts in the season, on Wednesdays, commencing on the 31st of January. The promises of the music which is to be performed are strangely worded.—Among the works which will be put in rehearsal, and which the Directors hope to be able to perform during the season, may be named—Handel's 'Messiah,' Handel's 'Acis and Galatea' (with Mozart's accompaniments), Handel's 'L'Allegro ed il Pensieroso,' Haydn's 'Creation,' Haydn's 'Seasons'; Symphonies, concertos, &c., by Beethoven, Mozart, W. S. Bennett, and other eminent composers; Beethoven's 'Ruins of Athens,' Mendelssohn's 'Elijah,' Mendelssohn's 'Lobgesang,' Mendelssohn's 'Walpurgis Night,' Mendelssohn's 'Part Songs,' Rossini's 'Stabat Mater,' Naumann's 'Christus.' The Directors can hardly "hope" to rehearse even, still less to perform, *eleven* full works at eight concerts, besides "symphonies, concertos, &c. &c. The paragraph, we suspect, should have run—a selection will be made from "*among* the following works."

The *Amateur Society* will commence its meetings on the 5th of February.

M. Jullien does his part in bringing forward new music hy English composers. Mr. A. Mellon's overture to 'Romulus,' produced some days ago at his concerts, has clever points in it,—erring, perhaps, from awkwardness rather than want of construction.—The Beethoven Evening was given this week.—Signor Bottesini, who was promised on his arrival from America, had not arrived.

We are requested to give publicity to the fact of a bequest of 200*l.* having recently been made to the *Society of Female Musicians* hy the late Miss Lydia Leete.

Among the minor music of the week may be mentioned *Mr. C. Salaman's* Secoud Lecture, and *Herr Goffrie's* last *Soirée*.

A compliment in the spirit of the hint offered by a Correspondent a few weeks since has just heen made by the Directors of the Sydenham Palace, in the shape of a ring and a medal, forwarded to M. Mohr, the director of the band of *les Guides*, commemorative of their visit to England. We still wish that this could in some form have been extended to all the capital players, knowing what value the French (in these things child-like) attach to such courtesies. The willingness of our neigbbours to come across the Channel in helpful goodnature seems to have no limit, and must astonish those who, scarce a couple of years ago, conceived that France did nothing but sit on her shores studying at whicb point of ours she could most vexatiously and murderously commence her great invasion of England. The other day Dover was made merry by a visit from the musical societies of Calais and Saint-Omer, who visited that keytown for the purpose of giving a concert in aid of our Patriotic Fund. The visit and the concert went off with the utmost cordiality and success.

We are informed that Madame Clara Schumann intends visiting London this season. The Lady needs no introduction—she has been long renowned throughout Europe, as, probably, the most masterly female player of classical music who has ever been heard;—but the circumstance which has led her to resume concert-giving and concert-playing witb renewed activity,—the painful illness of Dr. Schumann,—may he adverted to without impropriety, as adding other sympathies besides a love of the highest art, to our kindly welcome and cordial wishes for her success.

Since we have been in the habit of citing M. Berlioz as the French critic in whom we have placed the greatest reliance, we cannot pass over a case of conversion on his part more complete than any we recollect. Those who have been used to follow his *feuilleton* in the *Journal des Débats*, and the opinions extracted from it into the *Athenæum*, will read with surprise his glorification of Madame Stoltz on her late re-appearance at the *Grand Opéra* in 'La Favorite.' M. d'Ortigue had already announced that the *prima donna* had offered to sing 'La Captive' at the second concert of M. Berlioz, but this surely cannot have wrought the metamorphosis with the composer-critic. We heard the Lady ourselves not many months since, and failed to discover any regeneration in her voice and style. It is painful to have our faith shaken in one source of information and instruction after another,—but this must be our present case, or else we must believe in miracles.

Signor Pacini is expected in Paris to superintend the rehearsals of 'Gli Arabi nelle Gallie.' 'Le duc Guide, hy Signor dc Giosa, which has been just produced at the *Teatro Nuovo* at Naples, is said to be its composer's best work. The two new carnival operas at Milan are to be 'Ines,' by Signor Chiaramonte, and 'Le duc Regine,' by Signor Muzio.—Signor Capecelatro's 'Gaston dc Chanley' has been given at Florence with great success.—Meanwhile 'Les Huguenots,' excellently sung, say the Piedmontese journals, by Mdlle. La Grua, Signors Bettini and Belletti, has taken root at Turin.—In return, Italy is about to lend another tenor to be tried at the *Grand Opéra* of Paris, named Signor Mazzoleni,—and the new *ballet* there, with M. Laharre's music, 'La Fonti,' is a tale of the misfortunes of an Italian *danzatrice* who figured on the boards one hundred and five years since, and who is personated in the Rue Lepelletier with great brilliancy, versatility and pathos by Signora Rosati.

Our contemporaries announce a curious breaking out of music in the kingdom of Naples and the Sicilies. The army in Sicily, they say, is to be taught part-singing with a view of enabling the soldiers to be heard as well as seen in processions, on saints' days and holidays.

Some of the theatrical rumours of the month are worth putting on record. One is a whisper of a comedy hy Mr. Thackeray, in preparation for Mr. Wigan's Olympic company. Number *two* is, that the Spanish dancers are about to return, with added force, to the *Haymarket Theatre*—number *three* being the probable re-appearance of Miss Helen Faucit (under Mr. Buckstone's management) in a new drama. Tale the fourth tells us that we are not to make sure of M. Meyerbeer's 'L'Étoile' at Drury Lane. Failing this opera, is the manager prepared to fall back on Gluck's second 'Iphigenia' in English?

MISCELLANEA

Vesuvius.—Our Neapolitan Correspondent writes:—"The expectations of the visitors have been much raised by the prospect of an eruption of Vesuvius. Indeed, for a year past there have been predictions and appearances of such an event, though at present they have assumed a greater probability. On the top of the cone of Vesuvius, says an accurate observer, a large and deep abyss has opened, from which issues much smoke. It lies near the base of the Punta del Palo, the name given to one of the three craggy points at the top of the cone facing the north. Its diameter is about 100 metres, and depth somewhat more. Its walls present a series of strata of basalt, broken, however, for the reason that a part of the interior of the crater has fallen in. The soil surrounding this abyss presents wide fissures, showing that a great part of it threatens to sink in; and, indeed, a considerable space about the Punta del Palo must shortly be swallowed up in the abyss. To the geologist the present appearance of Vesuvius must be very interesting, as the cut through the crater is so clear and deep as to reveal distinctly the several stratifications. The usual path to the cone is now interrupted, and great care is required not to approach too near the precipice, as the soil is ready to be precipitated into the same abyss which has already thrown out so much material. The old guides say that everything indicates an approaching eruption; but as yet the smoke does not issue with a sufficient impetus, perhaps, to justify that belief. Indeed, the present smoke may be only vapour arising from the copious rains which bave fallen through the various fissures into a higher temperature, and are being again ejected in another form. Should the Punta del Palo fall in, tbe strongest point in the top of Vesuvius will be wanting, and the form of the mountain will be altogether changed."

Half-penny Sea-Postage.—All the friends of cheap ocean postage must be highly gratified at the recent postal convention between this country and France. By this arrangement we have more than we asked "by half." For the most sanguine and hopeful advocates of a reduction of sea-postage on letters have, I believe, never expected that the charge for the mere transit service should be less than *one penny* per single letter. But by this new arrangement with France, the whole postage on a single letter between any town in that country and any town in the United Kingdom has been reduced to *fourpence*, of which the French Post Office is to have twopence halfpenny for its inland service, and the British three halfpence for the English inland charge and the Channel transit. This gives only a *halfpenny* for the sea-postage on a letter thus transmitted. Is not this far better than our best expectation? It is sincerely to be hoped that the French ere long will reduce their inland charge to one penny; so that the whole postage on a letter between the two countries shall not exceed twopence halfpenny. Here, then, are two links in the chain of ocean penny postage already established—viz. between England and France, and between the United States and Australia. One of vast importance still remains to complete the chain in that direction; that is, the link that shall span the Atlantic. A resolution on this subject has already been introduced into the American Senate during the present session. We are confident that the United States Government are ready to co-operate with that of Great Britain in establishing an ocean penny postage between the two countries this vrey year. If the friends of this important postal reform will exert their influence in its behalf, they may see its consummation sooner than they ever expected.

ELIHU BURRITT.

TO CORRESPONDENTS.—A. M.—H. F. S.—E. K. (coming)—J. S. W. (with thanks)—H. H. M.—received.

Errata.—P. 48, col. 2, l. 48, for "Mr." read *Mrs.*—P. 50, col. 3, l. 53-4, for "10*l.* and 2*l.* to 6*l.*" read 10*s.*, *and* 2*s.* to 6*s.*—P. 51, col. 2, l. 14, for "diversion" read *direction.*—P. 51, col. 3, l. 6, for "swine" read *mice.*

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(Now Published Fortnightly)

WILL BE PUBLISHED WEEKLY, PRICE 6d. STAMPED,

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Printed by JAMES HOLMES, of No. 4, New Ormond-street, in the county of Middlesex, at his printing-office No. 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in the said county; and published by JOHN FRANCIS, of No. 14, Wellington-street North, in the said county, Publisher, at No. 14 in Wellington-street aforesaid; and sold by all Booksellers and Newsvenders.—Agents: for SCOTLAND, Messrs. Bell & Bradfute, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, January 20, 1855.

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1422. LONDON, SATURDAY, JANUARY 27, 1855. PRICE FOURPENCE Stamped Edition, 5d.

GEOLOGY.—KING'S COLLEGE, London. —Professor TENNANT, F.R.S., will commence a Course of SIXTEEN LECTURES on DESCRIPTIVE GEOLOGY on FRIDAY MORNING, January 26th, at Nine o'clock. The Lectures will be continued on each succeeding Wednesday and Friday, at the same hour. R. W. JELF, D.D. Principal.

HORTICULTURAL SOCIETY of LONDON. —The WINTER MEETING will take place at the Society's House, 21, Regent-street, on TUESDAY, February 6, from Twelve to Four, P.M.

ARUNDEL SOCIETY.— *FIFTH YEAR'S ISSUE TO SUBSCRIBERS.*
Six large Wood Engravings, by Messrs. DALZIEL, from Mr. W. OLIVER WILLIAMS'S series of Drawings, from the Frescocs by GIOTTO in the Arena Chapel, Padua,
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Together with
A Notice of GIOTTO AND HIS WORKS IN PADUA by JOHN RUSKIN, Part I.
Annual Subscription to the Arundel Society, 1*l.* 1*s.*
JOHN NORTON, Secretary.
24, Old Bond-street.

PHOTOGRAPHIC SOCIETY.—The Annual GENERAL MEETING of this SOCIETY, for the Election of Officers and Council for the year ensuing, and other business, will take place on THURSDAY NEXT, at No. 21, Regent-street. The Chair will be taken at 8 o'clock precisely.

KILKENNY and SOUTH-EAST of IRELAND ARCHÆOLOGICAL SOCIETY.
The Committee having completed their arrangements with the Post-Office, the Members are informed that the Transactions of the Society, being now an authorized stamped periodical, will be sent free to all parts of the United Kingdom on payment, *in advance*, of the Annual Subscription, 6*s.* The work will be issued in bi-monthly Parts, large 8vo, each Part containing the Proceedings of the foregoing Meeting. The Part for January is nearly ready.
The commencement with the year 1854 of the Third Volume of the Proceedings and Transactions now affords a favourable opportunity to those desirous of joining the Society.
A few Copies of Vol. II. are still on hand, and may be had, by Members only, on payment of 15*s.*
Communications to be addressed to the Honorary Secretaries, the Rev. James Graves, A.B.; or John G. A. Prim, Kilkenny; or to Mr. John O'Daly, Publisher to the Society, 9, Anglesea-street, Dublin; by any of whom Subscriptions will be received.
Post Office Orders to be made payable to the Rev. James Graves, Acting Treasurer, Kilkenny.

ART-UNION OF LONDON. — By Royal Charter.- Every Subscriber of One Guinea will have an Impression of a Plate, by J. T. WILLMORE, A.R.A., from the Original Picture by the late J. J. CHALON, R.A., 'A WATER PARTY;' together with a Quarto Volume of Thirty Wood Engravings, illustrating Lord Byron's 'Childe Harold.' Each prizeholder will be entitled to SELECT for HIMSELF, as heretofore, a Work of Art from one of the Public Exhibitions.
GEORGE GODWIN, } Honorary
444, West Strand. LEWIS POCOCK, } Secretaries.

PRINCE'S CLUB, to be hereafter called the OTTOMAN CLUB.
The Committee, composed of a number of Noblemen and Gentlemen, having reorganized the Club, and framed New Rules for its government, a General Meeting of the Members was held on the 10th instant, when Mr. Lefroy, the Legal adviser of the Committee, stated he had examined, and was fully satisfied with the title of the present Proprietor, and that he had also submitted a case and a copy of the Rules to Sir Fitzroy Kelly, and had obtained from him a very clear opinion as to the non-liability of Members. The Meeting, being perfectly satisfied with the explanations and guarantees as to the future carrying on of the Club, with increased comfort and advantage to the Members, came to the following resolutions:—
"That this Meeting fully approves and confirms the measures taken by the Committee for the reorganization of the Club, and that the Rules prepared by them, approved by Sir Fitzroy Kelly, and now laid before the Meeting, be adopted as those which shall control its future management." Also—"That the affairs of the Club being satisfactorily explained, the Meeting is of opinion that the Subscriptions for the current year may now be paid to the Proprietor."
Receipts can be obtained either at the Club or at Messrs. Hopkinson's, Bankers, No. 3, Regent-street.
According to the present Rules, it is not necessary that a Candidate should be a Member of any other Club.
CAPEL A. CURWOOD, Hon. Sec.

ST. MARTIN'S HALL.—SINGING SCHOOL.—MORNING CLASSES for LADIES, conducted by Mr. JOHN HULLAH, will meet every WEDNESDAY and SATURDAY during the ensuing season, commencing on the 31st inst. The Junior Class will include, besides the Exercises in Mr. Hullah's Manual, Vocalization and the Rudiments of Harmony; that for the Senior Class will be arranged with special reference to Singing at Sight, a portion of every lesson being devoted to the reading of Music new to the Pupils.—Prospectuses may be had on application to Mr. THOMAS HEADLAND, Secretary, St. Martin's Hall.

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The Pupils of the above-named School will RE-ASSEMBLE on THURSDAY, January 25.
In the First Class Pupils will be prepared for the Matriculation Examination of the University of London.
The School is divided into an Upper and a Preparatory Department: the Pupils in the latter being kept quite distinct from those in the Upper School.
Prospectuses and further information may be obtained at the School; and of Messrs. Lindsay & Mason, 84, Basinghall-street; and Messrs. Relfe, Brothers, 150, Aldersgate-street.

LEEDS GRAMMAR SCHOOL.—The SCHOOL will RE-OPEN on Monday, January 29.—Instruction given in Divinity, Classics, Mathematics, History, &c., with a view to preparation for the Universities and Professional Life. School Fees, from 16*l.* to 8*l.* for boys not on the foundation. The Rev. ALFRED BARRY, M.A., Head Master, will receive five or six boys attending the School, under his own charge, as boarders, at his house, Spencer-place (about ¼ mile from the School). Terms (exclusive of School Fees) for Instruction, Board, Washing, &c., 50 Guineas per annum. Application to be made by letter to the Rev. A. Barry, Spencer-place, Leeds.

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The Term will commence Feb. 1.

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Consignments of Pictures, Articles of Virtù, Books, Decorative Furniture, &c. will have the advantage of an established and most extensive first-class connexion.
Season commences 1st October; ends 31st May.

NOTICE.—The BERNAL COLLECTION.—Messrs. CHRISTIE & MANSON respectfully give notice that the CATALOGUE of this celebrated Collection, with Seventy Illustrations, price Eight Shillings, is now ready. By Post, Nine Shillings.
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Sales by Auction.

Monthly Sale of Pictures and Drawings by Modern Artists, the Originality of which will be guaranteed to the Purchasers.

MR. GEO. ROBINSON respectfully notifies that his next SALE will take place at his Rooms, 21, Old Bond-street, on THURSDAY, February 1, and will include specimens by the under-mentioned artists:—

Armfield	Gunn	Linnell	Rolt
Bentley	Herring	Mann	Rossiter
Brooker	Hicks	Marshall	Stark
Bright	Holmes	Meadows	Solomon
Clater	Holt	Morris	Streater
Duclos	Jones	Nicholson	Varley
Duncan	Law	Niemann	Vickers
Earl	Lupton	Pearsall	Walden
Fenn	Lancaster	Rolfe	Webb, and others.

May be viewed two days prior, and Catalogues had.

Original Drawings by the late W. H. BARTLETT, Esq.

SOUTHGATE & BARRETT will SELL by AUCTION, at their Rooms, 22, Fleet-street, on MONDAY, January 29, A LARGE COLLECTION of ORIGINAL DRAWINGS (chiefly in water-colours and sepia) by this popular Artist. They amount to nearly One Thousand in number, and include the finest Landscape Scenery in England, Scotland, Ireland, Switzerland, the Shores of the Mediterranean, the Bosphorus, and the Banks of the Danube. Also, more than Two Hundred Drawings, taken in various parts of the East.
Catalogues will be forwarded on application to the Auctioneers.

Charming Water-Colour Drawings.

SOUTHGATE & BARRETT will SELL by AUCTION, at their Rooms, 22, Fleet-street, on THURSDAY, February 1, at 1 o'clock, A COLLECTION of CHOICE WATER-COLOUR DRAWINGS (the property of a well-known Collector), comprising specimens by—

C. Stanfield	Cattermole	Hunt	Topham
F. Tayler	Bentley	Nash	D. Cox
Cooper	Prout	Fripp	Dewint
Austin	Redgrave	Absolon	Barrett
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And other Distinguished Artists.
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Highly Curious and Unique Collection of Prints and Cuttings, entitled "Notes and Illustrations," alike interesting to the Antiquary, the Historian, the Topographer and others, or equally Valuable for the purpose of Publication.

SOUTHGATE & BARRETT will SELL by AUCTION, at their Rooms, 22, Fleet-street, on SATURDAY, February 3, at 1 o'clock, A MOST INTERESTING and EXTENSIVE COLLECTION of NOTES and ILLUSTRATIONS, relating to the History of Ærostation, Public Amusements, Angling, Archery, Armour, Autograph Letters of Noble and Eminent Persons, Baptism, Bells, Bridges, Lord Byron and Sir Walter Scott, Games of Chance and Skill, China and the Chinese, Chivalry and Knighthood, Clocks and Makers, Coaches, Cries and Noises, Dancing and Singing, Egypt and the Egyptians, Queen Elizabeth and Mary Queen of Scots, Engraving, Exhibitions, Fashions, Fortune Telling, Funeral Rites, Stained Glass, Heraldry, Hindostan, Idols, Inns and Taverns, Modes and Instruments of Torture of the Inquisition, &c., Law and Lawyers, Light Houses, Lions and Tigers, Lotteries, Magic, Marriage, Masquerade, Months and Days of the Year, Music and Musicians, Emperor Napoleon, Printing, Houses of Parliament, St. Paul's Cathedral and Westminster Abbey, Pugilism, Remarkable Characters, Russia and the Russians, Sculpture, Ship Building, Sports and Pastimes, Theatres, Vauxhall and Ranelagh Gardens, Venice and the Venetians, Water, Wine, Women, &c., bound in 130 Quarto Volumes, but lotted in subjects.
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Miscellaneous Books, including the Library of the late JAMES BOYSE, Esq., removed from Bayswater.

SOUTHGATE & BARRETT will SELL by AUCTION, at their Rooms, 22, Fleet-street, on MONDAY, February 5, and following day, at 1, a Miscellaneous COLLECTION of BOOKS, in all classes of literature; amongst which will be found—Poli Synopsis Criticorum, 5 vols.—Faringdon's Sermons, 3 vols.—Wake's State of the Church—Bowyer's Edition of Humo's England, 10 vols. calf—Curtis's Flora Londinensis, coloured, 5 vols. calf gilt—Pictorial Bible, 4 vols.—Punch, 20 vols.—Edwards's Botanical Register, coloured, 22 vols. calf gilt—Sweet's Geranaccæ, 5 vols. calf gilt—Gentleman's Magazine—Annual Register—Pickering's Shakespeare, 11 vols. vellum—Richardson's Borderer's Table-Book, 8 vols.—Penny Cyclopædia, 27 vols.—Foxe's Acts and Monuments, 8 vols.—Townsend's Old and New Testament, 4 vols. calf—Michaelis on the Law of Moses, 4 vols.; and numerous others.

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Pall Mall.—Modern English Pictures.
(Alteration of Day of Sale.)

MESSRS. FOSTER & SON are directed to SELL by AUCTION, at the Gallery, 54, Pall Mall, on MONDAY, 29th inst., at 1, A COLLECTION of PICTURES and WATER-COLOUR DRAWINGS, the Works of living Artists, including specimens of—

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Plassan	A. Elmore, A.R.A.	T. Creswick, R.A.
P. F. Poole, A.R.A.	C. Baxter	Kennedy
F. Frost, A.R.A.	D. Cox	S. Cooper, A.R.A.

Particularly the Eagle's Haunt, by Lee; the Boudoir, by Plassan; Musidora, by Frost; an Interior, by Goodall;

And in Water-colour Drawings—

C. Stanfield, R.A.	G. Cattermole	D. Cox	C. Bentley
J. Martin	J. Linnell	W. Hunt	F. Topham.

One property, from the north of England. On view.

Modern Pictures, by the first Masters.

MESSRS. FOSTER & SON are directed to SELL by AUCTION, at the Gallery, 54, Pall Mall, on THURSDAY, February 15, at 2 precisely, Twenty ENGLISH PICTURES, of high merit and great importance, being a portion of the capital Collection of Charles Birch, Esq., of Edgbaston, Birmingham, whose Cabinet of British Art has justly obtained a more than local celebrity. It will be sufficient for this notice to enumerate—The Deer Stalkers, by Sir Edwin Landseer, R.A., the engraved picture—Alfred in the Danish Camp, by D. Maclise, R.A., exhibited at the Royal Academy—the Lock, by the late J. M. W. Turner, R.A.—a Pyrenean Pass, with Smugglers, by C. Stanfield, R.A., exhibited at the Royal Academy—a View near Naples, by the late Sir Augustus Callcott, R.A.—the First Ear-ring, by the late Sir David Wilkie, R.A., engraved—the Young Recruits, by Thomas Webster, R.A.—the exquisite picture of the Fleur de Lis, by the late William Etty, R.A.—the Lock, by the late J. Constable, R.A.—the Mountain Pass, by P. F. Poole, A.R.A.—Dolly Varden, by W. P. Frith, R.A.—the Tambourine Player, by T. Uwins, R.A.—a Golden Landscape, from the gifted pencil of Linnell—Rydal Water by Pyne—the Head of Our Saviour, the engraved Picture by Paul De la Roche—Fruit, &c., by Lance.

On view three days prior, and Catalogues—with engravings of most of the pictures—may be had at 1*s.* each, 21 days before the sale, of Messrs. Holmes, Birmingham; of Messrs. Agnew & Grundy, Manchester; of Mr. Grundy, Liverpool; of Mr. Ryman, Oxford; of Mr. Roe, Cambridge; of Mr. Finlay, Glasgow; and of Messrs. Foster, 54, Pall Mall.

Pall Mall.—First-Class Works of Living Artists.

MESSRS. FOSTER & SON are directed to SELL by AUCTION, at the Gallery, 54, Pall Mall, on THURSDAY, February 15, at 3 in the Afternoon, after the Sale of Mr. Birch's Pictures, DUNBLANE CATHEDRAL, by Roberts, R.A.—View on the Scheldt, by E. Cooke, A.R.A., and two other Works by the same Master—Falstaff and Pistol, by A. Egg, R.A.—a pair of River Views, by Lee, R.A.—Summer's Noon, the large picture by S. Cooper, A.R.A., exhibited at the Academy, 1854—The Return from Deer Stalking, the engraved picture by Herring, sen.—The Thistle, by Frank Stone, A.R.A.—and specimens from the pencils of

Sant	E. Goodall	J. D. Harding	G. Landseer
Etty, R.A.	Boniugton	Leslie, R.A.	Creswick, R.A.
J. Linnell	W. Müller	F. Danby, A.R.A.	Sir A. Callcott.

The Catalogue will be ready twenty-one days before the Sale. It may be had in the Provinces as in the previous Advertisement, and of Messrs. Foster & Son, 54, Pall Mall.

The Library and Remaining Publications of the late JOHN MINTER MORGAN, Esq.

MR. HODGSON will SELL by AUCTION, at his New Auction Rooms, the corner of Fleet-street and Chancery-lane, on THURSDAY, February 1, at 12, by order of the Executors, THE LIBRARY and REMAINING PUBLICATIONS of the late J. M. MORGAN, Esq. In this Collection will be found numerous Works on Philanthropy, Political Economy, Education and Theology; together with the usual Standard Historical and other Works, in good preservation. The Publications comprise the Phœnix Library, a selection of Original and other Works, in 13 vols., of which there are about 3,000 vols., in cloth and quires; also, numerous copies of Hampden in the Nineteenth Century, 3 vols. 8vo.—The Revolt of the Bees, 8vo.—The Christian Commonwealth, &c. A few Prints, framed and glazed, a Barrel Organ, an Electrifying Machine, a pair of Globes, &c.

To be viewed, and Catalogues had.

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MR. HODGSON will SELL by AUCTION, at his New Auction Rooms, the corner of Fleet-street and Chancery-lane, on TUESDAY, February 6, and WEDNESDAY, February 7, at half-past 12, by order of the Executor of the late Rev. CHANCELLOR RAIKES, this IMPORTANT COLLECTION of THEOLOGICAL BOOKS; comprising, among others, In Folio: Stuart and Revett's Antiquities of Athens, 3 vols.—Wilkins's Antiquities of Magna Græcia—Ionian Antiquities, 2 vols.—Gibson's Codex Juris Ecclesiastici Anglicani, 2 vols.—Houbraken's Heads, by Birch, 2 vols.—Poli Synopsis, 5 vols.—S. Chrysostomi Opera, 8 vols.—Patrick, Lowth, Arnald, and Whitby's Commentary, 7 vols.—Dupin's Ecclesiastical History, 7 vols.—Calmet, Commentaire Littéral sur l'Ancien et Nouveau Testameut, 9 vols.—Calvini Opera Omnia, 9 vols.—Hammond's Works, 4 vols.—Picart, Cérémonies et Coutumes Religieuses et Superstitions Anciennes, 6 vols.—Saurin, Discours Historiques, 6 vols. &c.—In Quarto: Calmet's Dictionary of the Bible, by Taylor, 5 vols.—Watts's (Dr. Isaac) Works, 6 vols.—Henry's Bible, 6 vols.—Bacon's (Lord) Works, 5 vols.—Encyclopædia Britannica, 20 vols. &c.—In Octavo, &c.: Chalmers's Biographical Dictionary, 32 vols.—Universal History, Ancient and Modern, 60 vols.—Simeon's Works, 21 vols.—Baxter's Works, 23 vols.—Owen's Works, 28 vols.—Strype's Annals and Lives, 17 vols.—Parker Society Publications, a complete set, 54 vols.—Clark's Foreign Theological Library, 30 vols.—Warburton's Works, 14 vols.—Foxe's Acts and Monuments, by Townsend and Cattley, 8 vols. large paper—Waterland's Works, 12 vols.—Jeremy Taylor's Works, 15 vols.—Bossuet, Œuvres de, 21 vols.—Beveridge's Works, by Horne, 9 vols.—Bp. Hall's Works, 10 vols.—Robert Hall's Works, 6 vols.—Sumner on the Gospels, 4 vols.—Bingham's Antiquities of the Christian Church, 9 vols.—Scott's (Thos.) Works, 10 vols.—Lardner's Works, by Kippis, 11 vols.—Lightfoot's Works, by Pitman, 13 vols.—President Edwards's Works, 8 vols.—Christian Observer, 1802 to 1852, 52 vols.—Christian Guardian, 24 vols.—Quarterly Theological Review, 23 vols.—Edinburgh Review, 48 vols. &c. &c. Together with a very extensive Collection of Sermons and Treatises, by the most eminent Divines of the Established Church; also, a few Classical Books and Works in General Literature. The whole in good preservation.

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MR. J. C. STEVENS will SELL by AUCTION, at his Great Room, 38, King-street, Covent-garden, on FRIDAY, February 2, at 12 for 1 o'clock precisely, A Miscellaneous COLLECTION of SHELLS, MINERALS, and FOSSILS, Horns of the Rhinoceros, Narwhal, Antelope, &c., Birds' Eggs, Crustacea, South Sea and other Curiosities and Antiquities. Three Lathes, with numerous Chucks, Grinding Apparatus, Microscopes and Objects, Assay Balance, Handsome Show Case for the display of objects of Natural History, &c.

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MR. J. C. STEVENS will SELL by AUCTION, at his Great Room, 38, King-street, Covent-garden, on FRIDAY, February 9, at 12 for 1 o'clock precisely, the COLLECTION of VALUABLE PHILOSOPHICAL INSTRUMENTS, including an 18-inch Transit Instrument, by Simons—a Fine Equatorial Telescope, by Nairne, with additions by Dollond—8-day Astronomical Clock—Reflecting Telescope, by Cuthbert—Balance, by Robinson—Sextant, by Jones—Double-Barrel Air-Pump—Electrical Machines—Expensive Chemical Chest—Daguerreotype Camera, 3½-inch Lens and Apparatus—Achromatic Microscope, by King of Bristol—The Library of Scientific Books by the most approved Modern Authors—a Fine Violoncello, by Hill—Violin—Flute, &c.

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PUTTICK & SIMPSON, Auctioneers of Literary Property, will SELL by AUCTION, at their Great Room, 191, Piccadilly, on MONDAY, February 5, and five following days, SOME RARE and FINE BOOKS, from a Private Library; including Architectural Books—Books of Prints—Rare Theological and Poetical Pieces—fine copies of Purchas's Pilgrims, 5 vols.—Hakluyt's Voyages, original edition—Herrera, Historia General, 4 vols.—Torquemada, 3 vols.—Burney's Voyages, 5 vols.—Billing's Baronial Antiquities of Scotland, 4 vols.—a few Books on Anglo-Saxon Literature, &c.

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will SELL by AUCTION at their House, 3, Wellington-street, Strand, on WEDNESDAY, the 31st of January, 1855, and five following days, at 1 o'clock precisely,

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THE TRUSTEES of Mr. BURNETT have now the satisfaction of announcing the decision come to by the Judges appointed, in terms of his Deed of Endowment, to Examine the Treatises lodged in the Competition, and to adjudge the two Premiums of 1,800*l.* and 600*l.* sterling.

Their Report was this day laid before a General Meeting of the Electors, held in the Town-Hall, Aberdeen; and the Trustees think it due to the Judges to append it at length.

After the Report was read to the Meeting, the Trustees declared the Author of the Treatise, No. 143 of their list, titled "Christian Theism," and with the Greek motto, "Τὸ ἀγαθὸν τῶν μὲν εὖ ἐχόντων αἴτιον τῶν δὲ κακῶν ἀναιτίον," quoted in the Report, to be the successful Competitor for, and entitled to, the First Premium of 1,800*l.*; and the Author of the Treatise, No. 141 of their list, bearing the title "Theism," &c., and the Greek motto, "Ζητεῖν τὸν κύριον, κ.τ.λ," from Acts xvii. 27, to be the successful Competitor for, and entitled to, the Second Prize of 600*l.*

Thereafter, the Trustees produced the two sealed envelopes bearing the said Titles and Mottos, and containing the names of the Authors of the respective Treatises; and the seals being then removed, it was found that the Author of the first-mentioned Treatise, No. 143, entitled to the First Premium, is the Rev. ROBERT ANCHOR THOMPSON, Louth, Lincolnshire; and the Author of the Treatise, No. 141, entitled to the Second Premium, is the Rev. JOHN TULLOCH, Manse of Kettins, Coupar-Angus, (now D.D., and Principal of St. Mary's College, University of St. Andrews.)

Messrs. WEBSTER were instructed forthwith to intimate to these gentlemen the result of the adjudication.

It is deemed proper to notify, in this form, to the Authors of the other Treatises favourably distinguished in the Report of the Judges, that if they, or any of them, wish that their names should be made known, the Trustees will, upon hearing from them to that effect, with their true Addresses, open the sealed envelopes sent in by them, and will have great pleasure in announcing those names to the public.

With reference to the unsuccessful Treatises, the Trustees request that the Authors will give instructions to their Correspondents in Aberdeen to receive them (with the corresponding sealed envelopes), from Messrs. WEBSTER, and grant the proper receipts. This would be very desirable in every instance; but if it be found inconvenient in particular cases, Messrs. WEBSTER will forward the MSS., agreeably to such instructions as may be sent them by their Authors, on receiving pre-payment of the Postage. In all communications, the Treatises must be distinguished by the Title and Motto; and no communication can be attended to unless accompanied with Stamps to prepay the reply.

ALEX. WEBSTER.
JOHN GALEN.
JOHN WEBSTER.

Aberdeen, 20th January, 1855.

Report of the Judges.

We, the Judges appointed for the Burnett prizes, in reporting to the Trustees the result at which we have arrived, feel it necessary first to state that, after giving careful examination to the whole of the Treatises sent in, we have found considerable difficulty in coming to a decision, not on account of any difference of opinion among ourselves, but on account of the very near approach to equality of merit in a considerable number of the Treatises.

We should have been glad to find that there had been two treatises so incontestably superior to the rest as to release us from all hesitation. Still, though there is no Essay which, in our judgment, is not greatly capable of improvement, by omission or alteration (which we mention with reference to the future publication of such Essays), we are UNANIMOUSLY of opinion that there are *three* which stand, by an appreciable interval, in advance of the rest, viz.:—

(No. 143, in Mr. Webster's list.)—"Christian Theism." Motto, "Τὸ ἀγαθὸν τῶν μὲν εὖ ἐχόντων αἴτιον τῶν δὲ κακῶν ἀναιτίον." (2 vols. stitched.)

(No. 141, *ibid.*)—"Theism," &c. Motto, "Ζητεῖν τὸν κύριον, κ.τ.λ."—Acts xvii. 27. (1 vol. bound.)

(No. 1, *ibid.*)—"The Witness of God; or, the Evidence of his Being and Perfections." Motto, "Οὐκ ἀμάρτυρον ἑαυτὸν ἀφῆκεν."—Acts xiv. 17.—"Ask now the beasts," &c.—Job xii. 7. (2 vols.)

We are also of opinion, that of these, *No.* 143, "*Christian Theism*," &c., deserves the first place, and therefore to it we adjudge the first prize.

As to the other two, we find much greater difficulty in deciding which of them should be preferred. If the Trust Deed left a choice to the Judges in this matter, we should have awarded them *equal*. But as this does not appear to be the case, we deem it necessary to state that *two of our number* are disposed to assign a certain preference to *No.* 141, and that the third acquiesces in that judgment, since at the utmost he would have been disposed only to place them equal.

And, further, in compliance with a wish expressed by the Trustees (in a minute communicated by Mr. Webster), we beg to add that several other Treatises appear to us to possess considerable merit (though requiring extensive alteration and careful revision), more particularly the following (placed, *not* in order of merit, but of the numbers in Mr. Webster's list), viz.:—

(No. 72.)—"Of Providence, Material and Moral." Motto, "Ignotus." (In 6 vols.)

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Also, among the smaller Essays, some, though not competing with the above mentioned, appear to us of a kind likely to be useful, subject to the same remarks, viz.:—

(No. 117.)—Motto, "Semper et ubique."

(No. 127.)—"On the Existence," &c. "Si quod gubernat numen," &c. "If there's a Power above us."

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REVIEWS

Memoirs of the Life and Writings of James Montgomery; including Selections from his Correspondence, Remains in Prose and Verse, and Conversations on various Subjects. By John Holland and James Everett. Vols. I. and II. Longman & Co.

James Montgomery had, as he used pleasantly to say, a very narrow escape of being an Irishman. He was the son of Irish parents; but he was born, on the 4th of November, 1771, at Irvine, a seaport in Ayrshire. At that place, his father, a man who had been originally engaged in Ireland in pursuits of "humble but useful industry," held the pastoral charge of a small congregation of United Moravian Brethren. James was the eldest of three brothers. Their sister Mary died in infancy. At the age of four years, James was taken to Ireland, where he remained with his parents and brothers two years; and there, at Bally Kennedy, County Antrim, the first draughts of the well of learning were administered to him by Jemmy M'Caffery, the village schoolmaster. The next removal was to the Moravian establishment at Fulneck, near Leeds, at the close of 1777. Six years later the parents quitted England for missionary work in the West Indies. They left their boys to the "Brethren," and father or mother the children never beheld again.

The Prince in the Happy Valley was not more completely out of the world than Montgomery and his brothers "cloistered up" at Fulneck. James was intended for the ministry; and the boy with fiery red hair, a terrible scorbutic taint in the blood, and a painfully defective vision, became at once a little monk. The routine of the life led by him, in common with the other boys, was all religious. It had its drawbacks,—but it had also its advantages. Children are none the worse for being told that of every action God is the witness:—men would be all the better if they never forgot such instruction. But there was recreation with this religion; and on one sunny holiday a rather liberal master determined for once to be gay beyond all rule, took the boys a long country walk, and sitting down behind a hedge in a green lane, read aloud to them Blair's 'Grave'! That reading marred Montgomery for a minister, and made of him a poet. He became fully "possessed,"—hesitated a little,—and finally, on hearing portions of Blackmore's 'Prince Arthur' read aloud, gave himself up to the divine, but painful, agitation of his soul—a soul athirst now for nothing but poesy.

His first poetical guide was an old Moravian choir-book, and what he found there he took to imitating. Not a volume, except a Moravian volume, was allowed to fall into his hands, save on one or two rare occasions, when he had brief access to mutilated selections on which his appetite was mocked, whetted, but never satisfied. During the whole years of residence here, the lad "never once during all that time conversed for ten minutes with any person whatsoever, except his companions, masters, or occasional Moravian visitors."

He went on writing Moravian poetry, and was rather encouraged than checked by the authorities, who hoped one day to be proud of the useful minister they had trained. His verses were full of love, ardent and divine; so ardent, that when, before he left Fulneck, he got permission to read some of the poems of Cowper, he found the style too pure and simple; and "I thought," said he, "I could write better verses myself."

He tried; and his school poetry, if not first-rate in merit, was great in bulk. To composition he applied all his time and power, and for it he neglected every duty besides. Remonstrance and reproof bad no effect. He was nothing if not poetical. He most positively would not be a priest. The "Brethren" grew angry, turned him out of the school, on the ground of alleged indolence, and sent him as an apprentice on trial to a worthy Moravian, named Lockwood, "who kept a retail shop at Mirfield, near Fulneck." Here, during a year and a half, he measured peas, weighed plums, composed skeleton epics and sacred songs, studied music at the "fine bread baker's," and "almost *blew out his brains* with an *hautboy!*"

At the end of this time he ran away, with a single change of linen and 3*s.* 6*d.* in his pocket. He turned his face to the world, and began the battle of life. The young struggler was only sixteen, but he had the true soldierly spirit to fit him for such a battle. He fought it foot by foot; and it was not till after some suffering that he rejoiced in conquering his first position—salaried shop-boy at Wath, the "queen of villages," and within a league of Wentworth House and Earl Fitzwilliam, who is said to have first bestowed on him the minstrel's guerdon in the shape of a guinea. The gold was given in return for a specimen of the poetry handed to the Earl by the aspiring poet himself.

After one year's service behind the counter, the thought of London became an uneasy and yet a welcome thought to the struggler's mind. He soon made a reality of it; and with a trunk full of verse presented himself to Harrison, of Paternoster Row, who put him aside as a poet, and took him in as a shopman. Here he worked with untiring zeal and stout heart. He tried all the avenues of fame, and was beaten back from all. When he offered verse, he was advised to try prose; when he presented prose, it was considered as too youthful in style; and when he tried to be manly, and wrote a story in the style of Fielding and Smollett, it was so full of profane oaths that the bookseller was frightened to publish it. The author himself would as soon have set his right hand in the flames as have allowed an oath to fall from his own lips; but he thought he was imitating Nature. He had only studied man in books; and, now in London, to the selling, reading, or writing of books he exclusively devoted himself. For the sights of the capital he had no curiosity whatever. He was almost as completely shut up within himself as he had previously been walled-in from the world at Fulneck. Disgusted and disappointed, he returned, in 1790, to his post behind the old counter at Wath,—where his recollections of the customers at Harrison's London shop, of D'Israeli, who had not yet written the 'Curiosities,' of that self-proclaimed (S. S.) Sinner Saved, old Huntington, and of Mrs. Charlotte Lenox, the first literary lady whom Montgomery had ever seen, made him welcome and gave him importance. He took down with him to Wath an increase of manuscripts and experience. He also appears to have laid in a small stock of London assurance. We judge from the sample offered by him on Sundays, at Wath Church, where, says he, "Nancy Wainwright was one of our Wath beauties, who, I am afraid, I sometimes looked at in church more than was proper."

The accidental reading in the *Sheffield Register* of "Wanted in a Counting-house in Sheffield, a Clerk," produced events of great importance in the life of Montgomery. He applied for the situation, forwarded his testimonials, wrote *God save the King* in his largest and best style to show his handwriting, and finally was accepted. This was in 1791, the year of his majority. His master was Gales, the proprietor of the *Register*, printer, and auctioneer. As auctioneer's clerk, Montgomery commenced his service. It was at a sale of a valuable library, and the new clerk underwent a very Tantalian probation in having to pass over books of which he could look over no more than the title-page. It was famished Sancho before the dishes which he dared not touch.

When Montgomery arrived in Sheffield he found himself at once involved in what he most detested—politics. He loved liberty, but political discussions were his abhorrence. But it was the time when men not only talked of liberty, but bled for her. The fever raged furiously at Sheffield; agitation was encouraged,—Gales was active in the fray,—spies were still more active for Government,—and the end of the first act was a noisy, large, but harmless, meeting, the leaders of which were pounced upon by the authorities, from whom Gales escaped, with ruin to himself, shipwreck to the *Register*, and a new career open to Montgomery, who was aided in founding the *Iris* on its ruins. The new paper and the new proprietor and printer flourished, but he was a suspected man. He printed an old song for a ballad-singer, one verse of which was pronounced to be seditious, though it had reference to past events, and for printing it he was condemned to an imprisonment of three months and a penalty of 20*l.* He endured his penalty like a hearty and honest man, returned to his paper, was extremely cautious in his advocacy of liberty,—but in giving an account of a street riot, happening to allude to an anonymous person who rode at the people and cut them down, the Militia Col. Athorpe swore that he was the person alluded to, prosecuted for libel, and an imprisonment of six months and a fine of 30*l.* was the penalty awarded for the alleged offence! It was the time when men were goaded into offence, and were punished even for remonstrating against their oppressors. Doubtless it was also the period when evil men sought to reap selfish benefit by sowing anarchy; but justice was indeed blind, and the law most confusedly administered. To hint that the suspension of the Habeas Corpus Act was a crime against the rights of the people was to promote rebellion against the Government. We suppose the latter did not understand Latin, for Dr. Parr's standing toast at that time was, "*Qui suspenderunt, suspendantur!*"

It was the glory of Montgomery, however, that he not only suffered captivity unjustly, but that he *compelled* the love of his prosecutors towards him. The magistrates who committed him lived to pay him the bomage of their respect. Col. Athorpe treated him as his own familiar friend, and Archdeacon Wrangham, with all his prejudices in favour of Church and King, wrote him pleasant notes, and wished him "*multos et felices!*"

The records of his imprisonments are the most touching in these volumes. He entered his cell with a silent horror, left it with an ecstatic delight, had a terrible dread of incarceration, and yet never thought of his "den," as he called it, but with a gush of tender affection. How this should be, the reader will find told, to his edification, in the biography. We may add, that the Government would have been heartily glad to have lain hold of his legal defender, Felix Vaughan, as well as of himself. But Felix, though of a very Radical tendency, had managed to keep himself, while engaged in "agitating," on the safe side of the law; and Dundas never said a happier thing than when he exclaimed, in allusion to his learned brother, "*Felix* quem faciunt aliena pericula cautum!"

The health of the poet was seriously affected

by his imprisonment. He never relaxed, indeed, in counting weekly his tale of bricks for the *Iris*, but he was averse to labour, neglected business, was unable even to enjoy his pipe and a select company in the little parlour at the "Wicket"; and was sunk in hypochondria and listlessness, from which he was only occasionally aroused by the horror of religious feelings. "There are three springs," he writes to his friend Aston, in 1799,—"there are three springs of everlasting uneasiness perpetually flowing in my bosom, the cares of life, ambition of fame, and the worst, the most deplorable of all, religious horrors. . . . I am tossed to and fro on a sea of doubts and perplexities; the further I am carried from that shore where I once was happily moored, the weaker grow my hopes of ever reaching another where I may anchor in safety,—at the same time my hopes of returning to the harbour I have left are diminished in proportion. This is the present state of my mind." It was the deep dark before the dawn; his sun had not yet risen, and it was not till 1805, when, as he said, the romance of life was over, that the light he coveted penetrated to his soul, and the laurel he desired was wreathed for his brow. 'The Wanderer of Switzerland' was written, and with it, in 1806, Montgomery won lasting fame, though the *Edinburgh Review* said the poem had not in it a vitality of three years long.

The struggle was over and reputation won. Montgomery worked all the more zealously, and all the more happily, as he no longer doubted the reception his works would meet with at the hands of the public. He became, too, a copious reviewer in the *Eclectic*. In allusion to this work, he remarks "I have done what I believe no other living poet ever did, reviewed the whole of my contemporaries, except Lord Byron; and no one can say I have done them injustice." From this conclusion we dissent,—seeing that Montgomery compared Kirke White with Walter Scott, and pronounced him essentially the better poet of the two!

As a narrative, these volumes cease to have much sustained interest after this date. The second volume closes with the year 1812, the year in which appeared 'The World before the Flood.' The author had previously published the 'Prison Amusements,' in 1797; the 'Ocean,' in 1805; 'The Wanderer,' in the following year; and in 1809, 'The West Indies.' The second volume is more critical and didactic than the first, deals more with the business and less with the romance of life, and is largely made up of extracts from the *Iris*, and of correspondence which Montgomery held with eminent men. It is, nevertheless, the volume which affords us best matter for citation. We cannot begin more appropriately than with the locality where Montgomery painted exquisite scenery, and with his opinions touching the method of poets and their works.—

"It was a small back room of a large building in the centre of the town, and looking immediately upon one of the meanest masses of dead brick walls in Sheffield: from *its* windows he could see none of the fine scenery in the neighbourhood, that might serve even to *remind* him in summer of pastoral Alpine landscapes, or in winter of falling avalanches,—of the cottages, the lakes, or the waterfalls of Switzerland at any season. * * * Mr. Everett one day remarked to Montgomery that Matlock would be a fine situation for the permanent residence of a poet, as the beauty and variety of the scenery, according to the current opinion, would induce sublime thoughts. He partly exploded the notion; observing that he should have to lament for his own situation, if it was so. 'From the room in which I sit to write,' said Montgomery, 'and where some of my happiest pieces have been produced—those I mean which are most popular,—all the prospect I have is a confined yard, where there are some miserable old walls and the backs of houses, which present to the eye neither beauty, variety, nor anything else calculated to inspire a single thought, except concerning the rough surface of the bricks, the corners of which have either been chipped off by violence, or fretted away by the weather. No; as a general rule, whatever of poetry is to be derived from scenery, must be secured before we sit down to compose—the impressions must be made already, and the mind must be abstracted from surrounding objects. It will not do to be expatiating abroad in observation, when we should be at home in concentration of thought.'"

The poet was mundanely compelled to look occasionally after business and base lucre.—

"He was, therefore, sometimes seen riding forth to a considerable distance to collect what was due to him from subscribers to his newspaper. On one of these occasions he came to Knottingly, near Pontefract, where he intended to rest and dine, and dismounted, opposite the sign of the 'Dog.' He opened the house door, entered, told one of the inmates to take charge of his horse, which was done; and seeing the family at dinner, the poet said he would just sit down with them, and take part of what they had. He took his place at table, was helped to a plate of meat, and commenced operations very satisfactorily. A suspicion, however, somehow arose in his mind, and a question fell from his lips, to which a single monosyllable in reply, kindly enough uttered by his host, explained to the uninvited and abashed, but not unwelcome visitor that he had unwittingly entered, and was dining with a private family *next door* to the Inn! The parties had no suspicion as to who their guest might be, until the mistake was discovered: it was but a slight mitigation of the awkwardness of the misadventure, that Montgomery had, as it happened, the name of his involuntary entertainer in his book as a debtor."

We have spoken of the two brothers of Montgomery. Ignatius became a Moravian minister; Robert is described as a "provision-merchant at Woolwich,"—but this is when the biographers are in a poetic vein. When they descend to common-place truth we find that the "provision-merchant" kept "a grocer's shop." He was a simple-minded man.—

"Mr. Ebenezer Rhodes having been elected 'Master Cutler,' Montgomery was present at the 'Feast,' which, according to ancient custom, he gave to the members of the corporation and other specially invited guests. Among the latter, on this occasion, was Mr. Robert Montgomery, from Woolwich, who, while walking out with the poet on the preceding day, came suddenly upon a field of flax in full flower—beautifully blue: 'Brother, what sort of corn is that?' inquired the stranger.—'Such corn as your shirt is made of!' was the prompt reply. We mention this incident as it was pleasantly related to Mr. Holland by Montgomery during their last interview on the day before his death."

But Robert Montgomery need not be ashamed of his simplicity. Rousseau, naturalist as he was, could hardly tell one berry from another; and three of our greatest wits, disputing in a field whether the crop growing there was rye, barley, or oats, were set right by a clown, who truly pronounced it wheat. If Robert was a simple, the Poet was a bold man; he was the only one who ever dared to beard the ponderous Parr.—

"It was on a Sunday evening, and a goodly company of intelligent persons of both sexes were present: the Doctor, who was expected, came sailing into the room in full canonicals. When he had taken his seat in the splendid apartment, and surrounded as he was by a considerable number of ladies, his pipe was brought, and several fair hands were presently on the alert to reach him the tobacco, a light, &c., whose owners were doubtless anything but fond of either the sight or the smell of the volume of smoke which was soon after emitted. It was not this gentle demonstration of homage and adulation on the part of the sex, so natural and amiable in itself, that so much impressed Montgomery at the moment, as his own reflection on the conduct of the individual to whom it was paid:—'And is Dr. Parr,' said our friend to himself, 'really *so great a man*, that it is immaterial whoever else be annoyed so that his comfort be secured? Or is he *so little a man* that he cannot, even under such circumstances as these, forego the usual indulgence of his fondness for smoking?' The poet, at a subsequent period, met the old Grecian at the residence of Mr. Roscoe in Liverpool. * * When the company went into Roscoe's library, Parr seated himself on a chair, drew it near the fire, and turned his back upon every other person present. On seeing this, Montgomery said to himself, 'I'll try if I cannot move him into a less unsocial position;' and thereupon he plied the Doctor with such a close volley of conversation, that presently he began to wheel about in order to face the enemy, to the satisfaction of those who not only enjoyed the loquacity of the speakers, but seemed to guess aright as to the circumstance which occasioned its display."

Of course our poet was a man extensively *lionized*. This occasionally led to some droll incidents. Here are two at Harrogate.—

"A lady of distinction was very formally introduced to the poet as an admirer of his genius, but who, it was obvious from her observations, had not even read his works! This incident was once adduced by him as a set-off against the overpraise of parties better informed. Another visitor, a Quaker, was represented by his friend as being anxious to be introduced to the poet; the latter, accordingly, was led up to the stranger, who appeared to be waiting for the interview, and said, 'My name is Montgomery.'—'I have *heard of thee*,' was the astute reply of Broadbrim: and then both parties stood mute for some time! The pause gave Montgomery time to repent of his good-natured simplicity; for he was the last man in the world to intrude himself upon any person's attention."

We have alluded to the correspondence which enriches the second volume. There is one letter from Southey, which is of interest, from the fact that the writer, in 1812, seemed to fear that shipwreck of the intellect of which he was ultimately the victim. There is something painfully affecting in the following details:—

"'You wish me a sounder frame, both of body and mind, than your own. My body, God be thanked! is as convenient a tenement as its occupier could desire. When you see me you will fancy me far advanced in consumption, so little is there of it; but there has never been more: and though it is by no means unlikely (from family predisposition) that this may be my appointed end, it is not at all the more likely because of my lean and hungry appearance. I am in far more danger of nervous diseases, from which nothing but perpetual self-management, and the fortunate circumstances of my life and disposition, preserve me. Nature gave me an indefatigable activity of mind, and a buoyancy of spirit which has ever enabled me to think little of difficulties, and to live in the light of hope; these gifts, too, were accompanied with an hilarity which has enabled me to retain a boy's heart to the age of eight-and-thirty: but my senses are perilously acute—impressions sink into me too deeply: and at one time ideas had all the vividness and apparent reality of actual impressions to such a degree, that I believe a speedy removal to a foreign country, bringing with it a total change of all external objects, saved me from imminent danger. The remedy, or, at least, the prevention, of this is variety of employment; and that it is that has made me the various writer that I am, even more than the necessity of pursuing the gainful paths of literature. If I fix my attention, morning and evening, upon one subject, and if my latest evening studies are of a kind to interest me deeply, my rest is disturbed and broken; and those bodily derangements ensue that indicate great nervous susceptibility. Experience having taught me this, I fly from one thing to another, each new train of thought neutralising, as it were, the last; and thus in general maintain the balance so steadily, that I lie down at night with a mind as tranquil as an infant's."

We dismiss these volumes,—recommending Mr. Holland, who is responsible for the editing, to study condensation in those which are to follow, if he would secure for them the

patronage of the public. We would also hint to him that his recorded conversations with the Poet have not the Boswellian merit of letting the principal speaker have the most of the dialogue. Mr. Holland's opinions, too, upon some matters remind us of those of the Bishop's Lady upon Shakspeare: "Shakspeare? Shakspeare? Didn't he write for the stage? I think I once saw a Scotch play by Shakspeare!"

A Month in Portugal. By the Rev. Joseph Oldknow, M.A. Longman & Co.

This book is too ecclesiastical. Mr. Oldknow continually adverts to affairs of Church discipline and Church property. He shuts his eyes to the scenery of Portugal,—is unobservant of manners, and even forgetful of guitars and fleas, in order that he may soliloquize on the rents and funds of the clerical order. Descanting on the late blight of olives, he affirms it to have been a divine judgment on the people for appropriating tithes and resuming possession of certain conventual lands in 1834! In all directions, the same topic rises in his path—"the morning star of memory." Among flowery pastures in idyllic valleys, where black sheep tinkle their bells in harmony with the music of falling waters, he pauses,—not to admire the flushed hills and the silver rivers that shine in the landscape, but to speculate on the chances of a diminution in the incomes of Bishops in England. Great compassion has Mr. Oldknow for the Church of Portugal,—and in this characteristic fashion does he express it: "God look upon her in her low estate, and *purify* and *restore* her. Formerly, *her wealth was very great.*"

As we have hinted, Mr. Oldknow does not appear to have much feeling for natural scenery. All his allusions to it are constrained, while his descriptive passages are made up of conventional epithets, which reflect no beauty, because they suggest no picture. A Southern church, however, with a pictorial interior,—with sunbursts through stained windows,—with arches and fretwork enriched by the play of these tinted shadows, — and choristers attired like "splendid angels newly drest,"—warms his imagination, which is cold amid the groves of Cintra. Yet even here his powers of description fail him, and he judiciously turns to Beckford's book of mellow pictures, in which a cathedral is painted in colours, rich, quaint and gorgeous as those of a missal. Among Mr. Oldknow's sketches we find none to quote, except a fragment on the social state of Portugal. Not even Spain has abounded more in idle patrician pride; the Lisbon peers have titles as sonorous, as empty and as long as the Dons of Madrid. Nevertheless, many a Carrabas in this decorated throng might do worse than let out carriages, like the Marquis de Ponte de Lima. Mr. Oldknow was at Lisbon when the young King sailed for England.—

"The vote of the Cortes allowing him to go was unanimous, with the exception of the Marquis de Ponte de Lima, who opposed his departure on the ground that he would be so much delighted with foreign countries, as on his return to be dissatisfied with his own. This Marquis, it is said, gets his living by letting out carriages for hire; but, to compensate for this lowering of his dignity, unlike most of the Portuguese nobility, he is out of debt! A gentleman told me that he lately gave sixpence to a Count to enable him to procure a breakfast; and another, that he not long ago gave twelve *vintems*, something more than a shilling, to a nephew of the Duke of Saldanha, Prime Minister and Commander-in-Chief, who came round to him with a begging letter. It is now in agitation to put an end to the entail of the estates of the nobility, and so to allow of their being sold. If this measure is carried, it will certainly be the ruin of their order; but when people have become unable to support their rank, there seems no injustice in depriving them of it. I was sorry to hear that the credit of the Government was but indifferent. A merchant, with whom I am acquainted, was on one occasion applied to to supply them with some articles of commerce, but declined. Upon this he was assured he should be paid; to which he replied that he doubted not he should, if the then Government continued in office, but of this there was no certainty, and it had become so notoriously the practice of Portuguese governments to repudiate the debts of their predecessors, that he was not inclined to run the risk. I should fear that such want of principle in those who have the guidance of the nation, besides producing many other evils, must have a very demoralizing influence on the people at large. I had not the opportunity of seeing much of their domestic character, but was told that the seclusion in which, until lately, the Portuguese females were accustomed to be brought up, had the effect of making them ready, at an early age, for any intrigue. Latterly, however, there has been an improvement in this respect. May it only continue!"

This is the country in which Mr. Oldknow sighs over the rich endowments of former days. But his respect for prescriptive rights seems to be special,—not general. It applies to tithes, and not to titles. The Portuguese nobles might be deprived of their rank,—and yet the olives would be safe. There is some comfort here.

The Warden. By Anthony Trollope. Longman & Co.

'The Warden' is a clever, spirited, sketchy story, upon the difficulties which surround that vexed question, the administration of the charitable trusts in England. A certain old woolstapler, named John Hiram, who died in Barchester, in 1434, left by his will the house in which he died and certain meadows and closes near the town, for the support of twelve superannuated wool-carders who should have been born and bred and spent their days in the said city of Barchester; also an almshouse was to be built for them, and a residence for the Warden, which Warden was also to receive a certain sum annually out of the rents of the lands. In process of time it came to pass, in the course of nature, that the value of the property bequeathed to these twelve old men greatly increased, and also that the trade of wool-carding entirely disappeared from Barchester: so old men of other callings were put in their stead,—generally *protégés* of the dignitaries of the Cathedral. A beautiful row of mediæval almshouses,—a handsome house for the Warden, in the same style, and beautifully appointed grounds,—the entrance to all which was through a ponderous gate, under a stone archway, which added greatly to the good appearance of the place,—had grown out of the improved rentals. Moreover, the salary of the Warden had increased in proportion, until it had grown to be full 800*l.* a year;—but the pittance of the poor old men, for whom the charity had been endowed, and for whom it was supposed to be kept up, remained still at the original figure of 1*s.* 4*d.* a day,—and the original number of the inmates had also been religiously adhered to. A more temptingly-baited trap for a reformer could not well be imagined. Of course one is found, who starts up and walks into it. John Bold, a young surgeon of Barchester, with plenty of leisure time on his hands, reads John Hiram's will, and determines to see the old men righted and the charity restored to its legitimate intentions. This serves as the prologue to the play. The interest is made, skilfully enough, to turn upon the fact, that all the parties concerned are perfectly conscientious, each fully persuaded that he is in the right;—whilst the reformer himself, who sets to work to mend the old charity and pulls it about his ears, is in love with the Warden's youngest daughter,—which surely proved that he was disinterested in what he was attempting. The whole story is well and smartly told, but with too much indifference as to the rights of the case. The conclusion is inconclusive enough, inasmuch as it is left for the reader to infer that nobody has any right to the charity, which is left to fall into abeyance; and even the little modicum of good which was enjoyed by the twelve old men is lost; and the moral, if one there be, is, that it would have been far better if John Bold had never meddled in the matter at all,—seeing that the only result of his labours is to bring much trouble and inconvenience upon everybody connected with the charity, and to leave things far worse than he found them,—a warning to all ardent reformers how they lightly question a vested grievance! This is surely a very lame and unsatisfactory conclusion in which to leave so serious a question. If the turning aside of a public charity from its original and palpable intention be *wrong*, no smartness of writing or levity of speech can make it *right;* and it is the grave fault in this lively, pleasantly written book, that the right and wrong of the subject are melted down into a matter of perfect indifference, and the only point insisted upon or brought forth with any clearness is, the extreme hardship and *inconvenience* to the parties in possession, caused by any attempt to rectify their administration:—to say nothing of the toil and trouble and odium for those who rashly undertake to see justice done,—a lotos-eating style of appeal which would end eventually in the ruin of the lotos-eaters themselves, if that would be any satisfaction of the claims of justice. With this grave drawback, the book is, as we have said, an extremely clever and amusing one: all the characters are well and vigorously sketched. The twelve old men in the almshouses, the mild, simple-minded, conscientious Warden, who has received his income without doubt or misgiving till the day his conscience is rudely awakened by the voice of the "Jupiter," and his childlike anxiety to do right at whatever cost to himself; the pompous, worldly high Churchmen, — the archdeacon, who bullies his father the bishop, and tyrannizes over his father-in-law the warden,—Tom Towers, the oracle of the "Jupiter;" the sketch of the "Jupiter" itself, are one and all excellent, and do all that is possible towards blinding the reader to the *laisser faire, laisser aller* spirit that pervades the book—or if he sees it of inducing him to pardon it. We had marked many passages for extract as we went along, and we are divided in our choice amongst them, but on the whole we will resist the description of Tom Towers and the "Jupiter," and give instead a scene between the archdeacon and his inestimable wife.—

"Dr. Grantly, who has as many eyes as Argus, and has long seen how the wind blows in that direction, thinks there are various strong reasons why this should not be so. He has not thought it wise as yet to speak to his father-in-law on the subject, for he knows how foolishly indulgent is Mr. Harding in everything that concerns his daughter; but he has discussed the matter with his all-trusted helpmate, within that sacred recess formed by the clerical bed-curtains at Plumstead Episcopi. How much sweet solace, how much valued counsel has our archdeacon received within that sainted enclosure! 'T is there alone that he unbends, and comes down from his high church pedestal to the level of a mortal man. In the world, Dr. Grantly never lays aside that demeanour which so well becomes him. He has all the dignity of an ancient saint with the sleekness of a modern bishop; he is always the same; he is always the archdeacon; unlike Homer, he never nods. Even with his father-in-law, even with the bishop and dean, he maintains that sonorous tone and lofty deportment which strikes awe into the

young hearts of Barchester, and absolutely cows the whole parish of Plumstead Episcopi. 'T is only when he has exchanged that ever-new shovel hat for a tasselled nightcap, and those shining black habiliments for his accustomed *robe de nuit*, that Dr. Grantly talks, and looks, and thinks like an ordinary man. Many of us have often thought how severe a trial of faith must this be to the wives of our great church dignitaries. To us these men are personifications of St. Paul: their very gait is a speaking sermon; their clean and sombre apparel exacts from us faith and submission, and the cardinal virtues seem to hover round their sacred hats. A dean or archbishop, in the garb of his order, is sure of our reverence, and a well got-up bishop fills our very souls with awe. But how can this feeling be perpetuated in the bosoms of those who see the bishops without their aprons, and the archdeacons even in a lower state of *déshabille?* * * 'My dear,' he said, as he adjusted the copious folds of his nightcap, 'there was that John Bold at your father's again to-day. I must say your father is very imprudent.'—'He is imprudent—he always was,' replied Mrs. Grantly, speaking from under the comfortable bed-clothes. 'There's nothing new in that.'—'No, my dear, there's nothing new—I know that; but at the present juncture of affairs, such imprudence is—is—I'll tell you what, my dear, if he does not take care what he's about, John Bold will be off with Eleanor.'—'I think he will, whether papa takes care or no; and why not?'—'Why not!' almost screamed the archdeacon, giving so rough a pull at his nightcap as almost to bring it over his nose; 'why not!—that pestilent, interfering upstart, John Bold—the most vulgar young person I ever met! Do you know that he is meddling with your father's affairs in a most uncalled for—most——" And being at a loss for an epithet sufficiently injurious, he finished his expressions of horror by muttering 'Good Heavens!' in a manner that had been found very efficacious in clerical meetings of the diocese. He must for the moment have forgotten where he was. 'As to his vulgarity, archdeacon' (Mrs. Grantly had never assumed a more familiar term than this in addressing her husband), 'I don't agree with you. Not that I like Mr. Bold—he is a great deal too conceited for me; but then Eleanor does, and it would be the best thing in the world for papa if they were to marry. Bold would never trouble himself about Hiram's Hospital if he were papa's son-in-law.' And the lady turned herself round under the bed-clothes in a manner to which the doctor was well accustomed, and which told him, as plainly as words, that as far as she was concerned the subject was over for that night. 'Good Heavens!' murmured the doctor again—he was evidently much put beside himself."

Some of the characters in the story are drawn from the life,—and no reader of newspapers will mistake the original of the "Jupiter."

Sappho: a Trayedy. By Franz Grillparzer. Translated by L. C. C. Edinburgh, Constable & Son; London, Hamilton, Adams & Co.

HERE is the old, burning Greek legend passionately dramatized by a modern German poet. The Muse of Lesbos stands before us instinct with a fearful, fervid life, in which the heart of Woman and the soul of Genius meet, now in union, now in conflict—a life fraught with small blessing to others, brimming over with agony and glory to its owner.—The contours and the colours of Herr Grillparzer's heroine may not be according to the true antique. In his Sappho's triumph, love, and despair, after she discovers that her love has been wasted, there may be too much that resembles the modern 'Corinne.' The modes of Sophocles and Euripides, and the extant fragments left by the mythical Lyrist herself, must, perhaps, be forgotten, while we follow this German tragedy; but not real womanhood, not real suffering—not the solitude which environs some of those whom Fame has crowned, —not the earthquake which opens a grave at their feet, when they learn the truth, old as time and melancholy as death, that Genius cannot claim Love as its reward!—We do not feel called on to anatomize faults, to establish disproportions,—to complain of passages as too tedious, of rhetoric as too subtly spun in regard to this 'Sappho.' There is something of revelation in the heroine's character as it was conceived by Herr Grillparzer; something, therefore, also of creation; and the reader—after having consorted as largely as he must do with phantoms and puppets, with modern masqueraders or galvanized effigies instead of human creatures —will find such a work, when suddenly returned to, exercise startling power over him, let his cooler critical judgment decide as it will on the school to which the drama belongs. Such, at least, has been our own case.—We may fail to prove the potency of the spell by a single extract—the more as the translator before us is restrained rather than impulsive, more correct than musical. The poet to have rendered this tragedy into English was Mrs. Hemans. The following, however, is not infelicitous as a version of the scene in which the Woman begins to search and to mistrust herself—first to feel not only that sinking which follows a moment of preternatural excitement, but that yearning for sympathy which makes her alive to all that puts a gulph betwixt her and the confidence of her kind.—

Sappho. What can my poverty that loved one give?
He stands there in the fulness of his youth,
Adorned with all the fairest flowers of life;
His scarce awaken'd mind in glad surprise
The wide extent of its own powers surveys,
Spreads out bold pinions, and to highest skies
Directs, ambitious, its keen eagle gaze.
All that is great, and high, and rich, and fair,
Is his. The world belongeth to the strong.
And I! O all ye gracious gods above!
Oh, give to me the vanish'd past again!
Blot out within my breast each deep worn trace
That former sorrows—former joys have left.
All I have felt—have said—have suffered—done—
Annihilate it e'en in memory!
Let me return once more to that far time
When timid still, with childhood's rounded cheek,
And feelings indistinct within my breast,
On the new world I gazed with mind as new!
When 'stead of sad experience, guesses sweet
But dallied with the golden strings—and love
Was a mere magic land as yet to me,
An unknown, untried, magic, stranger-land!
Melitta. What ails my mistress? Speak—What moves thee so?
Sappho. Upon the edge of the deep gulf I stand,
That yawns devouring between him and me;
I see the golden land that smiles beyond,—
Mine eye can reach it—but my foot may not!
Wo unto all who once have been allured
From out the silent circle of their home
By the vain shadow of an empty fame!
They hold their course o'er a tempestuous sea
In a most fragile bark. No flower blooms there,—
There springs no seed, and there no trees wave green,—
Nothing but grey infinitude around!
They only see from far the cheerful shore,
And all confused with hollow sound of waves,
The voices of their loved ones reach their ear!
If late reflecting—they would fain put back
And seek the fields of home they careless left.
Summer is over! Flow'rs their bloom have shed,
(*Taking off her wreath and looking at it sadly.*)
And only dry leaves rustle where they tread!

In another respect this play is noticeable—for the force with which the tide of emotion sweeps on. The scene closing the third act, where Phaon outrages Sappho by avowing his love for Melitta before her face, merely broken by a few wild interjections on the part of his victim, is finely conducted. Possibly, it may have been to win some sympathy for one who stands in so equivocal an attitude—in part to redeem this wavering Phaon—that Sappho was shown so openly tyrannical and vindictive in her passion. But by this we are not made to hate her. The German poet does not merely talk of the excess of her love—he displays it; and in this excess lie the might and the truth of his creation. Right or wrong, it is fascinating in its intensity.

We do not conceive that 'Sappho' is a play which could be acted on the English stage. The female characters strain our requisitions too highly for our entertaining any hope of seeing them personated,—and a wordy and violent counterpart of *Norma* (without the music), and a comely and blushing *Adalgisa*, are, perhaps, the utmost that could be attained. These, in presenting such a tale, would be more repulsive than satisfactory. But there is an ideal drama, which, having read, we can fancy being acted,—and to test the value of 'Sappho' as belonging to this class of works, let the reader compare his impressions respecting it with those which he will derive on closing the more recent classical tragedy of modern times, which has given its author a permanent standing and success on the stage of his country—we mean the 'Lucrèce' of M. Ponsard. The French play may win his approval for its conformity with the canons of the Parisian stage,—but the drama of Herr Grillparzer will be recollected as a "charm of powerful trouble" belonging to no peculiar country.

The Chinese Rebel Chief, Hung-Siu-tsuen; and the Origin of the Insurrection in China. By the Rev. T. Hamberg. With an Introduction by G. Pearse. Walton & Maberly.

SUCH a narrative as this ought to be received with caution. The materials were supplied to Mr. Hamberg, a late missionary of the Basle Society, by Hung-Jin, a relative of Hung-Siu-tsuen, who is here represented as the leader of the great Chinese revolt. In Europe the pretender has hitherto been known under the name of Tien-te, or T'heenteh, though some accounts describe that personage as only captain-general of the insurgent troops, acting under the orders of a master. The version now proposed suggests that T'heenteh and Siu-tsuen are identical,—and that the former appellation has been derived from a flattering title bestowed on the rebel Emperor by his adherents. But, without questioning the good faith of Mr. Hamberg or Mr. Pearse, we cannot avoid doubting the authenticity of Hung-Jin's report. Although "a cousin and intimate friend" of the insurrectionary chief, his knowledge did not come directly from him, but from his "relatives and friends." Now, as Hung-Siu-tsuen claims about "five hundred" relatives, we are not much impressed by this fact. Moreover, these informants, notwithstanding their familiar acquaintance with the circumstances of the revolution and with the founder of the new dynasty, only go so far as to say "that they fully believe that T'heenteh is no other person than Hung-Siu-tsuen." When the whole story is told, in detail, and the parentage, education, reveries, motives, and policy of the rebel leader are explained, it seems curious that a doubt should still exist whether a name which has become renowned in China, as well as in Europe, belongs to a real or to a fabulous person, or whether it applies to a chief already celebrated under another appellation. The Chinese are a people among whom we expect to find such a confusion of terms, which has caused, indeed, in the minds of learned Orientalists a certain scepticism as to the existence, at any time, of Confucius, or properly, of Kon-fu-tzee. In the same manner, it has been surmised that the Emperor talked of as prepared to mount the throne of the fallen Mantchus is a myth, or is represented in different quarters by different individuals, ambitious of succeeding the lords of the yellow robe. Of course, it is impossible that Confucius should have written a tenth part of the works ascribed to him; and also, it is reasonable to suspect that various impersonations should arise of the spirit of hostility which has been kindled in the northern and eastern regions of Asia against an alien rule. M. Huc believes the revolt to be the work of robbers, and discredits the influence of missionary exertions in largely moving the Chinese mind. MM. Yvan and Callery give a

statement opposed, in many points, to the tale of Hung-Jin; which, however, we do not altogether disbelieve, though we refuse to concede to it the historical importance assigned by the editors of the present volume.

Half-civilized converts especially are apt to give imaginative accounts, not necessarily mendacious, of themselves and their brethren, since these are pleasing to missionaries. The figurative style of Eastern speech also is not to be forgotten. We remember an instance of Asiatic hyperbole which was noticed by a resident in Canara. His servant, a native proselyte, told him solemnly of a storm on the hills, with hailstones "as big as bulls."—"Was each stone as large as this nut?" inquired the missionary.—"No, no," said his servant; "but I mean they were very large!"

As for the "general appearance of truthfulness" ascribed to the narrative, it has escaped us. The story is too full and fluent, too marvellous and romantic to incline us to credulity. The main statements are,—that Hung-Siu-tsuen, the native of a village about thirty miles from Canton, is sprung from a family of all but immaculate virtue; that his parents inhabited a humble cottage, in a back street, where he was born in 1813, and that he pursued from infancy a career as strange and as fortuitous as that of him who sleeps at Mecca. At his birth he received, according to the Chinese custom, a *milk name*, and was called "Brilliant Fire." Upon attaining maturity, however, he adopted his *literary name*, and styled himself *Siu-tsuen*, or "Elegant and Perfect," Hung being the patronymic of his clan. When seven years old he was put to school:—

"In the course of five or six years, he had already studied and committed to memory the Four Books on Virtue, Conversations of Confucius, and works of Mencius; the Five Classics, or books of general philosophy, poetry, rites, and history; the Koo-wun and the Hau-king, or memoir of filial duty. Afterwards, he read for himself the History of China, and the more extraordinary books of Chinese literature, all of which he easily understood on the first perusal."

No circumstance is omitted from the narrative which could render it attractive, curious—and incredible. Every one admired and loved the elegant and perfect scholar; teachers were proud of instructing him without payment; his relatives brought him food and clothing that he might continue his studies, yet, at sixteen he was forced to lead herds to pasture. But he soon found friends, and was elected to be tutor of the village. From that time he made progress in the ineffectual and formal pedantry of China, but was unsuccessful in his attempt to obtain a high-class diploma. Now comes the strange part of the story, which is not criticized by the narrator, who repeats it on the testimony of Hung-Jin. Siu-tsuen visited Canton in 1836, and again entered the intellectual Olympia in search of academic honours.—

"Just before the office of the Superintendent of Finances, he found a man dressed, according to the custom of the Ming dynasty, in a coat with wide sleeves, and having his hair tied in a knot upon his head. The man was unacquainted with the Chinese vernacular tongue, and employed a native as interpreter. A number of people were gathering round the stranger, who was prognosticating respecting the fulfilment of their wishes, even without waiting for questions on their part. Siu-tsuen approached the man, intending to ask if he should attain a literary degree, but the man anticipated him by saying,—'You will attain the highest rank, but do not be grieved, for grief will make you sick. I congratulate your virtuous father.' On the following day he again met with two men in the Liung-tsang Street. One of these men had in his possession a parcel of books, consisting of nine small volumes, being a complete set of a work entitled '*Keuen-shi-leang-yen*,' or 'Good Words for exhorting the Age;' the whole of which he gave Hung-Siu-tsuen, who, on his return from the examination, brought them home, and after a superficial glance at their contents, placed them in his book-case, without at the time considering them to be of any particular importance."

We pass over his sickness, his etherial visions, his ecstasies, the change in his aspect and demeanour, and hasten to resume the tale of the books he thus received and thus disposed of, "after a superficial glance at their contents." They consisted of some tracts compiled from the Bible, and explanatory of its doctrines. Hung-Siu-tsuen's cousin borrowed, read and returned them, remarking,—

"that their contents were very extraordinary, and differed greatly from Chinese books. Siu-tsuen then took the books, and commenced reading them closely and carefully. He was greatly astonished to find in these books the key to his own visions, which he had had during his sickness, six years before; he found their contents to correspond in a remarkable manner with what he had seen and heard at that time."

The literal meaning of all this is, that Siu-tsuen, by his dreams, became prescient of the Scriptures without perusing them. Of course, the unpoetical explanation would be, that his visions were reminiscences of what he had read during the "superficial glance" to which allusion has been made. Upon that hint, however, he became the preacher of a doctrine partially new to the Chinese, and thenceforth his career is described as similar to that of Mohammed in Arabia and of Nanak in India. A certain proportion of Christianity was blended with the tenets he promulgated and the discipline he enforced: he was a moral reformer as well as an iconoclast; but there was obviously no little ambition mixed up with his religious views. We pause, however, to note the ideas of Hung-Jin on the nobility and dignity of his kinsman's appearance.—

"He sat erect on his chair, with his hands placed upon his knees, and his feet resting a little apart, but never crossed on the ground, without leaning backwards or to either side; and though sitting for hours, he never appeared fatigued. He did not look aslant or backwards; his pace in walking was dignified, neither quick nor slow; he now spoke less than before, and seldom laughed."

Much as he hated the idolaters' images, this Chinaman must have resembled one of them as he sat, with his feet apart, his limbs straight, his hands on his knees, his back stiffly withdrawn from the chair, and his eyes fixed, like that of a Crusader's effigy. However, the predatory tribes abounding in China began to extend their action; the new prophet attracted multitudes of them to his flag, and declared open war against the reigning dynasty. The Triad Society, we are told, was entirely subordinate, and played only a secondary part, for Siu-tsuen cautiously discountenanced any idea of seeking for the lost lineage of Ming.—

"Though I never entered the Triad Society, I have often heard it said that their object is to subvert the Tsing and restore the Ming dynasty. Such an expression was very proper in the time of Khang-hi, when this Society was at first formed; but now, after the lapse of two hundred years, we may still speak of subverting the Tsing, but we cannot properly speak of restoring the Ming. At all events, when our native mountains and rivers are recovered, a new dynasty must be established."

There is policy here, but egotism also. He was already a pretender, and his adherents soon elected him to be Emperor of the new dynasty which divides the Chinese realm.

The story thus presented contains, very probably, some truth. But we scarcely think it accounts for the revolution in China. We seek elsewhere for "the primary origin" of that wonderful movement. Siu-tsuen, no doubt, fills a part—perhaps a high part—in the drama; but the causes are, as we think, more ancient, more widely diffused, more deeply founded in the social state and political vicissitudes of China, than we are allowed to infer from the relation of Hung-Jin. The statement is curious as containing a simple Chinese version of a mysterious history; but as portions of it are obviously addressed to the credulous, we value it as little more than a poetical narrative slightly suggested by actual incidents.

Transactions of the Ossianic Society for the Year 1853. — Vol. I. *The Battle of Gabhra.* By Nicholas O'Kearney. Dublin, printed for the use of the Members.

THE Ossianic Society designs to publish, from manuscripts, the Irish originals of those poems which were manufactured, as is contended by Macpherson, into his Poems of Ossian. To have been consistent, the new Society should have repudiated the very name of Ossian. Oisin is the form in which the name of the old minstrel appears in these poems. The work now presented as the first-fruits of the Society's labours contains several poems upon the Battle of Gabhra,—well known to persons acquainted with these recondite matters as being the engagement which put an end to the rule in Ireland of the Fenian heroes, whose achievements are the great subjects of Irish traditional song. This Battle of Gabhra is also the same which Macpherson converted into "Temora." The chief poem is in the form of a dialogue between Ossian, or Oisin, who was engaged in the bloody fight, and St. Patrick, who came into Ireland about 150 years afterwards. There exist shorter but more ancient Ossianic poems on the exploits of warriors slain at Gabhra. Several of these are here printed, including the one which is perhaps the most ancient of those which at present remain, and the foundation of much that was subsequently written. This is printed from a manuscript, said to be of the twelfth century, entitled 'The Book of Leinster,' preserved in the Library of Trinity College, Dublin. The present volume has been edited by Mr. Nicholas O'Kearney. His illustrative matter, although we cannot say that it always carries with it our assent, has evidently been compiled with care.

Two points of belief asserted to belong to Irish bardic antiquity are of a very distinguishing character,—that, namely, in an elysium of Eastern voluptuousness, and that in the transmigration of souls. We do not assert—for in these matters it is necessary to speak by the card—that either of these points has ever been satisfactorily established; but Mr. O'Kearney supposes the following extracts from a long poem attributed to Oisin, to allude to a future state believed in, and not to a fanciful state of existence poetically imagined. *Tir na n-Og* means "the Land of Perpetual Youth." It is thus described:—

Tir na n-Og is the most beautiful country that can be found,
The most productive now beneath the sun;
The trees are bending under fruit and bloom,
While foliage grows to the top of every bramble.

Wine and honey are abundant in it,
And everything the eye ever beheld;
Consumption shall not waste you during life,
Neither shall you see death or dissolution.

You shall have banquets, gaming, and drinking,
You shall enjoy the enchanting music of the harp;
You shall have gold and silver,
You shall also have many jewels.
* * * *

You shall get a well-fitted protecting coat of mail,
A gold-hilted sword capable and quick for execution;
From which none ever escaped alive,
Who beheld the keen-edged weapon.
* * * *

You shall get one hundred merry young maidens,
Bright and shining like the sun;
Who excel in shape, form, and features,
And whose voices are sweeter than the melody of the birds.

You shall get one hundred champions very expert in battle,
All well versed in feats of activity,
Armed and clothed ready to attend you,
In Tir na n-Og, if you come with me.

—There is certainly less of the cold North than of the bright dreams of an Eastern sky in these imaginings.

The other doctrine—that of the transmigration—is brought by Mr. O'Kearney to bear upon the historical value of these poems. The anachronism of making Oisin and St. Patrick contemporaries having been remarked upon, Mr. O'Kearney offers the following explanation:—

"It is very possible St. Patrick met some old Pagans, if not Druids, whom he converted, and who gave much information relative to Ireland, but most probably it was too much sprinkled with Pagan abominations, since, it is said, that he, on one occasion, burned three hundred volumes of Druidical works. It is doubtful, however, if St. Patrick ever saw the real Oisin, but only some Druid or old *seanchaidhe*, who believed himself to be Oisin revived, in virtue of the Druidical doctrine of metempsychosis, or transmigration of the spirit into other bodies."

—This is an explanation which, as it seems to us, can produce little effect upon the original objection, even although fortified by the stronger, but strictly analogous, story of Tuan Mac Coireall. This worthy was able to relate the history of the antediluvian colonization of Ireland, because being then a man and alive, upon his death he lived 300 years as a deer, then 300 years as a wild boar, afterwards 300 years as an eagle, from which state he passed for 300 years into that of a salmon. In his fishy appearance he was caught by a fisherman, and presented as a dainty morsel to the Queen of Ireland. Her Majesty, "immediately when she tasted it, conceived and brought forth the noted Tuan Mac Coireall," who, in due time, related the history of the primitive colonization of his doubly native land,—"and no person," remarks Mr. O'Kearney, "could doubt the accuracy of the history, simply because, like Oisin, Tuan witnessed all the facts he related." Whether we believe his history or not, we may hope that Tuan, after his second residence in the flesh of man, was able to pass that mysterious bridge said to be the complement of the Irish doctrine of transmigration, and which is unquestionably one of the beautiful products of the rich imagination of the East. It is called "the bridge of one hair":—we withhold the original Irish designation, but have it ready to produce in case of necessity. Its passage is easy to the just, but on the touch of the wicked the bridge collapses until it is ultimately neither broader nor stronger than a single hair! Woe betide the poor wretch who is then upon it.

History of My Life—[*Histoire, &c.*]. Part II.—Part III. Chapters 1 to 3. *Feuilleton* of *La Presse*.

OUR last notice of this singular work closed with the marriage of Madame Dudevant's father. At that point the general reader may find it expedient to pause and clear his brain; since the 'History,' if not read with some judicial sagacity, may bewilder him, both by the nature of its facts and the ingenuity with which these are grouped and propounded. To persons of a lively turn, the French Lady's narrative may recall the quatrain from the faëry burlesque—

Suppose that I were you,
Suppose that you were me,
Suppose that both were somebody else,
I wonder who we should be.

They will be tempted, too, to recollect *Lady Blarney's* "Virtue, madam, virtue"! which so profoundly impressed *Mrs. Primrose*, by the manner in which Madame Dudevant throws off her theory of "solidarity" over the crooked branches of her family tree. She wastes time and labour on details of no interest, on passages which it is useless to follow,—on facts stated singly in order that their bearing on other facts may not create a prejudice. Page succeeds to page, paragraph to paragraph,—in order merely (it seems to us) that we may arrive at some such climax as this:—"I am what I am; I have written what I have written, from having been born of gifted people, who—partly from circumstance, partly from temperament—despised the established ordinances and arrangements of morals and law. I passed my childhood with a brother (who was not my legitimate brother),—I was separated from a sister (who was not my legitimate sister). I learned as I grew up that the semi-royal origin of my grandmother, so dearly prized by her, was disputed, owing to some ambiguous phrases in the 'Mémoires' of Marmontel; which matter in debate was only settled by the testimonies and researches of her brother (who was not her legitimate brother). During a large part of my life I was in doubt as to my own parentage. Can you wonder, then, if I have inherited instincts and advocated principles of rebellion against the world's established code of domestic obligation and duty"?

Had Madame Dudevant said something like this openly when commencing her book, instead of confessing (for her ancestors) with the sentimental subtlety of a consummate artist,—she would have been more intelligible, and she would have appeared to have been more honest. We say "appeared," because we believe there has been no intention on her part to gloss over or to mislead. Why, then, it may be asked, must she resort to all that fencing and management of which we have been speaking? The answer and the reason may be found among the regrets, qualifications, references to past "enthusiasms" and to present tolerations, which the reader will not fail to mark in her 'History.' These, we repeat, are thrown out unconsciously. We conceive that they must not be cavilled at as hypocrisies, so much as regarded as the inevitable experiences of mature genius, when it has commenced its career in youth with turbulent defiance. Again and again those who were rebels and heretics may be remarked as pausing at the cross-roads in middle-age,—again and again be seen nervously stealing back towards shrines of shelter established by Custom, when the shadows of evening begin to fall. If, as Wordsworth sings, "the world is too much with" the common-place and the fearful, it may have been too little with the original and audacious to admit of their ultimately working out their purposes in calm independence of the world. A craving for reconciliation hardly ever fails to succeed to antagonism like theirs. Further, by authors like Madame Dudevant, the world is often most solicitously courted when it is most violently dared. Nor is it of much consequence to our argument if the world courted be composed, not of specious hypocrites and fools of fashion, but of beneficent actors and noble thinkers. Be the audience to be influenced what it may, the very desire indirectly to make the best of a difficult case attests its direct badness. Those who are at ease have no need to plead, to manage, to reveal by halves;—to fascinate with glimpses of a fact, against which, if we saw it as a whole we should exclaim. Those who are not at ease dare not—cannot—move, speak, write naturally. They have recourse to expedients, stratagems, mystifications and false colourings, whether they know it or not. And thus it is with the French Lady. More than this we need not say—less than this we ought not to say—having undertaken to deal with Madame Dudevant's confessions. They can harm none, when their bearing and meaning are plainly, not uncharitably, understood. They will make some readers—and these not illiberal ones—thoughtful and melancholy.

Shakspeare's *Beatrice* found a far-fetched pedigree for her merriment in the star that danced "under which *she* was born." If analogies hold good, Madame Dudevant ought to be sprightlier even than *Signor Montanto's* tormentor,—under such auspices of gaiety was she ushered into life. The circumstances of her birth even outdid those of the Scottish gentleman,—who, Scott tells us, was all his life called "the Parenthesis," from his having come into the world betwixt the hands of a rubber at whist. The young couple, her father and mother, were sheltered in very poor apartments in Paris, being afraid to confess their marriage to the bridegroom's aristocratic mother, but not in too much awe to divert themselves. They were dancing one day—the bride in a rose-coloured dress, and Monsieur playing for the dancers on his violin—when Madame Victoire stepped out of the *quadrille* and left the room. Hardly was the last *chassez-huit* over, when her sister Lucie, who had followed her, cried,—

"Come, come, Maurice, you have a daughter. * * She was born to music, and among roses. She will have good fortune," said my aunt.

Surely, the young Lady who entered life to the tune of so pretty a prophecy ought to have been as beautiful as a Fairy. But Madame Dudevant, though she takes the utmost pains to represent herself as a poetess, from her cradle upwards,—giving a series of early recollections, the harmony and grace of which must owe something to the retouching of the full-grown artist who narrates them,—seems almost as anxious to disclaim every pretension to personal beauty, as she is to prove the infantine stirrings of fancy, passion, and a rebellious spirit of democratic liberalism.—

During my infancy [says she] I gave promise of being very beautiful,—a promise which I have not kept. This was, perhaps, my own fault; for at the age when beauty comes into flower I already passed whole nights in reading and writing. As the daughter of two beings whose beauty was perfect, I ought not to have degenerated,—and my poor mother, who valued beauty beyond every other gift, often reproached me in simple earnest for it. For myself, I have never been able to constrain myself to care for my appearance. As much as I love the utmost cleanliness, as much have all attempts at effeminacy appeared insupportable.

After a tirade against hats and caps worn for the sake of the complexion, gloves that soften the hands, and shoes that reduce the feet within elfin limits, Madame Dudevant goes on to describe herself, feature by feature,—and says:—

I had only one moment of freshness—beauty never. My features, nevertheless, were well formed, but I never studied how to give them the least expression. The habit which I contracted almost in my cradle of indulging in reveries of which I can give no account to myself, gave me early an air of stupidity. I speak out the word, because during all my life—when I was an infant, in my convent, and in my own intimate family—I have been told that it is so; and it must needs be true.

We cannot help again recalling to the reader how Byron and Rousseau, and other confessing persons, have fancied that there might be a beauty in exaggerating their moral ugliness. Is Madame Dudevant utterly clear of what *Uncle Selby* called "femality," in elaborately dwelling on her want of personal charms? After all, perhaps, Madame de Staël may have been the less weak and womanly of the two, when she so loudly and openly expressed her envy of the dazzling beauty of Madame Récamier. Our authoress is too fine an artist not to know that the really plain and stupid women in her books are dismissed with an epithet, and

not, as here, promoted to the honours of a catalogue of "cheek and lip and eye."—Rarely has coquetry been more solemnly ingenious in its devices and disclaimers.

Nor does the history of her mind and affections, as traced by Madame Dudevant, seem to us more simple and sincere than her highly finished picture of a person which she assures us is wholly unattractive. But she paints characters, and describes scenes capitally, when she has no apology for her own eccentricities in hand—no mystical influence to ascribe to them—no precocious enthusiasm or partizanship to remember. There was enough in the events of her infancy, as well as in her inherited instincts and temperaments, to make any woman conspicuous had she not even been born French and a poetess. Her grandmother, who, she tells us, "loved her father with impassioned jealousy," and set great store by family (!), did as much as her good heart permitted to annul her son's marriage. She got an old libertine *Abbé* d'Andrezel to repair to Paris, with the purpose of trying the question; and, in the hope of procuring evidence that her son had disgraced the Saxe blood by a marriage tending to his ruin, she induced the Mayor of the fifth *arrondissement* to send a spy for the purpose of reporting on the domestic means and habits of the young Dupins. The spy, however, saw nothing to disapprove of—the Mayor counselled the Lady of Nohant to make the best of her son's "bargain," and an adroit introduction of little Aurore to her grandmother, managed much as such a business would be managed in a novel, softened old Madame Dupin's heart, and brought about a recognition, if not a reconciliation. The two women could never become really attached to each other—the one believing in "right divine," as an old Countess should do, —the other standing up for the privileges and pleasures belonging to a child of Paris: a curious compound, so far as we can make out, of fearlessness, frivolity and fierce jealousy. As the 'History' proceeds Madame Dudevant returns again and again to her mother, adding touches and traits to the picture, which confuse it as a whole, without softening outlines too harsh in their first line to be ever obliterated. In spite of the reassuring report laid before old Madame Dupin by the familiar of *M. le Maire*, the household and nursery management of the young couple seems to have been more original than comfortable. Early in the record of it we are introduced to a family friend, whose value and excellence Madame Dudevant assures us are "inappreciable."—

Pierret was the son of a small landowner in Champagne, and from his eighteenth year was clerk in the Treasury, where he always held a very modest place. He was the ugliest of men; but there was a goodness in his ugliness which engaged confidence and friendship. He had a big flat nose, thick lips, very little eyes. His fair hair curled obstinately, and his skin was so absurdly pink and white that he always looked young. * * * He had not the least morsel of what is called *esprit;* but since he judged everything with his heart and his conscience one could ask his counsel in the most delicate affairs of life. * * * His tastes were prosaic enough. He loved wine, beer, a pipe, billiards, dominoes. All the time that he did not pass in our house he spent at the *Cheval Blanc,* a smoking house in the *Rue Faubourg Poissonière.* * * * With all this he was very nervous, and, consequently, angry and susceptible. * * * There is no imagining the rudenesses and the outbursts which I have had to put up with from him. He would stamp his feet, roll his little eyes, become red, and go through the most fantastic grimaces while he addressed the most violent reproaches to you, in language anything but measured. My mother had the habit of not paying the least attention to these. She contented herself with saying, "Ah! Pierret is in a passion, we shall have some famous ugly faces;" and on this, Pierret, forgetting his tragical tones, would begin to laugh.

When Pierret was in the melting mood, and would weep because he fancied himself not sufficiently appreciated, Madame Victoire Dupin would pinch him to make matters right. From the first moment of their acquaintance he seems to have taken his place in the house as useful friend. He kept Maurice Dupin's money matters straight, paid bills for him, and persuaded creditors to wait. He early, too, began to assume authority over our historian—since perceiving that her mother understood little of the duties of maternity, he took the little girl home with him to his own lodging, and weaned her there!—When her father used to ride away to join the army, he would say among other farewells: "Pierret, I recommend my wife and children to thee, and if I do not come back remember it is a charge for life." Persons have hinted, adds Madame Dudevant, that Pierret was too intimate a family friend: but this she does not believe. He subsequently married a general's daughter without fortune, whom her mother spoke of as an estimable person.

When Maurice Dupin was in Spain with Murat, as *aide-de-camp,* his wife became terribly jealous of him. The letters which he wrote explaining the separation as one necessary to his military advancement by no means allayed her suspicions. Join her husband at Madrid she would, though on the eve of becoming a mother again. Pierret packed her and her little daughter up for the journey on the road. Madame Dudevant recollects distinctly meeting the Queen of Etruria and her daughter bound for Bayonne, whither they were hastening to place themselves under the protection of Napoleon.—

This was for me (says she) a tolerably lively sensation—for there were always in my faëry tales Kings and Queens, whom I had fancied to be beings of extraordinary beauty, luxury and splendour. Now, the poor Queen whom I saw wore a poor white dress, scanty, as the fashion then was, and discoloured with dust. Her daughter seemed to be eight or ten years old, and wore the same sort of dress,—both seemed to me very brown and ugly. They had a sad and disturbed air, so far as I recollect,—they had neither suite nor escort, flying as they did, rather than travelling: and my mother remarked in a careless tone, "There's another Queen running away."

More regal impressions were made on the little girl by the palace in which they were installed in Madrid, as belonging to the staff of Murat. The child seems to have attracted his notice, and to have been attracted by him. She called him—still full of faëry lore—*Prince Fanfarinet.* To amuse him she was dressed up by her parents in a hussar uniform, with pantaloons, spurs, sword, sabretash, all in miniature. Thus early did Madame Dudevant acquire that taste for doublet and hose which M. Calamatta of later years perpetuated in his singular *frock-coat* portrait of George Sand. Little Aurore had her Spanish costume, too, in which she danced a baby-bolero. But more painful experiences of Spain are in the 'History' of those days at Madrid; her mother always used to aver that calamities were prepared for them by Ferdinand VII., the Prince of the Asturias. He secretly hated Murat and his officers, and, under the guise of complimentary presents, plotted their destruction. He gave Maurice Dupin the half-wild horse which subsequently threw its rider and killed him. The half-wild woman maintained, too, that her son, who was born shortly after their arrival at Madrid, had foul play.—

My mother pretended that out of hatred against the French, the Madrid surgeon who attended her put out the eyes of her boy. She fancied that she had seen him while she was lying in the exhaustion which succeeded the paroxysms of child-birth, press with his thumb on the eyes of the infant, and that she had heard him mutter betwixt his teeth, "*This one shall not see Spanish daylight.*"

This horrible idea was probably one of the many hallucinations cherished by one alike quick and ignorant, and who is described as having been able, with or without cause, to work herself up into the most unbridled and bitter frenzy. The poor blind child, however, did not live to know his misery. So soon as Madame Victoire Dupin was able to travel they returned to France. The journey, which is graphically narrated, was a rough one—both children sickened on the road, and shortly after they reached Nohant the boy died. An inconceivable scene followed the boy's death—inconceivable, because it is here dressed up with dialogue, climax of incident, and other romantic effects, such as no actor in it could have recollected, narrated, or set in order. On the night of the infant's burial the husband reproached his wife with the jealousy, which had impelled her to make that journey to Madrid, when her health rendered it so unfit for her to travel. She had thereby, he said, injured their boy. The poor woman, irritated by her distress, dwelt on what she imagined the surgeon to have said; and from the idea of foul play done by him to her baby on its birth, her morbid imagination suggested the more hideous idea of premature burial. She prevailed on her husband to go there and then to the cemetery, and to exhume the infant's corpse. It was brought home to her; she kept it beside her for another day—then she had it buried anew in their own garden, at the foot of a pear-tree. To what purpose has this fantasy of ill-regulated grief been disinterred?—on the "solidarity" theory, to prove that Madame Dudevant has a right by inheritance to the fantastic combinations which she introduces into her fictions? —or from some morbid notion of illustrating the unworldly and impassioned character of her mother? Considered in either point of view, the anecdote becomes repulsive, when published of a parent by a daughter who has prefaced her 'History' by a tirade against indiscreet confession.

A few weeks after this painful transaction Maurice Dupin was killed; being, as we have said, flung from the violent horse which had been given to him by the Prince of the Asturias. This calamity is strikingly described. His mother, who, like other French fine ladies of the olden time, had hardly the use of her limbs, walked out some miles from her home at the dead of the night, uncovered and ill shod, but reached the spot only after life had passed. His wife, in her first paroxysm of despair, vented the exclamation—"*And I, who was jealous of him! Well, I shall be so no more!*" Tragic poet never devised wilder or more feminine outburst of agony, remorse, and strange security blended. Our historian narrates that it was remembered and repeated in after days, to the disadvantage of the widow, and discusses its real meaning in a manner more critical than filial, even allowing the fullest force of the temptation to prove all her own peculiarities hereditary and inevitable.

For a few years after this frightful catastrophe Maurice Dupin's mother and widow remained together,—bound one to the other by their bereavement, and kept asunder by a rivalry which did not cease because there was no one to choose or to declare whether he loved best his jealous mother or his jealous wife. But the latter, Madame Dudevant frankly owns, was insupportable to live with,—a sort of gifted savage, full of energy, untutored genius, manual dexterity,—one who knew the arts "of a woman of the people," and possessed, in full measure, her foibles. After having enumerated the thou-

sand things which Madame Victoire could do, and did with her hands,—

She was, then, magnificently organized, says her daughter.—"She had so much mother-wit, that when she was not paralyzed by her timidity,—which was extreme in the case of certain persons,—she could be positively dazzling. * * * When thoroughly at her ease, hers was the sharp-cutting, comical, picturesque language of a child of Paris,—to which nothing in the world is comparable. In the midst of all this were flashes of poetry—things felt and said as they cannot be said by people who are aware that they are saying fine things. * * * She was satisfied with her own beauty, without being proud of it; and would say, simply, that she had never been jealous of the beauty of others, finding herself sufficiently well provided in that respect. But in my father's case, she was tormented by the superior intelligence and education which she attributed to the women of the world. * * * She was irascible to the utmost point, and to quiet her it was necessary to feign anger. Grief and patience exasperated her; silence drove her mad,—and it was because I respected her too long that she was so long unjust to me. * * * I have a hundred times seen my mother, outrageous to a frightful pass, suddenly aware that she had gone too far, burst into tears, and raise those whom she had just been trampling under foot to positively adoring her. * * * She had admirable changes of mood, when she was insulting her enemies. If Pierret, to bring her passion to an end, or, more honestly, because he saw with her eyes, chimed in with her maledictions, she would turn suddenly on him —"Nothing of the kind, Pierret," she would say, "You have no reason. You don't see that I am angry; that I am saying unjust things, and that in an instant I shall be in despair for having said them." * * * She was as cunning as a fox, and directly afterwards as *naïve* as a child. She lied without knowing it, with the most perfect good faith. Her imagination and the ardour of her blood, perpetually ran away with her: she would accuse one of incredible misdeeds—and then, all at once, she would stop and say, "But what I am saying is not true! No, there is not a word of truth it! I have dreamed it."

Such a tempestuous creature as this could hardly be expected to suit that composed, highly-bred personage, her mother-in-law; especially since, to keep the two asunder, there were meddlers and whisperers, as well as offences of old days still unforgiven, and jealous memories that still rankled. Though Madame Dudevant was "born to music and among the roses," she must, early in her childhood, have learnt the meaning of such things as discords and thorns. After a few years of painful companionship, the elder lady propounded her desire of taking the sole charge of little Aurore, the younger one being bent on returning to Paris, where her elder child was at school. This transfer, however, was not completed without many struggles on the part of the mother and on the part of the historian, who recalls all that passed in her mind and heart, with the experience of a true artist. The mediator betwixt her mother and grandmother was her uncle, the Abbé de Beaumont, who came to Nohant for a summer, in order to arrange the treaty. The last passages from this family history which we shall paraphrase on the present occasion shall be devoted to the portrait of this sprightly, luxurious man of the old French world.—

He was a genial man—a trifle careless, too, as old bachelors are apt to be—a man remarkable for a ready and fertile wit—at once selfish and generous in character. Naturally sensitive and ardent, celibacy had made him self-engrossed; but that self was so amiable, so gracious, so fascinating, that one was obliged to forgive his not entering into one's troubles to a point at which he would have been unable to divert one out of them. He was the most beautiful old man whom I have ever seen in my life. His complexion was fair and delicate; he had the same soft eyes, regular and noble features, as my grandmother,—but the lines of his countenance were finer; its expression was more animated than hers. At that period he still dressed his hair in *ailes de pigeon* powdered, and with a *queue à la Prussienne*—wore black satin breeches and buckled shoes; and when he had over his coat his violet silk gown, wadded and quilted, he had the air of an old family portrait. He loved his ease, and kept house with old-fashioned luxury. His table was as refined as his appetite. He was despotic—imperious in words, liberal to weakness in his actions.

We should like to represent, as well as our English enables us to do, Madame Dudevant's capital and richly-finished picture of this luxurious old gentleman's home at Paris,—with his antique furniture—his *gouvernante* who cared for his comforts—his capital Sunday dinners, and his established circle of Sunday-dinner guests,—among these were Madame de Marlière, a philosophical old lady, ugly and queer, who talked incessantly and ate like an ogress (elsewhere commemorated by Madame d'Abrantès in her Memoirs), and Madame de Pardaillan, who, not believing in the influence of the music and the roses, prophesied for little Aurore a future in which her chief happiness must lie in the amount of forgiveness which she could bestow on her enemies!—We should like to have also paraphrased the passages in which Madame Dudevant tells us that this charming *Abbé* uncle sate for the portrait of the *Canon* in her 'Consuelo,' with exaggerations and improvements. These she substantiates and defends,—warming up as she always warms when some question of Art is discussed, in some eloquent paragraphs. For the last of these, however, we will make room: because it contains truths (and truisms) as generally neglected as if the Author of 'Consuelo' had only now discovered them for the first time.—

What Lavater says respecting the differences of physical reality is still more true when it is applied to relative verity in Art. Music is not imitative harmony, at least imitative harmony is not music. Colour in painting is only an interpretation, and the exact reproduction of the real tones is not colour. The characters in novels then are not figures copied from existing models. To paint one person, it is necessary to have known a thousand. If the author had only studied a single one, and wished to make an exact copy of him, the portrait would resemble no one and seem impossible.

We must here leave our historian under the tutelage of Madame Dupin; troubled by being made to learn genteel behaviour, and distracted by her preference for the stormy life and companionship of her angry, gifted mother. As the chronicle proceeds, new characters it is to be hoped will appear. The section which we have glanced at in the above is too prolix in its sentimentalities, and will be found tiresome by readers who have less patience with the acts and artifices of the Confessional than the *Athenæum*.

OUR LIBRARY TABLE.

A History of the English Poor-Law, in connexion with the Legislation, and other Circumstances affecting the Condition of the People. By Sir George Nicholls, late Poor-Law Commissioner. 2 vols. (Murray.)—The scope of this work is narrow. Sir George Nicholls writes up to his title—a history of the Poor-*Law*, not of the *Poor*,—though the one narrative seems inseparably connected, in its historical meaning, with the other. Thus we follow the late Commissioner through a long series of legislative acts, tests, penalties, and modes of relief; but the great human mass affected by these statutes remain in dubious gloom. There is an elaborate enumeration of the devices employed to keep the "common sort" in order, such as whipping-posts, pillories, and death without benefit of clergy; but the character of the poorer classes, and the real vicissitudes of their history, are still left undescribed,—though Sir George Nicholls has compiled two volumes on a subject closely connected with them. His work is, in reality, a legal review, laying open the course of English legislation, with reference to the maintenance of destitute persons and the chastisement of vagabonds. When, however, historical events, arising out of impulses and resolves on the part of the populace itself, fall into the train of the narrative, they are slightly noticed, and not at all explained. Wat Tyler's movement is glossed over, Walworth's reward is forgotten, and Jack Cade's rebellion remains what it was before, an unwritten page of English history. It is not to be regretted, however, that Sir George Nicholls confined himself, for the most part, to the preambles and clauses of parliamentary acts. Had he diverged more widely from these, and lost sight of his special purpose, incomplete as it was, his book must have been spoiled by a deficiency of critical research, little consistent with its present accuracy of legal reference. A few authorities, all obvious, and some of equivocal value, satisfy him on all questions of a more general nature than those which have formed the peculiar basis of his studies. It results that the work contains matter that will be useful to lawyers, commissioners, and guardians of the poor, and its recital of legislative enactments will spare some trouble to more profound and philophical writers; while as a history of the Poor-Laws in their extended relations, their origin, their political significance, and their social effects, it can in no way be regarded.

Ruth Hall: a Domestic Tale of the Present Day. By Fanny Fern. (Houlston & Stoneman.)—The delicious "*Marry come up!*" of the American dasher, by which the *Athenæum* was some months ago dragooned into shame and scolded into silence, does not hinder us from saying that the beginning of 'Ruth Hall' is more to our liking than any of *Fanny Fern's* former ruralities; and that, unpleasing as are some of the combinations, it shows a certain power of style which makes us fancy that the Lady might be the Sterne of America, if she would only take to wise ways. But what "a present day" is the one which is here pictured!—a night, call it rather, of hard, hideous, vulgar selfishness, in which everything like domestic trust or tenderness is blotted out, save such as centres in that "bright and particular star"—the heroine herself. Her mother hates her—so does her mother-in-law:—her father dislikes her—so does her father-in-law. All four conspire, when she is poor and a widow, to grind her down—to afflict her,—to torment her by forcing her children from her,—to envy and "vilipend" her when she becomes an authoress as famous as *Fanny Fern!* What is worst, her brother is equally envious, ungenerous and malignant. He is a literary man of pleasure, who has travelled in Europe; and, on his return to the New World, has assumed the airs of an *arbiter elegentiarum* and a protector of rising genius. When Ruth Hall begins to write, however, he insults her "articles" in place of inserting them in his magazine; telling her that she is fit for no head-work. When she becomes famous—leaping into "sale and profits" as rapidly as, *Fanny Fern* tells us, she herself has done, this hollow Mr. Hyacinth claims the relationship, and also the merit of having brought her forward! There is more than sentimental misery in this:—an appearance of serving up real experiences with a hard and sharp eye to business, which, we doubt not, will sell *Fanny Fern's* book. Let it be only suspected that a woman is telling her own story in her story, and her readers will be quadrupled:—and scandal will take charge of her literary reputation for better, for worse. In short, as we have heretofore said, we have met few female writers less innocent of wiles and worldly wickedness than *Fanny Fern*. But she talks about affection, and belief, and nature, and impulse, and free speech, very nearly as bravely as Mr. Barnum talked about his Bible in his wonderful Charlatan's *Vade-mecum!*

A Sketch of the Rise and Progress of Christianity. By Robert William Mackay, M.A. (J. Chapman.)—This is a book with which we cannot meddle. The author is of opinion that Christianity has dwindled down to what appears to be "a drivelling, feeble, desultory thing"—"a distorted burlesque of the original, exhibiting itself chiefly in Sabbatarian absurdities, and a crazy infatuation about the

prophecies!" By way of contrast to its present condition, he traces its history down to the time of Wycliffe, with considerable learning, and, as may be supposed from what we have quoted, with abundance of freedom.

History of Christian Churches and Sects from the Earliest Ages of Christianity. By the Rev. J. B. Marsden. Part II. (Bentley.)—The present Part contains complete articles upon the Brownists, the Calvinists, the Coptic Church, the Docetæ, the Donatists, and parts of articles upon the United Brethren and the Church of England. The author displays a generous abhorrence of persecution, very becoming in every man and especially so in an ecclesiastic; but his work is of the same character which we attributed to the former Part. It is full of proofs of haste and want of consideration.

Popular British Conchology. By G. B. Sowerby. (Reeve.)—The name of Sowerby is a guarantee that a book on shells will be well written. Mr. G. B. Sowerby maintains the character of his father and grandfather as a naturalist, and has here produced a very instructive volume as an introduction to the study of shells. We say of shells, because although Mr. Sowerby has, where needful, described the inhabitants of the shells, the object of the work is rather to assist the conchologist than the student of anatomy. This work belongs to Mr. Reeve's illustrated series on Popular Natural History, and is a worthy companion to some of the latter volumes, of the value and interest of which we have spoken when they were published. It will be seen by the title that this work is confined to British shells, and as such will be found more useful for a beginner in natural-history science. It will be found a most convenient handbook at the sea-side, as all the more common shells are not only described, but illustrated. This work will serve as an admirable introduction to the great work on 'British Mollusca,' by the late Edward Forbes and Mr. Hanley.

The Collodion Process. By Thomas H. Hennah. (Knight.)—*The Waxed-Paper Process.* By Gustave Le Gray. (Knight.)—*Practical Photography on Glass and Paper.* By C. A. Long. (Bland & Long.)—Photography has now taken its place among the useful, if not among the fine arts. The beauty and accuracy of the picture produced by it have given it a universal interest, and the facility with which all its processes can be performed has made it a domestic art. The little books, the names of which we have placed at the head of this notice, are published with the object of assisting the amateur in the study and practice of this art. Mr. Long's book gives an account, short but sufficient, of the apparatus and means of producing photographic pictures. The books by Mr. Hennah and Mr. Gray are devoted, as their names indicate, to two particular departments of the art. Those who are engaged in the practice of photography will find useful hints in each of these small volumes, and the price and contents of one and all show that they have been written with the practical end in view of assisting the young photographer.

Ladies of the Reformation. By the Rev. James Anderson. *England, Scotland and the Netherlands.* (Blackie & Son.)—The author has compiled these biographies with diligent reference to all published authorities, even the latest. In this respect he deserves considerable commendation; and it is pleasing to see to what good account he has been able to turn some of the recent additions to our historical libraries. 'The Chronicle of Queen Jane,' published by the Camden Society, has furnished picturesque additions to the biography of Lady Jane Grey, whilst that of the wife of Bishop Hooper has been derived almost entirely from 'The Zurich Letters,' published by the Parker Society. The fault of the book is, that the author is a partizan. He lacks that critical spirit from which historical writing derives almost all its value. All his ladies are not merely beautiful—that is of course—they are faultless. The only one of whom we have seen a recorded failing is the wife of Peter Martyr. She, poor soul, had the misfortune to be "somewhat corpulent," whereupon the Papists wickedly called her "Fustiluggs"—the meaning of which word, or its connexion with corpulency, we do not pretend to know. But, let it not be supposed that the author's partiality for his heroines leaves his book without the light and shade to be derived from the contrasts which exist in every real human character. If the ladies of the Reformation were superexcellent, not so the opposing Roman Catholics. There is scarcely a wickedness which they are not supposed to have been ready to commit. All varieties of cruelty were amongst their lightest crimes. Some good Protestants think this mode of dealing with their opponents a kind of Shibboleth of their religious profession. In its theological aspect we have, of course, nothing to say to it; but regarded historically, we may point out that exaggerated over-statement of any kind is destructive of *vraisemblance*, and therefore fatal to that branch of literary composition. When a biography occurs in which the dreadful Papists are kept in the background, as in the life of Lady Burghley, this author writes as pleasingly as need be; but where, as in the life of the wife of Peter Martyr, to which we have already alluded, and many others, it is necessary to bring the enemy on the scene,—words scarcely seem large enough to express our author's idea of their peculiar atrocity. Anything is readily believed which tells against them, and to be in opposition to the "Roman Moloch" at once constitutes a lady "wisest, virtuousest, discreetest, best." With this drawback, the book may be commended as containing a series of popular biographies of more than average merit.

Manual of German Conversation. By Oscar Busch. (Leipzig, Brockhaus; London, Williams & Norgate.)—The plan of this Manual is good, and so is its execution—as far as the German is concerned. The English—though highly creditable to a foreigner, and very superior to what is generally found in such works—is far from what it ought to be. We do not mean to say there are many positive errors in it, but we have met with numerous expressions which lack the *imprimatur* of ordinary usage, the supreme authority in matters of language. In several instances, we have observed that the German might have been translated more literally, the idiom being the same in both languages; while in others the English is too close a rendering to be pure and idiomatic. We are not surprised at this, considering the author is a German; but we certainly do wonder that the necessity of employing two hands upon works in two languages is not more generally felt and acknowledged. The compiler of this Manual deems it necessary to make some sort of apology in his Preface for addressing the English in their own language. He should have dispensed with the necessity for any such apology by securing the assistance of an English fellow-labourer. His work would then have merited unqualified approbation. Even as it is, it may be used to very good purpose. The first part contains a numerous collection of phrases and sentences expressing the simplest ideas, and arranged in portions of convenient length under heads expressive of the leading notions. The same plan is more fully developed in the second part, where are to be found useful vocabularies and a rich store of conversational phraseology suited for all classes and every occasion of ordinary life. A great deal may be learnt from the notes, which explain the usages of particular words with more minuteness than is possible in ordinary grammars and dictionaries; and the index of the leading topics in English and German is a convenient addition.

A Treatise on Greek Tragic Metres: with the Choric Parts of Sophocles metrically arranged. By the Rev. W. Linwood, M.A. (Longman & Co.)—As classical versification has now ceased to occupy the high place it formerly held as a branch of education, it might seem superfluous to publish a treatise like this. But if the practice of writing Greek and Latin verses be unworthy of the attention once bestowed upon it, a knowledge of the metrical principles upon which the ancient classical poets constructed their works is indispensable to a full appreciation of their beauties. Hence, whatever arguments justify the pursuit of classical studies at all will apply in a great measure to the subject of Greek metres; which is here set forth with a degree of systematic completeness and yet concise simplicity not to be found elsewhere. The different kinds of metre are well explained; and the laws are made to assume a much more scientific form than usual, their mutual dependence being pointed out, and the principles upon which they are based being clearly stated. Practical utility has been the object in view throughout. Hence, points of mere curiosity or doubtful controversy have been passed over, and prolixity in the discussion of the topics introduced has been carefully avoided. The metrical arrangement of the choruses of Sophocles forms a good practical illustration of the theory expounded in the early part of the work.

Mr. J. W. Gilbart, the famous author of 'Logic for the Million,' has favoured the world with a shilling tract, bearing the title *Logic for the Young: consisting of Twenty-five Lessons on the Art of Reasoning, selected from the Logic of the Rev. Isaac Watts, D.D.* The idea of taking Watts as a guide, because he was a favourite with the public a century ago, in preference to modern authorities by whom he has been completely superseded, is well worthy of the distinguished F.R.S. who announces a forthcoming 'Logic of Banking,' but is hardly likely to commend itself to general acceptance. Watts himself is poor enough; what shall we say of him as represented by a writer like the Author of 'Logic for the Million'?—Another shilling volume has been added to Gleig's School Series, from the pen of Mr. Tate. It is an introduction to *Experimental Chemistry*, and will be found of great service to beginners, being precise, distinct, and systematic.—We cannot speak favourably of *Horace: the Whole Works, Satires, Epodes, Odes, and Epistles, translated literally into English, by H. Owgan, LL.D.* — Latin Texts with Notes. *Horatii Carmina; The Odes and Epodes of Horace: with Short English Notes for the Use of Schools.—Georgica Virgilii; The Georgics of Virgil, and Minor Poems: with Short English Notes for the Use of Schools.—Bucolica Virgilii; The Bucolics of Virgil: with Short English Notes for the Use of Schools.* (J. H. Parker.)—Mr. Parker is supplying a want long felt, in issuing a series of good classical texts, well edited, and in a cheap form. The expensiveness of our school-books is a crying evil which cannot be too soon abated. It is absurd extravagance to put costly books into the hands of schoolboys, to be thumbed and torn to pieces, when cheaper ones would answer every useful purpose just as well. In this respect, our neighbours on the Continent are far more rational than we are. We look with satisfaction upon Mr. Parker's efforts to bring about an amendment. Though we think it would have been better to announce the editor's name, we willingly bear testimony to the ability with which he has executed his task, and have much pleasure in recommending these Texts as suitable for school purposes. The notes contain sufficient information, without affording the pupil so much assistance as to supersede exertion on his part.

LIST OF NEW BOOKS.

Amy Wilton, by Miss Worboise, 2nd edit. fc. 3s. 6d. cl.
American Almanac, for 1855, crown 8vo. 5s. swd.
Brodhurst (B. E.) On Lateral Curvature of the Spine, cr. 8vo. 3s.
Brougham's Lives of Philosophers of the Time of George III., 5s.
Bunn's (Rev. H.) Vampire of Christendom, 12mo. 3s. 6d. cl.
Burke's (Sir B.) Peerage, &c., corrected to 1855, imp. 8vo. 38s. cl.
Charles XII., par Voltaire, nouvelle édit. par Catty, 12mo. 4s. roan.
Christian Retirement, by T. S. B. Reade, 17th edit. 12mo. 6s. cl.
Chapman's Everyday French Talk, 12mo. 2s. cl.
Cumming's (Dr.) Signs of the Times, new ed. 2s. 6d. swd.; 3s. 6d. cl.
Fishbourne's (Capt.) Impressions of China, crown 8vo. 6s. cl.
Garner's (Robert) Eutherapeia; or, an Examination of the Principles of Medical Science, 8vo. 8s. cl.
Gurney's (J. H.) Historical Sketches, Second Series, 'St. Louis and Henry IV.' 12mo. 6s. cl.
Gwen; or, the Cousins, by A. M. Goodrich, 2 vols. 12mo. 9s. cl.
Ida May, Illustrated Edition, fc. 2s. 6d. cl.
Lardner's (Dr.) Electric Telegraph Popularized, 12mo. 2s. cl. limp.
Macdonald's (G.) Gleanings for the People, 2s. 6d. cl.
Mammon, a Novel, by Mrs. Gore, 3 vols. crown 8vo. 31s. 6d. cl.
Massey's Hist. of England during Reign of George III. Vol. 1, 12s.
Napier's (J.) Manual of Dyeing, crown 8vo. 7s. 6d. cl.
Notes and Queries, Vol. 10, 4to. 10s. 6d. cl.
Parlour Lib., 'James's The Step-Mother,' fc. 1s. 6d. cl.
Parry's (Miss) Sketch of the British Church, 18mo. 2s. cl.
Railway Lib., 'Lytton's Disowned,' fc. 1s. 6d. bds.
Scott's (Sir W.) Life of Napoleon, new issue, Part 1, 8vo. 1s. swd.
Speeches of British Statesmen during the Thirty-nine Years' Peace, First Series, fc. 3s. 6d. cl.
Taylor's (Bayard) Lands of the Saracen, crown 8vo. 7s. 6d. cl.
Thirlwall's History of Greece, new ed. in 8 vols. Vol. 1, 8vo. 7s. 6d.
Timbs's (J.) Year-Book of Facts in Science and Art, 12mo. 5s. cl.
Timbs's (J.) Curiosities of London, fc. 14s. cl.
Todd's Johnson's Dictionary in Miniature, by Dr. Rees, 2s. 6d.
Traveller's Lib., 'Cornwall: its Mines and Miners,' 2 parts, 1s. each.
Waverley Novels, Vol. 4, Cheap Edition, 'Rob Roy,' 1s. 6d. bds.
Works of Eminent Masters, complete in 1 vol. imp. 8vo. 13s.
Whyte's (Rev. A.) Duty of Prayer, 12mo. 5s. cl.

THE SMITHSONIAN INSTITUTION.

A controversy has been raging with some violence for a considerable time in America, which has at length been brought to a public issue by the introduction into Congress of a resolution of inquiry into the management of the Smithsonian Institution, and into the propriety of putting an end to its existence, and returning the fund to the heirs of the founder. Startling as such an announcement must at first appear, it becomes none the less remarkable when we examine the history of the Smithsonian fund, and of the noble Institution which has been founded by it, and consider the services it has rendered, during its brief career, to the cause of knowledge, as well as to the literary and scientific reputation of America.

The founder of the Smithsonian Institution was an Englishman. Dr. Henry, the Secretary of the Institution, in a lecture before the American Association for the Advancement of Education, gives the following brief outline of his history and character.—"Smithson claimed to be of noble descent; and in his will declares himself the son of Hugh, first Duke of Northumberland, and of Elizabeth, niece of Charles, the Proud Duke of Somerset. He was educated at Oxford, and paid particular attention to the study of the physical sciences; was reputed to be the best chemist in the University, and was one of the first to adopt the method of minute analysis. As an example of his expertness in this line, it is mentioned that on one occasion he caught a tear as it was trickling down the face of a lady, lost half, examined the remainder, and discovered in it several salts. He made about thirty scientific communications to different Societies, principally on chemistry, mineralogy, and geology. His scientific reputation was founded on those branches, though, from his writings, he appears to have studied and reflected upon almost every department of knowledge. He was of a sensitive, retiring disposition—passed most of his life on the Continent—was never married—appeared ambitious of making a name for himself, either by his own researches or by founding an Institution for the promotion of science. He declares in writing, that though the best blood of England flows in his veins, this avails him not, for his name would live in the memory of men when the titles of the Northumberlands and the Percys are extinct or forgotten. He was cosmopolitan in his views, and declares that the man of science is of no country—the world is his country and all men his countrymen. He purposed at one time to leave his money to the Royal Society of London for the promotion of science; but on account of a misunderstanding with the Council of the Society, he changed his mind, and left it to his nephew; and, in case of the death of this relative, to the United States of America, to found the Institution which now bears his name."

Smithson died in 1829; and the amount of the property of which the American Government became the trustee was about 100,000*l*. The language of the will by which this magnificent bequest is to be controlled is clear, concise, and simple:—"To found at Washington, under the name of the Smithsonian Institution, an establishment for the increase and diffusion of knowledge among men." This is all in the way of suggestion or direction that the remarkable document contains.

The United States Government accepted the trust; and the money was secured and deposited on the 1st of September, 1838. A portion of the fund was afterwards invested in State securities, and lost through their repudiation; but the Federal Government made good the deficiency, principal and interest, and, after eight years of controversy as to the character of the proposed Institution, passed an act for its establishment on the 10th of August, 1846.

And, now, when the dispute was supposed to have been finally settled, and after eight other years devoted to the erection of costly buildings and the perfecting of the organization, and just when America and the world are beginning to taste the rich fruits, not less precious for being so long delayed, an onslaught is made upon the management,—the cry of "favouritism" and "corruption" is raised,—the old issues are sought to be re-opened,—and the question is turned into a political and personal controversy; while some go so far as openly to propose to throw away the labour of so many years, and return the whole fund to the heirs of the munificent testator.

It is with profound regret that we see the career of an Institution of so much promise threatened with a fate so unworthy of its founder and of the nation that has solemnly undertaken to carry out his design. As Englishmen, we feel that we have a right to express this regret, because the bequest is English, and was once intended for an English institution; as fellow workers in the field of literature and science, we are included in the benevolent scope of the testator's intentions, and are entitled to demand that they shall be faithfully carried out.

In accepting the trust proposed by the will of Smithson, the self-imposed duties which devolved upon the Government of the United States were in no respect different from those which belong to trustees in ordinary cases. The Government was just as fully bound, in honour and in law, to carry out the intentions of the testator in their true meaning and spirit as a private trustee would have been; and the same rules of interpretation and construction apply to the words of the will as if the money had been left for a private purpose. The American Government has no right to divert a shilling of it from the legitimate purposes of an Institution "for the increase and diffusion of knowledge among men"; and the language of the will is the only proper guide in interpreting the acts of Congress relating to it.

Few and clear as are the words in which the bequest is made, it required, as we have seen, many years to settle their meaning, or rather to appoint a competent body of interpreters with power to act upon their convictions; for the Act of 1846, when its provisions are carefully examined, will be found to amount to little more than this. We have examined that act with care, as well as every other act relating to the Institution, and speak from the book, when we declare that there is little in them to prevent the Governing Board of "Regents," as they are styled, from carrying out the will of the testator according to their own views of its meaning. The act requires a building, but does not say how much it is to cost,—it prescribes a library but sets an *upper* limit only to the sum to be devoted to it,—the act bestows a museum and provides for its increase, but makes no apportionment of the fund for its maintenance. To the extent to which these requirements involve expense, they subtract from the income of the fund left to the disposal of the Regents; but they do not bind them to any specific amount of action with reference to the objects named; while the 9th section of the act especially bestows upon them power to embrace other objects, — in short, to use the remaining income of the fund in any way they may deem most in accordance with the will of Smithson. This section is as follows:—

"Section 9.—And be it further enacted, That of any other moneys which have accrued, or shall hereafter accrue, as interest upon the said Smithsonian fund, not herein appropriated, or not required for the purposes herein provided, the said managers are hereby authorized to make such disposal as they shall deem best suited for the promotion of the purposes of the testator, anything herein contained to the contrary notwithstanding."

This clause gives to the Regents power to dispose of the entire balance of income remaining after the expenses of the library and museum have been paid (the proportion and amount to be expended even on those objects being, as we have seen, left to their discretion) in any manner they may consider in accordance with the testator's purpose.

The intention of Congress seems to have been to get rid of an embarrassing controversy, by referring it to the judgment of a competent board, with power to act upon their own decisions, binding them only by the merest outline of a plan. The operations, then, of this board are just as much sanctioned by Congress when they extend beyond the direct provisions of the act as when they confine themselves to the specific objects therein mentioned. As the act authorizes them to provide for objects not named, it necessarily sanctions the objects thus embraced. And here lies the very gist of the present controversy; for the party that would overturn the present plan profess to rely upon the act of Congress rather than the will of Smithson, claiming that the Regents have exceeded their power in embracing objects not specified in the act, and therefore, as they contend, not sanctioned by law. They evidently wish to excite the pride of Congress in opposition to the Regents, by representing the present plan as adopted in contempt of the legislative authority; while, on the other hand, the supporters of the plan rely upon the wise latitude in the wording of the law, and the liberal discretion allowed to the Regents.

It was fortunate for the interests of knowledge that this discretion was allowed, for it resulted in the adoption of a Programme of operations which for precision and scope commands our approval. Liberality guided by reason educed from the words of the bequest a fullness of meaning which would have satisfied Smithson himself. Nothing narrow, nothing local, nothing exclusively American was allowed to be held in those cosmopolitan words. Every one of them received its most comprehensive and liberal interpretation. "Knowledge" was limited by no speciality, but allowed to comprehend the whole of what is *knowable* by man in the domains of literature, science and art. To "increase knowledge" was interpreted to make actual additions to the sum of the known. To "diffuse knowledge" was held to be, to disseminate among all nations the new truth thus discovered; and, finally, the word "men" was decided to embrace the entire human family.

Upon an interpretation thus liberal was based a plan carefully considered and comprehensive, but adopted with caution and only provisionally. It was soon evident that the objects not named in the act would require a larger share of the fund than they who were bent upon having a large library and museum were willing to grant; and here arose an early occasion for a compromise of opinion, which resulted in an agreement that half the income should be devoted to the local objects of a library and museum, while the remaining half was given to the more active and cosmopolitan operations. Such a division was not required by the act, and could at any time be altered at the will of the Regents. As usual with compromises, the arrangement suited neither party, and both parties are now engaged in efforts to set it aside, and secure a larger share of the income for their favourite objects. The controversy waxes warm and threatens the destruction of the Institution.

Should the local policy prevail, we shall have a national library and museum of the United States owing their establishment to the munificence of a foreigner,—whose funds were perverted from their legitimate objects for this purpose, and whose countrymen, in common with their fellow "men," are thus cut off from the benefits he trusted American honour to secure to them.

Proverbially sensitive to the opinion of other nations, the Americans can hardly, we suppose, be aware of the favourable influence the Smithsonian Institution has exerted upon the European reputation of their country, or they would pause before resigning it to the hands of its enemies. Its 'Contributions to Knowledge,' creditable as well for the character of their matter as for the beauty of their typographic dress, are distributed by a well-ordered system of exchanges to every important scientific and literary Institution in Christendom, and have not been confined thus far to any special department of knowledge. They bear testimony to the zeal and ability with which all branches are being cultivated in America. No copyright in the publications is secured, and they are thus thrown freely open to all who may wish to use them as materials for more popular works.

The latest list in our possession shows, that thus far additions have been made to knowledge by the publication of researches in the departments of Astronomy, Bibliography, Botany, Chemistry, Comparative Physiology, Electricity, Entomology,

Ethnology, Geology, Ichthyology, Language, Meteorology, Physique, Physical Geography and Terrestrial Magnetism. The 'Contributions' on these subjects occupy, hesides several octavo volumes, four imperial quartos of 350 to 559 pages, the mechanical execution of which is unexceptionahle and even luxurious.

Each paper or work has heen examined and approved hy a commission of competent judges, and decided to be an actual addition to knowledge.

We cannot hut think that researches such as these, presented in such a form and with such a sanction, distributed to the men of every land best able to appreciate their worth, and to draw from them those heneficial results which are sure eventually to flow from new truth however abstract, greatly outweigh, as agencies for increasing and diffusing knowledge among men, anything to be anticipated from the estahlishment at Washington of a great library and museum, useful as these might no doubt he within the narrow circle of that capital. The history of the British Museum ought to warn the friends of the latter scheme, that no limited private bequest, however magnificent, can provide adequately for such an estahlishment. If the American Government is not yet willing to make the necessary provisions for the national wants in this respect, it is an evidence that the want is not yet sufficiently felt by the people who control the Government. None hut government resources liberally applied can give America a worthy national library and museum. The income of Smithson's bequest—some six or eight thousand pounds—would, in a very few years, be inadequate even to provide shelter and care for the collections that would result from its application to such purposes. When this point was reached, there would he an end to all progress, and the necessity for Government aid, which would then become imperative, would destroy the private and personal character of the Institution. Smithson's share in it would soon sink into insignificance heside the larger contrihutions of Government. The estahlishment would lose its identification with the original hequest, and the very name, to perpetuate which the Institution was created, he forgotten on the spot of its origin.

If a result so much to he deprecated shall actually come to pass, we may derive a melancholy consolation from the philosophic reflection with which Dr. Henry seems to anticipate it:—"If," says he, "the Institution he destined to a change of policy, what has been well done in the line we are advocating can never he undone. The new truths developed hy the researches, originated by the Institution and recorded in its puhlications; the effects of its exchanges with foreign countries and the results of the cataloguing system can never be ohliterated: they will endure to all coming time. Should the Government of the United States be dissolved and the Smithsonian fund dissipated to the winds, the 'Smithsonian Contrihutions to Knowledge' will still be found in the principal libraries of the world—a perpetual monument of the wisdom and liberality of the founder of the Institution, and of the faithfulness of those who first directed its affairs."

FOREIGN CORRESPONDENCE.

Naples, Jan. 8, 1855.

Of literary progress in connexion with Naples, I cannot speak. The reverse of this is too true; and I cannot hetter serve the cause of social improvement than hy holding up to puhlic attention the checks which from time to time are put upon it. One merit at least this Government possesses, which is that of consistency. For, with a perseverance worthy a hetter cause, it sets its face against all expression of thought, and, if possible, would annihilate Thought itself—continually is it firing away its pellets against some imaginary monsters, yet with so little effect that new visionary enemies constantly spring up, and the contest never ceases. Indeed, there is too much reason to fear that another "old woman" here in the far South is, like Mrs. Partington, engaging in a hopeless task, for as fast as one wave of thought retires, others come bounding and rushing in. There has been a series of such Partington efforts within the last few weeks. First came the decree prohibiting the introduction of all Italian papers. A decree purely ridiculous, for, with the exception of the Piedmontese papers, there is not one which might not he much more advantageously used in a grocer's shop. I have seen several specimens of these recently; the proportions of which are about the size of a small sheet of writing paper, and whose most striking piece of information is, that his Imperial and Royal Highness the Duke, or Grand Duke, of —— is well. Then an epithalamium on some newly married couple meanders side hy side with a charade. The success of a new *figurante* is trumpetted forth with as hrazen a throat as would he the fall of Sehastopol. Perhaps, as a *salsa piccante*, may be thrown in the last Russian despatch,—and all is washed down with some very diluted notices, of a venerahle antiquity, from the revolutionary west. Yet such are the newspapers which it hath seemed good to Mrs. Partington to prohihit from the Kingdom of the Two Sicilies. The fact is, that it is not the paper which is feared so much as the habit of reading and of inquiry. Curiosity, if once awakened, the Government knows has no bounds,—and hence it must he suppressed directly. So the good old lady takes her mop, and, with a preliminary swing over her shoulder, attempts to sweep out the intrusive waters. One concession, however, has been made to an almost puhlic demand, and the prohihition has been withdrawn as regards the *Corriere Mercantili* of Genoa, and through that some rays of light are permitted to struggle in from the outer world upon this world of darkness. It may not he taken in, however, by private persons. The next Partington effort was the attack on the Jesuits for au article which appeared in the *Civilta Catolica*, and which led to a suspicion that the Fathers of Jesus, above all men, were infected with liberal opinions. This venerable hody, wise in their day and generation, have found it prudent to conciliate, and Government has sung *Pax vobiscum!* Like the crab in a storm, they have crept under the rock for shelter, ready to dart out and take their revenge when the waters are calm. I do not allude to these events under their political aspect, hut simply as parts of that system which is practised here for the suppression of all thought and opinion. So much for the efforts to keep the channels of thought pure and undefiled, or rather to dam them up. The last attempt of the kind has been to chasten and purify the moral sentiments of the people. There is a publication here, little in every respect, rejoicing in the title of the *Journal des Demoiselles*, and it has had a very extensive circulation, as who could doubt who knows anything of the female mind of Naples? A sentimental story, a string of verses, a charade are amongst the serious matter which adorns its pages, and which is *sans reproche* in the eyes of even our high moral censors; but, then, it treated of the fashions and illustrations of the last new bodice, and of walking dresses and evening dresses, and all the other mysteries of a lady's toilette; the illustrations were considered as offending too much against delicacy, so that the paternal Government, anxious for the morality of its people, interfered as usual with prohibiting. It reads like a burlesque, hut it is no less true, that the *Journal des Demoiselles* was forhidden to be circulated until it had heen expurgated and reformed. The dresses were to be drawn higher up, and if sleeves were painted down to the elbow, too nice descriptions of the figure were cut out; and ladies and milliners are in despair; but puhlic morality has been justified. The consequence is, that the subscrihers have fallen off, and the *Journal* is dying hy inches, for these moral reformations have destroyed its utility. As I have before ohserved, the Government is only consistent with itself, as every one must admit who remembers the order to the Ballerine to wear blue or green trousers, instead of flesh-coloured, and the indignant rejection of anatomical works at the Custom House which contained prints of too prurient a character.

Q.

OUR WEEKLY GOSSIP.

We learn that the lihrary of Dr. Routh, the late President of Magdalen College, is to go to Durham. By a deed of gift, made two years ago, it was conveyed to the Warden, Masters, and Scholars of the University of Durham. The lihrary is said to comprehend nearly 20,000 volumes.

The following letter, on the subject of Copyright in the Australian Colonies, and the necessity which exists for an immediate organization of an authors' and publishers' committee to see into and redress the wrong there inflicted on literary interests, tells its own tale:—

35, Lower Sackville Street, Dublin,
Jan. 17.

The subject of the actual working of the Copyright Law in Australia and our other Colonies is one of considerable importance as affecting the interests of English publishers; for if it is the case, as stated by Mr. Howitt, "that it is not likely that any law in any of our Colonies will in any degree prevent the freest and fullest circulation of such editions," then the result will he that a market, likely to be always increasing, will he closed, and perhaps closed for ever, against English editions of many works; for it is not to be expected that hooksellers in Australia will continue to order English editions, if American editions are allowed to be imported for sale at half the price of the English editions. It is, doubtless, the fact that these American reprints have been introduced into Australia aud advertised in the Australian papers; hut it does not follow that this should continue, for the Copyright Law extends to the Colonies, and surely no Colonial enactment can supersede Imperial law (no local enactment of this kind exists in Australia). It is, however, desirable that English publishers should come forward in defence of their own property; and when this is done, it will secure the desired result. Mr. Howitt's letter would leave the impression that there is no use in any effort of this kind; but this is surely a mistaken idea, for the Custom-House officers and other authorities in Australia are ready enough, when called upon, to enforce the Copyright Law. This is proved by an extract from the *Empire*, Sydney newspaper, of the 25th of May, 1854, which informs us, that "about seven or eight months since, a respectahle Sydney firm imported a considerable number of American pirated editions of English authors. In the course of business they offered the invoice for sale to Mr. Piddington, bookseller of this city. He not only refused to purchase, but explained to them that they were infringing the Copyright Law, and pointed out the penalties they would incur if the hooks were sold. He also called the attention of the Collector of Customs to the subject; but, in the course of the inquiry, it was ascertained that the official list of Copyright works in possession of the Custom House was slightly imperfect; and some difficulty also arose in proving the Copyright character of a few well-known works. Eventually the books alluded to were re-shipped to America; hut Mr. Piddington advised the publishers of the hooks not to he found in the official Sydney list, of the deficiency, and they immediately communicated with the London Board of Customs upou the subject, and received the following satisfactory letter in reply from the Secretary, which we subjoin. It will be seen that in New South Wales the Imperial Copyright Law will in future be strictly enforced." The letter follows.—"Custom House, London, 22nd February, 1854.—Gentlemen,—The Chairman having laid before the Commissioners of Customs your letter of the 12th inst., inclosing a copy of a communication from Mr. Piddington, of Sydney, stating that he had recently great trouble in preventing the sale of a large importation of pirated American reprints of British works, among which were Macaulay's 'History of England,' M'Culloch's 'Dictionary,' and Ure's 'Dictionary,'—I am directed to acquaint you that, the Commissioners having caused inquiry to be made on the subject, it appears that the three works referred to by your Correspondent are duly registered, under their proper titles, in the list of Copyright works published under the provisions of the 63rd section of the 8th and 9th Vict. cap. 86, and former laws, and which list has been forwarded to Sydney. I am, at the same time, to acquaint you that the Commissioners have caused copies of your communication and its inclosure to he transmitted to the Comptroller of Customs and Navigation Laws at Sydney, and have directed that officer to communicate, if necessary, with the Colonial Government, with the view of obtaining the assistance of the local authorities, should occasion require it, in giving effect to the provision of the Imperial Law hearing on the subject. (Signed) H. Maclean. To Messrs. Longman, Brown & Co."—The preceding evidences no desire on the part of the authorities to shut their eyes to the introduction of these repriuts; and it is to he noticed as indicating public opinion, that the newspaper mentions with satisfaction that "the Imperial Copyright Law will he strictly enforced." It is true that the leading newspaper in Melbourne openly advocated and recommended the extensive importation of these American reprints, and had several articles on the subject, appearing to he possessed with the idea that British law could be easily evaded, for he observes, "that it is an infringement of the law cannot be denied"; but that, he says, "it is impossible to check it at the Custom House." The views of the newspaper editor were replied to, in his paper, hy a leading bookseller in Melbourne, who advocated the rights of English puhlishers, and in his reply observed: "It is, therefore, useless, and worse than useless, to recommend the breaking of the law, as if it could be done with impunity at the very time when agencies are at work, which, either immediately or in a very short time from the present date, will insure the punishment of all offenders." The state of things described by Mr. Howitt as existing in our Colonies generally is, I

dare say, attributable in a great measure to their distance from us, and consequent comparative unacquaintance of the English publishers with the extent to which this piratical system is carried, whilst the lists of Copyright works existing at our Colonial Custom Houses appear to be somewhat imperfect. The remedy for these things appears to be an organization of English publishers for the protection of their rights in our Colonies, and for an immediate action for every breach of the law. The Americans have no more right to pour their piracies into our Colonies than into England:—they do not attempt it in England, because they know that immediate punishment would follow; and yet the law which prohibits in England is of equal force in our Colonies. In justice to our Colonial booksellers, some such organization is required,—for how can he sell his English Copyright stock in the face of these inferior, yet cheaper, American piracies? and if no remedy can be applied, and no law can prohibit, then will the Colonial bookseller, however reluctant, be forced to go into the sale of American reprints, and thus narrow his sale of English books. But there is the remedy, and there is the law. Yours, &c., WILLIAM ROBERTSON.

The final award has been made in the competition for the Burnett Prizes. On opening the envelopes, the successful competitors were found to be, for the first prize, the Rev. Robert Anchor Thompson, Louth, Lincolnshire; and for the second, the Rev. John Tulloch, Principal of St. Mary's College, St. Andrew's. There were 208 treatises lodged. The judges were, Profs. Baden Powell, Henry Rogers, and Mr. Isaac Taylor. They were unanimous in their judgment. The sealed envelopes were opened in the Town Hall, Aberdeen, by Mr. John Webster, advocate, in the presence of the other trustees and a large assemblage of the principal citizens.—To this information Mr. Webster adds in a note:—

42, King Street, Aberdeen, Jan. 24.

The report and decision of the judges have already appeared in the *Times*, and will be published in your advertising columns on Saturday. It will be seen, that besides merely discharging the letter of their instructions by selecting the two best Treatises, they have, in the spirit of justice and encouragement to others, pointed out such of the other Essays as they consider entitled to marked praise. The Trustees of Mr. Burnett are not at liberty to open the sealed envelopes corresponding to these latter Essays, containing the authors' names; but it will give us great pleasure, and, I am aware, be generally gratifying, if the writers shall authorize us to do so, and to publish their names in connexion with the Report. The judges have also very kindly complied with the request made to them by the Trustees, of furnishing us with their views as to the advantage of an alteration in the present plan of the competition. This was prescribed by the founder himself eighty years ago; but the funds as well as the subject, have since grown so much, that, by the end of the next forty years, both will be too large for one or even two writers, however able. I may venture to say that the Trustees will very soon take up the subject of the proposed change, and endeavour to mature a scheme for the bestowal of these great prizes, by which the benevolent designs of the testator may be better answered than by an adherence to the bare framework of his own plan. The consent of Parliament must, however, be obtained for any such deviation.—I am &c. JOHN WEBSTER.

Still life is no longer the characteristic of the Turkish Exhibition. The interesting illustrations of Oriental manners gathered together at Hyde Park Corner have found an able expositor in Mr. Knight,—who last Saturday began to lecture on Turkey and the Turks. Mr. Knight, we understand, has lived in the East, and records his personal experience and convictions in his lecture.

Among forthcoming sales of literary interest are—"The small, but select Library of a gentleman," which contains a good collection of Prynne's Pamphlets, in forty-two volumes,—various Shakspeariana,—Howet's Londinopolis,—a first edition of Paradise Lost,—and a first edition of Milton's 'Readie and Easie Way to Establish a Free Commonwealth,' with manuscript corrections—"supposed to be in the poet's autograph," adds the Catalogue:—and a "Collection of autograph letters and other curiosities of literature, the property of a well-known collector," which contains, among other MSS. of Sir Walter Scott, the original MS. of Kenilworth,—many autograph letters and poems in the handwriting of Burns, including the Cotter's Saturday Night,—books with the autographs of Pope, Johnson, Cowper, Burns and Boswell,—drawings by English artists, including the original drawing, by Stothard, for Chantrey's Sleeping Children,—autograph letters of Akenside, Shenstone, Charles the Second, Lord Clarendon and others,—MSS. by Oldys,—some prints and books, from Strawberry Hill and the library of the late Mr. Southey,—together with a collection of original papers connected with the theatres of London, from 1630 to 1745.

The Committee of the Surrey Archæological Society has issued the first Annual Report—a brief document, reporting solid, if not brilliant, progress. Ninety-one members have been added to the Society, raising the list to 391. Two general meetings have been held, with success. Progress, we learn, has also been made in the formation of a library and museum.

The Society of Arts, active in so many good works, have appointed a Committee with the special aim of securing the material means for a vast movement of our artizan classes to and from Paris during the approaching summer,—and this Committee announces that "cheap trips on an extensive scale to and from Paris, during the period of the Exhibition, at low fares, have been already organized." We are happy to re-state the fact, for the benefit of those to whom time and preparation are needful, when a journey to a foreign capital is the subject of consideration. The Committee, we believe, is engaged in promoting arrangements for boarding and lodging the excursionists in Paris during their stay there, with interpreters, guides, &c., on reasonable terms. As soon as the Committee is in possession of the actual terms on which the service can and will be performed, no time will be lost in making these known to the public.

An important Society has been recently established in Paris, under the title of "*Société des Archivistes de France*," which has for its object the examination of all works, printed and manuscript, relating to general history, and the biography and genealogy of distinguished or remarkable families and individuals. It is intended to form a collection of archives, drawn from the best sources, which will be accompanied by elaborate indices. As such an undertaking cannot fail to be useful to the historian and biographer, we may render a service by adding that the present *locale* of the Society is No. 91, Boulevard Beaumarchais, and that the President and Secretary are the Duc de Rohan-Ventadour and Le Vicomte Ponson du Terrail.

Such of our readers as take a special interest in the progress of African discovery will be glad to hear that the Geographical Society of Paris, on the recommendation of our old correspondent M. d'Abbadie, has offered the following prizes:—A medal, value 500 francs, to the traveller who shall have navigated on one of the great branches of the White River for a distance of 120 geographical miles, reckoned in the bed of the current, and higher up than 44° 10′ N. lat., or to him who shall have examined the river for the same distance on either bank. An account must be given of the voyage, and the distance travelled be established by astronomical observations of latitude and longitude. A medal of 100 francs to the author of measures serving to establish near Kartum the comparative rate of current of the White and Blue Rivers. A similar medal for the comparative currents of the Saubat and the Keilak at their mouths; and a third medal of the same value for ascertaining the current of the river above the Lake Nu, in 9° of latitude.

The death of Dr. Warneford,—the munificent patron of educational and other charities,—claims a passing notice in a literary journal;—as does also that of M. Merle, the foreign editor of *Galignani* and Paris Correspondent of the *Globe*.—From America we hear that Mr. North, author of 'Anti-Coningsby' and a contributor to our periodical literature, has died by his own act. Mr. North went to America three or four years ago.

The German journals are full of reports concerning the new tragedy, 'Der Fechter von Ravenna' (The Gladiator of Ravenna)—which, after having been represented with success at the Vienna "*Burgtheater*," as our readers have been told, is now making the round of the German theatres, and becoming more and more the subject of enthusiastic praise on one side, and severe censure on the other. The drama must be the work of a true poet; and the theme being patriotic, the commotion about it (especially in times of dramatic dearth and strong national feeling like the present) is easily explained. A great deal of the interest attaching itself to the play appears to be owing to the circumstance, that it found its way to publicity in a rather mysterious manner,—that it is what is called "*cine Findlings-Tragödie*" (a foundling tragedy),—and that up to this very moment the name of its author has not transpired. There are, of course, many guessers, but none of them, it seems, has hit the truth. Herr Grillparzer and Count Münch Bellinghausen (Herr Friedrich Halm) have declined the honours of its authorship most decidedly; after them Dr. Vincenz Weber and Dr. Guido Mosing (two Vienna poets little known beyond the Austrian frontiers) have been mentioned, and the last conjectures fix upon Herr Moritz Heydrich (a young poet, living in the vicinity of Dresden) and Herr Max Maria von Weber, son of the late musical composer.—The plot of the drama is briefly this:—Thusnelda, the widow of Arminius, led captive to Rome by Tiberius, has given birth to a son, who is torn from her when still an infant, and brought up as a gladiator in the amphitheatre of Ravenna. Having grown up to youth, be, with other gladiators, is called to Rome, to partake in the bloody games of the Circus. At the same time, Merowig, a friend of the dead Arminius, succeeds in penetrating into Thusnelda's presence. He comes as ambassador of the German tribes, who summon the son of Arminius to return to his country,—to place himself at their head,—and, in confederation with them, to shake off the hated Roman yoke. Too soon, however, it is seen that the hope with which this message inspired Thusnelda is nothing but a vain delusion. Grown up in vulgar company, her son Thumelicus is not able even to understand the words with which she tries to inflame him. Brought up a gladiator, he will remain a gladiator. The contempt shown by Thusnelda for his calling serves but to increase his stubbornness and his passion. He abuses Germany, and does not conceal that he is ashamed to be, by his birth, a German barbarian. Meanwhile, Caligula, in his sanguinary madness, is seized with a whim which promises him a double enjoyment: he commands Thusnelda, in her princely robes and the wreath of oak-leaves in her hair, to appear in the Circus, there to see her son, in the rude garb of his fatherland, fight—bleed—and die. Thus, in a horrible game, the fall of Germany and the triumph of Caligula are to be symbolized. In vain Thusnelda conjures her son to avoid the ignominious combat by a quick escape to Germany. Thumelicus remains unshaken; what, in his mother's eyes, is infamy, is to him, after his gladiator's notions, honour. Still Thusnelda hesitates; only one thing she knows with irrefutable certainty, and with heroism she pronounces it:—

Die Schande Deutschlands darf mein Sohn nicht sein!
(His country's shame my son shall never be!)

When there is no other way left, she does not recoil from the most dreadful expedient: she kills first her son and then herself. For Caligula, also, the day of retaliation is drawing near. A conspiracy against him has been set on foot, and the last verses of the tragedy foretell that the very next morning Rome is to be delivered of its tyrant. The idea of a great and glorious Germany, and a spirit of deep sadness about the internal dissensions which stand in the way of the Germans taking the rank due to them among the nations of Europe, are said to pervade the whole drama. No wonder, just at this time, that it excites a great and intense interest, and that many of its pithy speeches find an immediate echo in the political situation of the day. Time will teach best, whether it has merits besides, and is really made of the proper stuff to rank henceforth with the classical works of German dramatic literature. Let us hope that it be so.

The WINTER EXHIBITION of CABINET PICTURES SKETCHES, and WATER-COLOUR DRAWINGS of the BRITISH SCHOOL, is NOW OPEN, at the GALLERY, 121, Pall Mall, Daily, from Ten in the Morning until Five.—Admission, One Shilling. Catalogue, 6d.

PHOTOGRAPHIC SOCIETY.—The SECOND ANNUAL EXHIBITION of this SOCIETY is NOW OPEN at the Rooms of the Society of Water-Colour Painters, Pall Mall East, in the Morning from 10 to 5; in the Evening from 7 to 10.—Admission, Morning, 1s.; Evening, 6d. Catalogues, 6d.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The CAVALRY CHARGE at BALAKLAVA is now added to the DIORAMA illustrating EVENTS of the WAR. The Lecture by Mr. Stocqueler, including Description and Diagrams of Bastions, Gahions, Fascines, &c. Daily at 3 and 8.—Admission, 1s., 2s., and 3s.

The ARCHITECTURAL EXHIBITION and COLLECTION of MANUFACTURES connected with ARCHITECTURE is NOW OPEN, from 9 till 4, at the Galleries of the Society of British Artists, Suffolk-street, Pall Mall East.—Admission, One Shilling; Catalogues, Sixpence.—And in the EVENING (except on Saturday) from 7 till 10. Admission, Sixpence.
WILL CLOSE February 24, and all objects exhibited must be removed on the 26th. JAS. FERGUSSON, F.R.A.S. } Hon. JAS. EDMESTON, Jun. } Secs.

COLOSSEUM, Regent's Park.—Admission, 1s.—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.
CYCLORAMA, Albany Street.—NOW OPEN, with a Colossal Moving Diorama of the City and Bay of NAPLES, MOUNT VESUVIUS, and POMPEII, exhibiting the great Eruption of '79, and present state of the Excavated City. Painted by Mr. J. M'Nevin, from Sketches taken by himself in 1852. Daily at Three and Eight o'clock, with appropriate Music and Description.—Admission, 1s.; Children and Schools, half-price.

Now exhibiting at 57, PALL MALL.—A MUSEUM of MEXICAN ANTIQUITIES, illustrative of the Mythology, the Religious Rites, and the Sculpture of the Toltec and Aztec Nations, as shown in figures of their Idols, Pontif Chieftains, Cinerary and Libatory Vase, Sacrificial and Musical Instruments.—Admission, One Shilling.

LOVE'S NEW ENTERTAINMENTS.—Christmas Holidays.—Ventriloquism Extraordinary.—Upper Hall, Regent Gallery, 69, Quadrant, Regent Street, completely refitted for the occasion, with New Entrance, New Stage, New Cloak-rooms, &c. Every Evening at 8, except Saturday; Saturday, at 3.—Mr. LOVE, universally accepted as the first dramatic ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called 'THE LONDON SEASON,' and other entertainments. Pianoforte, Miss Julia Warman.—Stalls, 3s.; Area, 2s.; Gallery, 1s.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

PATRON: H.R.H. PRINCE ALBERT.
ROYAL POLYTECHNIC INSTITUTION.—Continued improvements, increased attractions, fresh decorations.—It is respectfully announced that Miss GLYN will RESUME her DRAMATIC READINGS on Thursday Evening, the 1st of February, and continue them on Thursday Evenings, at Eight o'clock, until further notice. 1st February the MERCHANT of VENICE.—MONDAY EVENING, the 29th inst., LECTURE to the INDUSTRIAL CLASSES on ELECTRO-MAGNETIC INSTRUMENTS and their remarkable Applications, by the Rev. A. Bath Power, A.M. F.C.S. &c., Principal of the Norwich Diocesan Normal Schools. Subject: the NEEDLE TELEGRAPH.—The LECTURES on CHEMISTRY, NATURAL PHILOSOPHY, and MECHANICS, as usual; with the REMARKABLE SCIENTIFIC NOVELTY, LECTURED on by J. H. Pepper, Esq., of Professor Wheatstone's Experiments on the TRANSMISSION of SOUND, illustrated by a TELEPHONIC CONCERT.—ENTIRELY NEW and SPLENDID OPTICAL DIORAMA, from the ARABIAN NIGHTS, of the VOYAGES of SINDBAD the SAILOR, with beautiful PHANTASMAGORIA EFFECTS, and appropriate Music arranged by Mr. Waud.—VIEWS of the WAR.—PERKINS'S STEAM GUN, which now discharges 200 BALLS per MINUTE.

SCIENTIFIC

SOCIETIES.

Geographical.—*Jan.* 21.—Earl of Ellesmere, President, in the chair.—Lieut. Bedingfield, R.N., the Hon. F. H. W. G. Calthorpe, Vice-Admiral Sir G. Seymour, Sir Emerson Tennent, and Mr. Lewis Tonna were elected Fellows.—'Geographical Notes taken during a journey performed in Persia, from the city of Kerman to Khubbeese, and through the southern districts of the country to Sheraz, by a circuitous route never before travelled over by Europeans, and incorrectly laid down in our best maps,' by Mr. Keith E. Ahbott, Her Majesty's Consul at Tehran;' communicated by the Earl of Clarendon. Second series.—The paper contained a description of the state of the districts traversed, the miserable condition of the inhabitants, though living in a fine country, enjoying a fine climate, and the weakness of the fortified places, as well as the roads hy which artillery could most easily traverse the country.

'Proposed Expedition to the Somali Country, in Easteru Africa,' by Lieut. R. Burton.—Lieut. Burton's object in visiting Hurrur, is to explore a totally unknown country, and to ascertain whether a direct channel of commerce could not be there opened for British enterprise. The soil is reported to be most fertile. On the hills round this populous town flourish the coffee plant (the produce of which at present commands the best price in the market), the grape, the khal, and the wurras; herbs and gums are also articles of export. Hurrur is also the head-quarters of an odious slave trade. No less than 6,000 woolly-headed Galas of both sexes find their way thence annually to the western ports of the Red Sea to supply the Arabian and Egyptian slave markets. Lieut. Burton purposes going from Hurrur to Berbera, to join the other members of this adventurous expedition. Lieut. Speke, of the Bengal army, is to make his way up the Wadi Nogal, to ascertain the water-divide of the country, as, according to the latest conjectures, Jehel Gamr runs north and south, and not, as Ptolemy taught, east and west. If this hypothesis he correct, the Nile source must of course be sought on the western slope. Lieut. Speke will employ his gun in collecting specimens of the natural history of the country. He purposes, further, making for Berhera the place of general assembly, to visit a totally unknown country, viz., that of the Dhoulbahanta Somali, and to collect for the final expedition horses and camels of the superior description which are said to abound among this people. Lieut. Speke will adopt the character of a trader for the occasion, and has little to fear beyond hardships and loss of property. Lieut. Herne will cross over to Berhera to make inquiries respecting the various caravans frequenting the annual fair, and to discover by which opportunity the expedition can penetrate furthest to the westward. Lieut. Herne intends to explore the country in search of coal, said to exist at Kurrum, inquire ahout and inspect the beds of guano on the islands along the coast, compare the gums, tbe produce of the neigbbouring country, with specimens forwarded for that purpose by Sir W. Hooker to Lieut. Burton, and take general observations. When Lieut. Burton joins the two last-named memhers at Berbera, the united expedition will proceed directly westward.

Geological.—*Jan.* 17.—Mr. Hamilton, President, in the chair.—'On the Laminated Structure of the Primary Rocks,' by Mr. Evan Hopkins.—The author described wide regions in several parts of the world, as exhibiting in their geological structure the phenomena of successive vertical bands of schistose and crystalline rocks, parallel with each other, and having a north and south strike. This structural condition was illustrated hy several extensive and highly-finished sections made from the author's own observations in California, South America, Australia, and Ceylon.

Society of Antiquaries.—*Jan.* 18.—J. P. Collier, V.P., in the chair.—Mr. Henry Norman was elected a Fellow.—The Rev. Edward Trollope exhihited a bronze ampulla, and a carved ivory knife-handle, found in Lincolnshire.—The Rev. T. Hugo exhihited an iron spur, found in the Fleet Ditch.—Mr. John Martin exhibited a dagger found near Thornhaugh.—Mr. Wylie, in a letter to the Secretary, communicated some remarks 'On the Angon of Agathias and the Pilum of Vegetius.'—Mr. Brooke communicated an account of the 'Field of the Battle of Mortimer's Cross.'

Entomological.—*Jan.* 22.—*Anniversary Meeting.*—Edward Newman, Esq., F.L.S., President, in the chair.—Messrs. F. Bond, J. Curtis, J. Lubbock, and J. O. Westwood were elected Members of the Council, in the place of four who retired, and the following gentlemen were elected officers for the year:—John Curtis, Esq., President; Samuel Stevens, Esq., Treasurer; and J. W. Douglas, Esq., and Edwin Shepherd, Esq., Secretaries. The Treasurer's accounts duly audited showed a large balance in hand. Four Parts of *Transactions* have been published during the past year,—thirteen Memhers have heen elected,—and the condition of the Society generally is hetter than at any previous period of its history. The President delivered an Address on the state of the Society and Entomology, referring to the principal subjects brought before the Society during the session; commenting on the entomological books published in England during the year, and giving hiographical notices of entomologists lately deceased. For this Address, the Meeting passed a cordial vote of thanks; and the President was requested to allow the Address to be printed.

Institution of Civil Engineers.—*Jan.* 23.—J. Simpson, Esq., President, in the chair.—The discussion was renewed on Mr. Rennie's 'Description of the Aqueduct of Roquefavour, and the Canal of Marseilles.'—The paper read was 'On the construction of the Sea Embankments across the Estuaries Kent and Leven, in Morecambe Bay; for the Ulverstone and Lancaster Railway,' hy Mr. J. Brunlees.

Society of Arts.—*Jan.* 24.—John Brady, Esq., M.P., in the chair.—'On Peat and other Vegetahle Charcoal, and some of its Uses,' by Mr. W. Longmard.

MEETINGS FOR THE ENSUING WEEK.

Mon. Institute of Actuaries, 7.—'On the Rate of Sickness and Mortality amongst the Members of Friendly Societies in France,' by Mr. Brown.
Tues. Institution of Civil Engineers, 8.—'Description of the Large Roof over the New-Street Railway Station, Birmingham,' by Mr. Phillips.
— Royal Institution, 3.—'On Magnetism,' by Prof. Tyndall.
Wed. Society of Arts, 8.—'On the Chalk Strata considered as a Source for the Supply of Water to the Metropolis,' by Mr. Homersham.
— Geological, 8.—'Notes on a Geological Map of Christiania,' by M. Kierulf.—'On the Geology of part of Norway,' by Mr. Forbes.—'On the Geology of the Peel River District, Australia,' by M. Odernheimer.—'On the Geology of the Ballarat Gold-field, Australia,' by M. Rosales.
Thurs. Zoological, 3.—General.
— Royal Academy, 8.—'Architecture,' by Prof. Cockerell.
— Society of Antiquaries, 8.
— Royal, 8½.
— Royal Institution, 3.—'On English Literature,' by Mr. Donne.
Fri. Archæological Institute, 4.
— Royal Institution, 8½.—'On Pendulum-Experiments made in the Harton Colliery,' by Mr. Airy.
— Society of Arts, 8.—Special Meeting.—'Observations on the proposed Congress for the Improvement of International Commercial Law,' by Mr. Levi.
Sat. Asiatic, 2.
— Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.

FINE ARTS

Pompeii Described and Delineated by Ernest Breton, of the Imperial Society of Antiquaries of France: followed by a Notice of Herculaneum—[*Pompeia décrite et dessinée, &c.*] Paris, Gide et Baudry.

This hook is written with no intention of superseding the lahours of Mazois, Raoul-Rochette, Gell, Gandy, Avellino, Arditi, Bonnucci, Josio, or Minervini; but of furnishing the public with a summary more portable and less costly.

The Editor professes to avail himself of all previous works upon the suhject, and to confirm and verify the observations of past travellers. M. Breton writes for the world, and not for the antiquary. Having resided a long time among these tombs, the author has had time to finish in detail what others have but sketched. The Neapolitan Government, the Neapolitan *savans*, and even the Neapolitan guides seem to have aided him with much generous eagerness.

M. Breton has meditated much over the relics of the great nation that for more than ten centuries was the arbitrator of the world's destinies. We follow him from the Forum to the House of the Skeleton,—from the Thermæ to the Vintners,—from the Theatre to the Street of Tombs.

He remarks with great justice that Pompeii was nothing hut a small provincial town, mimicking the luxuries and vices of the capital—a retreat for banished voluptuaries, pensioned officers, and moralizing poets. It would he ridiculous to expect to find within its walls any traces of the ancient grandeur of antique Rome. Taste in ornamentation, skill in design, we look for and find,—and in the City of the Dead we discover, as we might expect to do, more traces of the private life of the Roman citizen than we could find in the Pantheon or the Coliseum. The Coliseum seems a work that might have come from the hands of the Titans, the huildings of Pompeii and Herculaneum, though mere toy-houses in comparison, appear to be the work of men of nearly our own rank in creation.

We find still standing at Pompeii what at Rome are mere ruins,—we mean the theatres, Basilica and Forum. Pompeii might be a city from which the iuhahitants had but just fled. It wants only roofs to the houses and the sound of life within the chambers to realize the Odes of Horace or the Satires of Juvenal. If Nasidienus, in a threadbare toga, had stepped out of the house of Sallust, we should scarcely be startled. The traveller can scarcely helieve that eighteen centuries have passed since the red rain of Vesuvius fell ou those roofs and drove out their inhahitants.

The following condensation of the last survey of Pompeii will he interesting to our readers. The edifices of the town are built in the Greek style,

modified by Roman customs. They are generally small, but nothing is forgotten to render them convenient. The decoration is in so uniform a taste, that Mazois was at first inclined to think that it was the work of the same artists, directed by one and the same man.

Marbles are found rarely, except in the temples and theatres; the chief decorations being mural paintings, either mosaic or stucco arabesques.

The most striking feature of the city is the profusion of ornamental detail even in the meanest house. The walls are painted in fresco, black, red, yellow, blue or green. The arabesques were painted on dry ground, and are not encaustic. Mosaic pavements were universal in this little city of artists and Art-lovers. The simplest are white, with black borders; others are labyrinths of white and black cubes, and a few are richly coloured.

The houses were flimsy, built of lava, brick and petrified concrete. The wooden planks have all perished; and iron was often used by the Pompeians where the richer Romans would have used bronze. The streets were narrow in order to keep out the sun; and this was no inconvenience as the chariots were few and small, and horses and mules were used as beasts of burden. The paving is of brick, asphalte, and even marble and mosaic. The roads were paved with huge polygons of lava, clamped with iron, and filled up with loose granite, marble or flints. In the rainy season of December and January, the streets must have become mere torrents. High stepping-stones are still found to enable passengers to cross. Before the shop-doors are frequently found blocks of stone, pierced with holes, which were used to fasten horses. At the angle of most of the streets are fountains: these are ornamented with reliefs and carved masks.

The house-walls facing the streets are covered with innumerable inscriptions, votive or secular, with advertisements of shows and fights, lampoons and caricatures.

M. Breton remarks, with French antithesis, "There are some men to whom death has given a renown which the obscurity of their life never seemed to promise—some nations have acquired a celebrity by their defeats—some towns have become famous by their very destruction. Such was the fate of Pompeii, Herculaneum and Stabia,—unimportant towns of the Campania, which would have left a name unknown and inglorious in history; but a sleeping volcano awakes and swallows them up, and they become the inheritors of immortality." Seventeen hundred years pass away, and the lid of the tomb is lifted off, and we look down upon the Roman corpse untouched by decay—the bloom still upon the cheek. The mummy pits have preserved for us the manners of ancient Egypt:—Pompeii enables us to revisit the Rome of the Cæsars.

Numerous illustrations and a ground plan conduce to make M. Breton's book useful to the traveller.

NEW PUBLICATIONS.

Dozing by the Old Pump. Painted by W. Huggins; Engraved by Harris and Quentry.—*A Foraging Party.* Gambart & Co.

THESE two plates are very admirable in drawing and expression, but inferior in colour, and more like rough German lithographs than most of Messrs. Gambart's previous publications. We see no attempt to blend the rude colour, which is neither truthful nor pleasing, and is quite unworthy of what we remember of the original pictures. The half-shut eye of Chanticleer, in the first print, is admirable: so twinkling and sleepy, and yet so watchful and cunning. There is in it just that spark of latent humour and malice which makes us sometimes feel an uneasy suspicion, when we catch an animal's eye, that animals possess a secret or two of nature that is unknown to us, and that our ignorance amuses them while they pity it; or, in an hour of superstition, fancy the animal for the moment tenanted by some small familiar as a convenient and unobserved lurking-place, from whence to view us, and see how it might best egg us to mischief. We feel that they could speak, but will not. The hen's neck turned pryingly round as if half-listening to some distant cackle is equally well observed and well conveyed.

A Jar of Roses. By W. Hunt. Gambart & Co.

A more tantalizing daub than this we have seldom seen, and regret to pronounce the plate a failure. The roses are such "blobs" of pink and red as used to encircle rows of melancholy verse in young ladies' albums fifty years ago. Coloured printing has not yet attained either clearness or sharpness; if this plate may be taken as a specimen, the art seems to be retrograding.

FOREIGN CORRESPONDENCE.

Paris, Jan. 1855.

IN my last letter [*ante*, p. 17] I reported the substance of what took place in the first sitting of the Permanent Commission of the Fine Arts. I resume the story.

As the Director of the Museum was descending the "monumental staircase," the Duc de Luynes took him aside, and said, "You spoke warmly. You were alone in your opinion, but perfectly convinced; and a strong conviction always pleases and produces its effect. Many things in your fierce declamation struck me, and are worth examination. The Commission will consider them. For my part, they interest me. But let us set aside for a moment the obscure problems you talk of, and say something of the unknown talents. You believe, then, in unknown talents?"—"Probably, M. le Duc."—"In many arts, sciences, and professions," continued the first speaker, "I can believe in them; but in Painting not. A book may want readers,—but a painting, a statue, is always seen. Come, come, M. le Directeur, that was a careless, a regretable accompaniment of your brilliant improvisation; but you do not believe in it." M. Jeanron, who talks of these matters as of a religion, replied with great earnestness, "Improvisation may be the cause of bad speaking, but it cannot make a man utter what he does not think. Perhaps I was wrong to say what I did; but I cannot prevent myself from believing it."—"Yet, reflect a little. How can you persuade a Parisian of such a thing? We have annual Exhibitions. We have the attractive windows of so many picture-dealers. Amateurs, like myself even, sometimes enter the poorest shop."—"To be sure, because they expect to find something good,—which bears on what I say."—"I cannot believe it. Our means of publicity are too extensive. If a man is overlooked in one Exhibition, he is consoled at the next. What I chiefly complain of is our great indulgence for the most deplorable attempts."—"Again you support my views."—"Well, M. le Directeur, if you are convinced, you must convince me, positively."—"I shall be most happy. But this is a delicate matter, and I should not like to advance indiscreetly. However, had I not the honour lately to accompany you and many other persons sent to the Tuileries to carry out certain projects of the Assembly? We saw numerous paintings,—testimonies of the artistic munificence of the last reign. I was silent, as fitted a person of my small importance; but I saw you shrug your shoulders before most of those works, saying, 'All this is detestable!' Now, if it is possible that so much honour can be paid to so much weakness, is it not possible that many good things have passed unnoticed?"—"This reasoning is not sufficient. The king in that particular was a private person. But the public—but all the amateurs who visit our too numerous Exhibitions! Come, come, I defy you. I summon you to point out a single name of an unknown artist who has produced anything good in our Exhibition!"—"Yet I esteem, M. le Duc, as many whose names you do not know, as you esteem others whose names you do know. However, I am not obliged to go further than I ought. I will not mention any name. It is sufficient to state truths."—"So you withdraw, and admit yourself vanquished!"—"No," replied the artist, who had reasons for his silence; "and indeed it is perhaps a duty to put the powerful and the benevolent on the right track. Yet if I mention twenty names, completely unknown, what will be the result? You will think I have no taste, or a particular taste quite unjustifiable, or that I have some special object to serve,—perhaps of friendship. However, listen to what I say. I have a clerk in the Louvre, who is not rich, but who sacrifices all he can to the frenzy of picture-buying. Yesterday, he showed me a painting which an anxious-looking person had brought him from a poor devil who wanted twenty-five francs for it. My clerk, a friend of the Arts and a mighty judge, would not buy, because a short time ago, for fifteen francs, he had acquired a painting by the same hand which he considered to be more important and more beautiful. I was much moved;—but let me come to the point. That picture, which did not find a purchaser at twenty-five francs, the exclusive Academician whom I have refuted could not produce it. I do not admit him to possess so rare a talent. There, M. le Duc, I have spoken out, and given the finishing stroke to my imprudence. But I now stick to my point; and I peril the reputation of my judgment in a matter which I have studied in solitude for thirty years."—"You alarm me," replied the Duc de Luynes, smiling; "but you have not mentioned the name of this painter."—"His name is Guignet. I do not know whether he is young or old, fair or brown. I have never seen him, and had no call to see him. But I tell you that he is a master in our French School, to whom no other, who does not wish to be set down for a fool, has a right to prefer himself."—The Duc de Luynes, still smiling incredulously, admitted that he had never heard the name. "The youth has probably not yet exhibited," said he, lightly.—"Monsieur," answered Jeanron, "I said I did not know whether he was young or old; but this I know, that he has been exhibiting for ten years, and that his early works were as remarkable as are his late ones."

A week afterwards, the Duc de Luynes, as he came out of the Commission of Historical Monuments with M. Jeanron, said to him, "I have, at last, seen a painting by your M. Guignet."—"Well?"—"I thought it very fine, very original, very powerful. Without doubt, he is a man of wonderful talent. But, *mon Dieu*, how difficult it is to find his works! He must produce very little!"

M. Jeanron answered, that he was much relieved at finding his opinion of Guignet confirmed by an amateur whose respect he wished to preserve; but added, "For my part, without searching, I have seen many things by Guignet; but, even if you must search, is it not necessary to admit that what is common is not rare, and that what is rare is not common?"

In another week, M. Jeanron, one morning, was visited by a man, about thirty-five years of age, distinguished and intelligent in appearance. This was Guignet, who came to say that the Duc de Luynes had found him out in his garret, had bought many of his paintings, and had ordered of him some extensive works, to be handsomely paid for, which would occupy many years. "In fine," exclaimed the rising artist, "I come to thank you for my fortune. We cannot be long in learning to love one another," added Guignet, pressing his hands; "let me embrace you!"

The other incidents of this painter's life are not particularly remarkable, though some of them assist in manifesting his character. One of the earliest events he remembered had some influence, no doubt, in determining the character of his paintings. He narrowly escaped death, at Salins, in the Jura, during an inundation, which utterly ruined his family. Then he was sent, or taken, to Paris, without object; and, afterwards, removed to the Château de Bonneuil, where his father was steward. Here he passed his time in hunting through the woods. In 1830 they sent him as a pupil to a surveyor; but he was disgusted in a couple of days, and escaped into the forest, where he lived for nearly a week like a wild man. Returning to his family, he boldly expressed his desire to be a painter; and, as a proof of capacity, undertook the portraits of both his father and his mother. He succeeded to parental satisfaction. What was to be done?

They yielded to his wishes, and sent him to Paris. Luckily, General Pajol was known to them. He gave the young student a garret in his hotel for a studio; and, in 1840, Guignet was able to offer to the Exhibition five paintings,—which were noticed by some and praised by all who noticed. The world, however, was too much dazzled by Delacroix's famous picture of the 'Triumph of Trajan' to load its memory with the name of this new artist.

The following is the list of the works of Guignet, in chronological order:—1840.—1, Prisoners cast from the Summit of a Rock. 2, Moses exposed on the Nile. 3, Travellers attacked by a Bear. 4, Joseph explaining Dreams. 5, Agar in the Desert. 1841.—6, Cambyses and Psammeticus. 1842.—7, St. John the Baptist Preaching. 8, Combat of Barbarians in a Defile. 1843.—9, Episode in the Retreat of the Ten Thousand. 1844.—10, A Mêlée. 11, Salvator Rosa among the Brigands. 1845.—12, Joseph explaining the Dreams of Pharaoh. 1846. — 13, Xerxes. 14, Condottieri after Pillage. 1847.—15, A Landscape. 16, A Forest. 17, A Gaul. 1848.—18, The Bad Rich-Man. 19, Flight into Egypt. 20, Two Philosophers. 21, A Knight Errant. 22, Don Quixote mad.

Some of these paintings have been lithographed by Mouilleron & Leroux. We may add, that the works ordered by the Duc de Luynes—and all completed — were three vast paintings: — 'The Garden of Armida,' 'Balthazar's Feast' and 'The Battle of Châlons.' The last mentioned, a splendidly elaborate production, was finished only a short time before Guignet's death. But the young painter, on re-consideration, thought it not adapted to the light in which it was to be placed —the Duc intended it, as well as the others, to adorn his Château de Dampierre,—and had already commenced another, when illness seized him, and in two or three days he was carried off, on the threshold of what promised to be a course of uninterrupted success.

Guignet's death produced a great sensation among a few artists, who were above the influence of the feeling of competition and rivalry, and among a few friends of Art capable of choosing for themselves, without reference to the decrees of fashion or the intrigues of coteries. But, as it was natural to expect, the French public, so prone to vaunt the elegance of their taste and parade their enthusiasm for artists and for Art, has remained perfectly indifferent. Whose business is it to announce that a great genius is departed? Since the day when M. Jeanron succeeded in conquering for the struggling artist the esteem and admiration of a rich amateur, his name has by no means spread abroad. His success was not paraded either by himself or his friends. Besides, there exists as it were an organized silence in matters of Art. People only talk of what they understand and appreciate. How could Guignet, with his careless character but assiduous industry, his deep and powerful talent, expect to reap the benefit of that daily talk of eager comrades — Knights of the order—"Praise me, and I praise you"—on which all noisy and profitable reputations are founded in Paris, and perhaps in other countries too? He worked for many years under M. de Luynes' roof, in a comfortable and respectable condition: what more could he desire? He did not even take care to invite people to see his works as he finished them off. "The artist," he would say, "who labours for the satisfaction of his vanity is a fool; but he who labours for the satisfaction of his conscience alone is wise." The distinction is delicate, but true; and it was this reflection that restrained him from much seeking applause. There are people, whom independence of this kind irritates, and who say that such a stiff character is well paid by being left aside utterly forgotten. Perhaps so; but let us admit frankly that the artists thus neglected are often the most genuine. They love their art; and when the light thickens in their ateliers,—when the forms they have called into existence seem to fade in premature death,—when the hand is weary and the brain demands repose,—these are the men who still remain at home a-thinking what they cannot perform till the morrow, dreaming away along the innermost regions of invention;—instead of currying their rough exterior into elegance, and going forth into the world to seek amusement or applause until ten in the morning, rising at mid-day to make their pallets in lieu of refreshing their eye-balls with the first breeze that is warmed by the sun.

M. Albert de la Fizelière, endeavouring to do justice to a departed genius, in a pretty article professes to estimate the powers of Guignet; and of course brings in the names of Delacroix and Decamps. But he lauds and lyrifies, instead of analyzing and scrutinizing, the capabilities of the remarkable artist. I hope to do in a future letter what he has not attempted:—to examine Guignet's talent in itself, and in its relation with the French contemporary school as well as with old schools.

B.

Fine-Art Gossip.—M. Kiss, of Berlin, whose 'George and the Dragon'—a companion group to the 'Amazon'—has been several times spoken of in the *Athenæum*, is preparing to send his model of this uncast work to the Paris Exhibition, where it may possibly find the purchaser it has not found in Prussia.

We hear from Paris that M. Delaroche has the following works in progress:—'Mary Stuart receiving the Sacrament before her Execution,'—'Napoleon on the Rock of St. Helena,' a very large picture,—'Good Friday,' a small picture, representing the Virgin and the holy women preparing to leave their house to follow Christ to Calvary, —'A Companion Picture,' the return to their house. We hear that it is impossible to describe the expression of sorrow in the faces of the figures. M. Delaroche is now making studies for a series of pictures to represent all the events of Holy Week. Another work on which M. Delaroche is engaged, is 'The Last Meeting of the Girondins,'—a large picture, begun some years since, and laid aside after the revolutionary excesses of 1848, which disgusted the painter.—M. Horace Vernet has in hand a large picture of 'General Randon in Kabylie.' In a picturesque valley, after the defeat of the Kabyles, the General and his army attend mass, performed by the Priest Regis: the smoke of cannon veiling the altar and partly concealing the rustic cross. Of this scene M. Vernet was a witness. M. Vernet, says our Correspondent, "is again off to Africa. Though sixty-seven years of age, he works with the freshness of youth. Dreaming at night of a subject, he rises at dawn to commence it; and completes the picture without studies or models of any kind with the truth and fidelity of a daguerreotype."—M. Ary Scheffer has just completed a grand picture of 'The Devil tempting our Saviour;' also another subject, 'Our Saviour with a little Child,' and a composition of 'The Unbelieving converted.' The unbelievers are standing on earth, and, their eyes cast up to Heaven, are in a kind of ecstasy converted by the Spirit of God. —The Government has given a large number of commissions to various artists in Painting and Sculpture for works to be exhibited in the Exposition Universelle of 1855.

The death of M. Guérin, a French painter of some celebrity — one of whose pictures, 'The Curse of Cain,' has been thought worthy of a place in the Luxembourg Gallery,—is announced among the other news of the week.

Prof. Fogelberg, a Swedish sculptor, best known by his last statue of Charles XIV., has just died at Trieste.

The spire of St. Stephen's Cathedral, at Vienna, has just been repaired at a cost of about 50,000 florins. More important restorations are spoken of, and the lively Viennese seem at last, in spite of their French bias, awaking to an appreciation of Gothic architecture. By this revival we may hope the glories of Gothic Art may be preserved among us for some centuries longer. In France the same good work progresses at Notre Dame, Rouen,—and in nearly all the French provincial towns the same good work goes on.

MUSIC AND THE DRAMA

MUSICAL WINTER EVENINGS, Willis's Rooms.—FOURTH SEASON of CLASSICAL INSTRUMENTAL CHAMBER MUSIC. The Reserved Sofas of Subscribers, 1854, not claimed by the 1st of February, will be let to new applicants. The dates of the Concerts are Thursday, February 15, March 1, 15, 22, and 29. Subscription, 30s. Single Admission, Half-a-Guinea. Sofas for parties of five may be secured, and for schools a sixth admission will be given free, with reserved places. The best talent will be engaged. For a list of Patronesses and other particulars *vide* Prospectus and Records of the past seasons, at Cramer & Co.'s, Regent Street; Chappell & Co.'s, and Ollivier's, Bond Street.
J. ELLA, Director.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA. FRIDAY NEXT, Feb. 2, Haydn's 'CREATION.' Vocalists: Miss Birch, Mr. Sims Reeves, and Mr. Weiss, with Orchestra of (including 16 double basses) 700 Performers.—Tickets, 3s., 5s., and 10s. 6d. each, at the Society's Office, No. 6 in Exeter Hall.

EXETER-HALL.—Mrs. FANNY KEMBLE will have the honour of reading Shakspeare's Play of A MIDSUMMER NIGHT'S DREAM, on MONDAY EVENING, February 5. The reading will be accompanied by the whole of the incidental Music, composed by Mendelssohn, and performed by a full Orchestra and Chorus, under the direction of Mr. Benedict. To commence punctually at 8 o'clock.—Reserved Seats (numbered), 7s. 6d.; Reserved Seats (not numbered), 5s.; West Gallery, 3s.; Area, 2s. Tickets and places may be secured at Mr. Mitchell's Royal Library, 33, Old Bond Street, and at the Music-sellers and Libraries.

Sacred Harmonic Society.—We must advert to Madame Rudersdorff's singing in 'Judas' at the last performance of the *Sacred Harmonic Society*, since, having expressed dissatisfaction with her efforts on the stage, an opportunity of giving her credit when credit is due must not be overlooked. Her reading of Handel was the reading of a good musician,—her pronunciation articulate and refined,—and her voice, being far less forced in oratorio than in opera, was more agreeable than it had as yet appeared to us. The performance, in short, was decidedly a good one,—and, we should imagine, may open a new path for the Lady. In proportion as she can forget the violent ways of German singing will the concert-public in England which she can gather and retain be large. —The *Harmonic Union* will begin its performances with 'The Creation.'

Olympic.—That the authors of French pieces adapted to the English stage derive an unfair advantage and undeserved reputation from the practice is frequently evident:—the superiority to the original of Mr. Talfourd's version produced on Monday, under the title of 'Tit for Tat,' of 'Les Maris me font toujours Rire,' by MM. Delacour and Jaimes fils, is an instance in point. Neither in structure nor dialogue are many of these dramas really stage-eligible as they originally stand, while frequently, as Mr. Charles Mathews stated in his pamphlet on the subject, the story and incidents, if imported in their native shape, would prove either intolerably tedious or revolting. More than half the credit they have with us is due to the adapter. In this case, Mr. Talfourd has been indebted for a mere suggestion and outline;—the filling up, carrying out, and colouring are entirely his own, and it would have been better still had the plot also been so. The only objection to the piece lies in the latter, which of course has an unnecessary intrigue, that uniform motive-spring of action in French pieces, as offensive for its monotony as its immorality. There is also a want of novelty in the part of *Sowerby* (Mr. Robson), who is made jealous by a careless and jocose bachelor admirably impersonated by Mr. Wigan; who, in the second act, gets married himself, and then suffers jealousy by the contrivance of his former victim. Whoever might suppose from this, however, that Mr. Wigan is fitted with a part calculated to enable him to compete with Mr. Robson in the manifestations of this semi-tragic, semi-comic passion, would be mistaken. When served up a second time, the dish is cold and scanty;—it merely helps to round-off the tale, and by the meeting of extremes to complete the interest. The merit of the piece consists in the surprises of the dialogue, and the mystification by turns of the whole *dramatis personæ*, who are, however, made to work out completely, notwithstanding their and his blunders, the malicious purpose of Sowerby. His plans succeed in the end, though not in the means, and in this heterogeneity of design and result consist the sport and amusement, the collision and embarrassment of the action. The joy manifested by Mr. Robson when he gets his former

tormentor into the very cabinet in which he had been formerly made to conceal himself, is humourous. We must not close this notice without doing justice to Mr. Emery and Mr. Clifton; the former of whom as *Mr. Frankland*, a banker and Sowerby's partner, had a nice and difficult part to perform; the latter, as *Mr. Easy Bolter*, a member of the turf, guilty of false aspirates, and yet accepted as a verse-writer and a gentleman, made the most of his part, and was uneasily amusing and annoying. The drama has a peculiarity in its structure:—it consists of two actions, and is, in fact, two dramas, represented in two acts, and performed by the same individuals, with the exception of Bolter. This arrangement is somewhat after the Greek fashion of constructing a series of pieces for consecutive performance on the same argument in its different phases; and the idea might be profitably carried out in some future venture.

MUSICAL AND DRAMATIC GOSSIP. — A rumour repeated by us last week in the spirit of caricature, illustrating the extent to which wanton talk could outdo the real doings of foolish debate—namely, the invitation of Herr Wagner to conduct the *Philharmonic Orchestra*—is now proved to be no idle report, but a reality. A deputation, we believe, was despatched to Zurich, with the hope of averting the possibility of denial. Such compliments were not paid to Beethoven, Weber, or Mendelssohn in their day. Nor is this all. It is said, further, that the Philharmonic Committee has resolved for the future to elect for conductor no artist residing in London! There is a time in every man's experience at which nothing ought to amaze him. Still, we are astonished at this engagement of Herr Wagner,—since, supposing that it was agreed on as necessary and graceful to shut out Messrs. Bennett, Mellon, and Lucas, Herren Molique, Benedict, and Halle from having a chance—supposing that we were to be spiritedly shown that no competent conductors exist in England,—we submit that it was not needful to pick out from among all the Continental musicians the man of men whose avowed and published creed is contempt for all such music as the English love, and whose acceptance in Germany is universally spoken of as a business of party, arranged and maintained by the destructives and kept at fever heat by the strong personal influence of one of the most remarkable men of his time, Dr. Liszt. Where this has not penetrated, Herr Wagner's two operas are not received. Our own opinion of them, as false in principle, repulsive in effect, and bad as examples, has been already recorded, nor does increasing acquaintance with them lead us to reverse our judgment. In short, the appointment of Herr Wagner can be regarded as nothing short of a wholesale offence to the native and foreign conductors resident in England,—the justification of which can only be found in the quarrels of selfishness with self-interest, terminated by a joint resolution to elect the candidate whom there was no possibility of any section of our amateurs or connoisseurs supporting.

At the "Mozart Night" of M. Jullien's *Promenade Concerts* (one of the most crowded assemblages ever collected by M. Jullien), among other pieces, the *rondo* of a *Sonata*, performed by Madame Pleyel and Herr Ernst, was *encored*. It might have been thought impossible to get even a hearing for music so quiet, and on so small a scale, in the vast arena of Covent Garden Theatre.

We hear from Sydenham, that the courtesy which was suggested by a Correspondent in commemoration of the visit of the band of the *Guides* had been already anticipated by a resolution of the Directors of the Crystal Palace, who struck a commemorative medal, an impression of which, in bronze, was sent to each member of the detachment, accompanied by a ring—with an inscription for each of the four officers—viz. the Baron de Verdière, *aide-de-camp* to the Emperor; Baron Vidil, officer of the Guides; M. Mohr, Director; and M. Ory, Sub-Director of the band. These articles were transmitted through the Ambassador on the 18th of December. An impression of the medal, it is added, was also given to each member of the fifteen military bands who combined with the Guides in the concerts. We have only further to add, that the medal was executed by Mr. Pinches; the obverse being from a sketch by Mr. D. Wyatt.

We perceive by extracts from Scottish papers, that some intention exists of placing a statue of Mr. Wilson, the well-known singer, in one of the niches of the Scott monument,—partly because of his skill in illustrating the Waverley characters,—partly because, ere he took up music, Mr. Wilson, then in a printing-office, was among the few who held the secret of "the Great Unknown." Both claims are fair ones:—but if honour is to be done to the Scottish musician, his monumental place should be, not near Scott—but Burns.

Letters from Paris mention that the 'Te Deum' of M. Berlioz, for orchestra, organ and three choirs, will be performed at the Church of Saint-Eustache, on the 1st of May, on the eve of opening the Great Exhibition: after which he will come to England to fulfil his engagement with the *New Philharmonic Society*.—We are informed, also, that M. Gounod is engaged on a new grand opera;—and that the rehearsals of Signor Verdi's 'Les Vêpres Siciliennes' have been resumed.

About this time of year "when *Valentines* begin to peer" in the shop-windows, Opera rumours take something like form and colour.—Mr. Gye is said to have engaged Madame Cerito: so that ballet, it would seem, is to bloom in "the Garden."

M. Scribe's new five-act play, just produced at the *Théâtre Français*, is a work, in more than one point of view, of considerable temporary interest. It is understood to contain the last new part which Mdlle. Rachel will attempt previous to her American journey. From the past experience of these Transatlantic flights, we should be justified in fearing that this might prove altogether Mdlle. Rachel's last new play;—but we would rather hope against precedent.—Then, again, 'La Czarine' is noticeable, at this present time, as another Russian story put upon the French stage.—Is the "unbelief" of this age, or rather its enlightened spirit, shown in the resolution to separate works of warfare and works of Art, which has hitherto marked the contest in which we are engaged? In more than one passage have we been reminded of Hood's wondrous whimsy of "civil war" by the courtesies of the time, till we are recalled to the frightful barbarisms and sufferings which have marked this winter's campaign, by some new fact which calls us out of the world of perfumed and complimentary letters and "shining theatres." Time was when no subject from an enemy's history could, at such a time as the present, have been presented on the stage save for the coarse purpose of inflaming national hatred. M. Scribe, however, does not appear to have written Mdlle. Rachel's new part in rose-water: since, though the drama is generally pronounced weak, and though the language is not such as the Lady shines most in delivering, she has a last act of hate and revenge, ending in her proclamation as Empress, which ought to satisfy the most wicked of wicked stage queens. We may speak of this 'Czarine' again. — Meanwhile, *à-propos* of Mdlle. Rachel's performances, we may here introduce part of a note from another Correspondent, completing the information which the *Athenæum* requested, on the subject of the great French actress in *Athalie*.—

"She played the character at the *Théâtre Français*, in Paris, in the month of April, 1847. I witnessed her performance of it on, I think, the 18th of that month, the occasion being the *début* of her younger sister. It is not probable that you will attach much value to the opinion of one wholly unknown to you; but still I may mention, that I thought it one of the finest, because one of the most ideal, of her impersonations, and I have often regretted that it could not be repeated during her London visits. Of the rest of the cast I remember but little. The terrible figure of Rachel, and the girlish timidity of her young sister—particularly in the scene in which the two appeared together—alone remained fixed in my memory."

A new piece, called 'Leon of the Iron Mask,' by Mr. Bernard, will be produced at the Marylebone on Monday week.—Miss Cushman will appear in *Romeo* at the Haymarket on Monday next.

The *Théâtre de la Monnaie*, at Brussels, a handsome theatre, (too large, indeed, it always seemed to us for the Belgian capital,) was entirely destroyed by fire on the morning of the 21st inst.

MISCELLANEA

The Black Book of Breadalbane.—At the last meeting of the Society of Antiquaries, Scotland, Mr. Cosmo Innes gave an account of 'The Black Book of Breadalbane,' preserved at Taymouth, containing portraits of several members of the Breadalbane family, executed in the beginning of the seventeenth century. This volume was stated to be almost wholly written by Master William Bowie, who seems to have filled the double office of tutor to the sons of the Laird, and family notary at Balloch (now Taymouth), under Sir Duncan Campbell, the seventh laird of Glenorchy. He began the work in the month of June 1598, and the last entries, in the hand of a younger scribe, are continued down to 1648. The acquisitions of the family, and the tastes of the various lairds in their "plenishings" are described; and particular reference is made to Sir Colin, the eighth laird of Glenurquhay, as to his taste for pictures, fine furniture, Arras hangings, Flanders napery, and silk beds. He employed two artists to paint pictures, chiefly from imagination, of historical personages. One of these is only distinguished as the "German painter" whom he entertained in his house "aucht moneth, and that for painting of threttie broads of the Kingis of Scotland, &c., and of the said Sir Colin his awin and his predeecessors portraits, whilkis portraits are sett up in the hall and chalmer of dais of the house of Balloch." The other artist was the celebrated painter George Jamesone; and the notices of his employment showed the rate of payment of the first of Scotch artists to be at the rate of 20*l.* Scots for each picture. It also appeared that Jamesone was working at Balloch while the book was writing; and that he might be the artist who dashed off the last of the rude but curious sketches on the blank leaves of vellum at the end of the volume.

Knowledge of the Early Fathers.—Penrith, Jan. 23.—The recent number of the *Edinburgh Review* contains an article on the great linguist Mezzofanti, which is prefaced by a cursory notice of other persons famous for the same gift. The remarks there made on the linguistic attainments of several of the early Fathers of the Church, appear to me exaggerated. The remarks I refer to are these:—"St. Jerome, besides the classic languages and his native Illyrian, is known to have been familiar with several of the Eastern tongues; and it is far from improbable that the commentators and expositors of the Bible, such as Origen, Didymus, St. Augustin (who besides Greek, Latin, Coptic, and Hebrew, may, from his Manichean associations be presumed to have known other Easteru languages), Theodore of Mopsuestia, and even the more modern St. Ephrem the Syrian, may be taken as amongst the most favourable specimens of the linguists of the classic times." Now although Jerome possessed such a sound knowledge of Hebrew as to make his works far more valuable to us in a philological point of view than those of all the other Fathers put together, yet we have not this exalted notion of his attainments. It is the absolute uniqueness of his Hebrew philology among the early interpreters of the Old Testament, and the fact that he represents so old a phasis of Jewish tradition concerning that tongue, and by no means the extent or grammatical accuracy of his Oriental scholarship, as judged by our much higher standards, that constitute his chief merits in our eyes. A certain knowledge of Hebrew and Chaldee is readily conceded to him; but Von Coelln and Gesenius reasonably deny him any acquaintance with other Semitic languages. As for Origen, his editor, Huet, and Clericus absolutely deny his acquaintance with the Hebrew alphabet; and Gesenius and Von Coelln only modify this so far as to say that "he perhaps possessed such a superficial knowledge of Hebrew as a few weeks' instruction could give," or that "his writings lead to the conclusion that, at the utmost, he could read the Hebrew character, and knew the traditional, and often ungrammatical, interpretation of proper names." Of Didymus, who was quite blind from his fourth year, Von Coelln says,—"He betrays a general knowledge of Hebrew in his work on the Trinity." Augustin more than once distinctly avows his ignorance of Hebrew; and the elder Rosenmüller does not allow him sufficient acquaintance with Greek to be able to use the Greek text. Coptic is possibly a mistake for *Punic*; the native, and not then extinct tongue, of his race, of which his writings show him to have had some knowledge. Rosenmüller speaks of Theodorus as having no knowledge of Hebrew at all, or only a very slight and ungrammatical one. Sozomen and Theodoret flatly declare that Ephrem was ignorant of Greek, and Zengerke extends that assertion to the Hebrew language also.

I am, &c. JOHN NICHOLSON.

TO CORRESPONDENTS.—D.—T. R.—G. G.—J. B.—D. B.—A. R.—W. B.—L. J. H.—W. B. C. (Sydney)—M. Q.—M. A. G.—M. & Co.—J. R.—G. J.—received.

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for accelerating the growth and for improving and beautifying the hair,
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for improving the Skin and Complexion, and removing Cutaneous Eruptions, and
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Physician to the Royal Free Hospital,
Author of '**Food and its Adulterations,**' **&c. &c.**
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"So great is my confidence in the article, that I usually prescribe it in preference to any other, in order to make sure of obtaining the remedy in its purest and best condition.
"I remain, yours faithfully,
(Signed) "ARTHUR H. HASSALL, M.D.
"Bennett-street, St. James's-street,
"1st December, 1854."
"To Dr. De Jongh, the Hague."

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May be obtained in the COUNTRY, from respectable Chemists and Venders of Medicine. Should any difficulty be experienced in procuring the Oil, Messrs. ANSAR, HARFORD & Co. will forward four half-pint bottles to any part of England, CARRIAGE PAID, on receipt of a remittance of 10*s.*
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CAUTION.—*The bottles are labelled with* DR. DE JONGH'S *stamp and signature, without which none are genuine. The Public are specially cautioned against frequent attempts to induce them to purchase other kinds of Cod Liver Oil, under the pretence that they are the same as Dr. De Jongh's, or equally efficacious.*

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Dr. LOCOCK'S WAFERS give instant relief, and a rapid cure of Asthma, Coughs, and all disorders of the Breath and Lungs.
They have a pleasant taste. Price 1*s.* 1½*d.*, 2*s.* 9*d.*, and 11*s.* per box. Sold by all Druggists.

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"The Rev. the Rector of Booton, Norfolk, to Mr. R. Johnston,
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"Sir,—Last winter my little boy was tormented for three months with chilblains, which scarcely ever allowed him to sleep at night, and which ultimately broke and covered his feet with wounds. I tried all the outward applications I could hear of without the slightest success. This year the chilblains appeared again, as bad or worse than before, and promised to run the same course, when chancing to catch my eye on the advertisement of Whitehead's Essence of Mustard, I made a trial of it, and, though the chilblains were on the point of breaking, the first application stopped the itching, and in a day or two they were completely cured. I think it my duty to testify to the virtues of your medicine, that I may assist in making known a specific for a complaint which is both so general among children and so distressing to them.—I remain, yours obliged, WHITWELL ELWIN."
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LONDON, SATURDAY, FEBRUARY 3, 1855.

REVIEWS

The Literary Life and Correspondence of the Countess of Blessington. By R. R. Madden, M.R.I.A. 3 vols. Newby.

THIS 'Literary Life' will be found an embarrassing book. Many of those connected with light literature and Fine Art in London during the past twenty years will feel, while they read, as if the turning of the next page must reveal some undertaking or social pleasure of yesterday in which they themselves had part,—so largely and so generously did Lady Blessington exercise hospitality and indulge in delicate and gracious acts of kindness to persons of the class in question. To such intimate and immediate reminiscences we shall not grow reconciled — let them become ever so much the fashion of the day and the rule of the biographer. In the 'Life of Lord Jeffrey,' as our readers may remember, we had calculations concerning the gains or losses of living authors—and printed letters of condolence on private bereavements, of which the shadow had scarcely passed. This Biography of Lady Blessington is calculated to excite painful feelings of a similar character. We deal sharply with those travellers who make market of the dinner-parties and "drums" of London to the Transatlantic newspapers:—but are our own hands white?—Books like the one before us tell another story. They may not be—this is not—conceived in a mischievous spirit; yet still, whatever their execution, they cannot fail to cause uneasiness. Some of Lady Blessington's correspondents, whose letters to her Dr. Madden has here printed, with disparaging comments of his own, are still alive. Others, again, are persons who cannot have anticipated public exposure of the pleasantry or pathos which they flung off unreservedly to one whose gracious welcome of everything meant to please her—and whose patience with every one whom she could befriend — encouraged confidence. There may be reasons in the present case why publication should be precipitated; but, we repeat, the book is embarrassing.

In another point, to which we must allude, a Biography of Lady Blessington is a task of singular delicacy, which had better have been deferred. In the *Athenæum* of the 9th of June, 1849, while we announced her death in a few hasty paragraphs (courteously quoted by Dr. Madden), it was said, that "into the causes which limited her gifts and graces within a narrower sphere than they might otherwise have commanded, we have no commission to enter." We wish that this feeling had been shared by others. Concerning certain matters, it were well for writers, who must think of the living, even when they would deal most gently by the dead, to be silent. But when we notice a Biography, in which these matters are at once awkwardly hinted at and transparently glossed over, silence becomes more damaging than helpful to the deceased, as well as to the living. Lady Blessington was throughout her life exposed to an exaggerated amount of harsh construction, which, however, had its root and its reason in the story of her early years. She was married when very young—was soon separated from her husband,—and the interval betwixt their separation and her second marriage was not clear of reproach. This second marriage was a rich, splendid, but peculiar one, and its sequel of circumstance afforded precisely those points of attack which are most precious to curious and thoughtless persons. The censors, falling back on what no one could deny, triumphantly built up, and coloured at their will, a history of motives, adventures, follies and worse, out of the circumstances of Lady Blessington's position as a widow. But the task of separating truth from falsehood would involve a hearing of testimonies which no living jury would be patient and kindly enough to weigh. For another reason, every attempt at biographical minuteness, apology, —still more, mystification, — in such a case is a mistake. There are those living who would gladly forget the past,—there are those who have not forgiven it,—and this is as well known to Dr. Madden as to ourselves. The knowledge might have made him pause, and finally decide on giving merely a literary life and correspondence of the fascinating and kind-hearted lady, without any weary resuscitation of marriage-settlements and wills, and trials, and schedules of debts, and intimations of private sorrows and private wrongs, and partial glimpses of the "skeleton in the closet."

Having said thus much, we shall deal with this book in a fragmentary fashion. Too large an amount of extraneous matter has been introduced into its pages. There is no attempt at arrangement; and how insufficient is Dr. Madden's knowledge, and how hasty his inaccuracy, may be inferred from his speaking of one of Lady Blessington's friends, who is still alive, actively enjoying literary interest, and dispensing beneficent hospitality,—in such retrospective and conjectural language as belongs to those who have passed away. We may have to cite other errors as we proceed. Further, the press has been so carelessly corrected as to make a rectifying pencil perpetually necessary. Yet as it stands, with its faults and exuberances of every kind, the book is rich in matter which must interest for the moment, and will furnish its quota of anecdote to the literary records of the first half of this century.

Dr. Madden's notices of Lord Blessington, and of the lying-in-state of his first Lady in Dublin—"under a velvet pall of the finest texture, embroidered in gold and silver, which had been purchased in France for the occasion, and had recently been used at a public funeral in Paris of great pomp and splendour, that of Marshal Duroc"—remind us that this fantastic and extravagant nobleman is said to have been the original of *Lord Rosbrin*, in Lady Morgan's 'Florence Macarthy.' His private theatricals, too, at Rash, in Tyrone, merited honourable mention in Moore's *Review* article on the subject.—

"About 1807, he expended a great deal of money in enlarging the offices, building an extensive kitchen and wine cellars, and erecting a spacious and elegantly decorated theatre, and providing 'properties,' and a suitable wardrobe of magnificent theatrical dresses for it. The professional actors and actresses were brought down by his Lordship, for the private theatricals at Mountjoy Forest, from Dublin, and some even from London. But there were amateur performers also, and two of the old tenants remember seeing his Lordship act 'some great parts;' but what they were, or whether of a tragic or a comic nature, they cannot say, they only know 'he was thought a fine actor, and the dresses he wore were very grand and fine.' The ladies who acted were always actresses from the Dublin theatres, and during the performances at Rash, his Lordship had them lodged at the house of the school-mistress, in the demesne near the avenue leading to the house. The 'Quality' who came down and remained at Rash during the performances, which generally lasted for three or four weeks each year, were entertained with great hospitality by his Lordship. The expenditure was profuse in the extreme for their entertainment, and the fitting up and furnishing of places of temporary accommodation for them during their brief sojourn. The dwelling-house of Rash was more a large cottage, with some remains of an older structure, than a nobleman's mansion."

There was an Irish close to the absurd and disproportionate pageant,—type, it might be added, of much that subsequently befell the pomps and glories of Lord Blessington's wealth.

"The house became in a short time so dilapidated, as to be unfit to live in. His Lordship gave directions to have extensive repairs and additions made to a thatched house of middle size, about a quarter of a mile distant from Rash. The furniture was removed to this place, which Lord Blessington called 'the Cottage,' and the old home at Rash was left to go to ruin. When I visited the place recently, nothing remained but some vestiges of the kitchen and the cellars. The theatre had utterly disappeared, and nothing could be more desolate than the site of it. The grounds and garden had been broken up, the trees had been all cut down in the vicinity. Here and there, trunks and branches, yet unremoved, were lying on the ground. The stumps of the felled trees, in the midst of the *débris* of scattered timber, gave an unpleasant and uncouth aspect to a scene, that had some melancholy interest in it for one who had known the noble owner of this vast property."

In Dr. Madden's account of Lord and Lady Blessington's Italian journey—during which he made their acquaintance—the meeting with Byron, which served to introduce the Lady prominently into authorship, makes a handsome figure,—thanks, chiefly, to quotations of the best passages in the Lady Blessington's book. In the second volume, however, where a considerable space is devoted to *La Contessa* Guiccioli (now *Marquise* de Boissy) the amount of the Irish Lady's opportunities for observation is curiously diminished by the following statement.—

"Lady Blessington's intimacy with Byron was only for a period of two months, and during those two months, I am informed by the Countess Guiccioli (now Marquise de Boissy) that the interviews between Lady Blessington and Byron did not exceed five or six; and that the feelings of friendship entertained by his Lordship were not of that very ardent nature which would have prevented him from indulging in his favourite propensity of bewildering his *entourage*, by giving expression to satirical observations even on a friend on whom he had written such eulogistic verses as he had composed for the Countess of Blessington." * * Lady Blessington courted the society of Madame Guiccioli, it is true, showed her great civility, and made a great deal of her in the *salons;* but any little peculiarities of the Italian lady were seized hold of eagerly, and made the most of in society, and laughed at in it. Like most Italian women, Madame Guiccioli has very little comprehension of badinage or irony in conversation. The Guiccioli could not understand anything like a joke; she could bear with any neglect, or even a slight, provided it extended not to Byron's memory. Lady Blessington, who delighted in certain kinds of mystification in a sportive humour, mischief malliken of a playful sort, used sometimes to take advantage of Madame Guiccioli's simplicity and amusing peculiarities, her exaggerated ideas of Italian superiority in all matters of refinement, her invincible persuasion that Italians exceeded all other Europeans in genius, virtue, and patriotism, to enter into arguments at variance with her notions, and to propound strong opinions unfavourable to the people, culture, and climate of Italy."

The following story, too, is amusing, though we should have been glad to see the name of "one who has a good knowledge."—

"It must also be observed, that the interview with her Ladyship is described as having been sought by Lord Byron. It is more than probable, however, a little *ruse* was practised on his Lordship to obtain it. It is stated by one who has a good knowledge of all the circumstances of this visit, that a rainy forenoon was selected for the drive to Byron's villa. That shelter was necessitated, and that necessity furnished a plea for a visit which would not have been without some awkwardness under other circumstances. Lord

Blessington having been admitted at once, on presenting himself at Byron's door, was on the point of taking his departure, apologizing for the briefness of the visit, on account of Lady Blessington being left in an open carriage in the courtyard, the rain then falling, when Byron immediately insisted on descending with Lord Blessington, and conducting her Ladyship into his house."

This anecdote is, of its order, a *pendant* to the well-known enterprise of the French Lady who, despairing of otherwise obtaining access to Mr. *Mississippi* Law, when that financier was in the flood-tide of his popularity, directed her coachman to overturn her carriage in the Rue Quincampoix, "over against" his residence.

The reminiscences of these Genoa days and Byron, of course, include the English poet's well-recollected mention of Count d'Orsay and his commendations of that MS. Diary kept by the young "De Grammont *redivivus*," which, from the day when Moore's 'Life' was published, so sharpened public curiosity and expectation. In that journal a lively picture of the dandy days of English high-life was said to exist, as bright and pointed as those chronicles of *la Blanche* Wetenhall and *la Belle* Muskerry—which, in some sense, have made the Beauties of Charles the Second classical heroines. Brilliant and shrewd any journal kept by Count d'Orsay must have been; though, possibly, in his compliments, Byron may have somewhat exaggerated his admiration, according to his usage; but the author of the 'Literary Life' before us gives a death-blow to curiosity, by stating that Count d'Orsay's Diary exists no more, having been burnt by its writer some years since. If this be the case, it should have been added, that the MS. was destroyed in no fit of spleen (for never was diarist, to the last, less splenetic than Count d'Orsay); but out of gentlemanly regard for the society in which, long after the journal of a passing stranger was written, its writer made himself at home. Yet more, it cannot have been burnt without cogent temptations offered to its writer to adopt the contrary course. We believe that during the later part of Count d'Orsay's residence in England, when his embarrassments were notorious, he might again and again have coined money on the pages of a manuscript reputed (on no less an authority than Byron's) to be so piquant. We have heard him again and again declare that he never would "sell the people at whose houses he had dined!" and think it possible that the Diary may have been destroyed by himself, in order to render all temptation impossible.—

> What's done we partly can compute,
> But know not what's resisted.

Among other residents in Italy who gathered around Lady Blessington, Dr. Madden (whose own acquaintance with her began during that period) makes honourable mention of the quaint, learned humourist, Mr. Mathias, author of 'The Pursuits of Literature' and a translation into Italian of Beattie's 'Minstrel,'—Dr. Millingen, the antiquary,—and the venerable and gracious Archbishop of Tarentum, whose courtesies and whose cats make a figure in the pages of almost every tourist who has written of society in Italy since the century began. Who has forgotten the chaplain's solemn answer at an Arch-Episcopal dinner-party, when, on the host inquiring whether his tortoise-shell favourites were served to their liking, the attendant replied, "*Desdemona* will wait for the roasts"?—But the liveliest of the circle was Sir William Gell, whose letters figure brightly in the second volume. The history of "The English in Italy" (and a curious book of *virtù* and anecdote might be written with such a title) will not be complete without liberal extracts from this correspondence, with its references to Sir William Drummond at Monte Cassino,—to Mrs. Dodwell's dazzling beauty,—to the Hon. Keppel Craven's hospitalities in "the tremendous large old convent," which Sir William maintained he inhabited half out of perversity,—to the delicious *malaprop* of that Irish lady, who talked (among other wonders) of the "*liquidation*" of the blood of St. Januarius. But the above are somewhat local and dowager topics:—of more general interest is the following, from a letter addressed to Lady Blessington in the year 1833:—

"At this moment, I received a little work of a few pages from the Archbishop upon Cats, on the occasion of a cat's mummy brought for him from Egypt by a friend of mine, Dr. Hogg, who is just come from that country. The good old soul is really very little altered since you saw him, though he is now ninety-one; but I cannot imagine how the machine is to go on much longer. He desires one thousand loves to you, and I am to take the Bulwer to dine with him shortly, though I fear if he is not quick at Italian, he will scarcely become very intimate, as I observed Walter Scott and Monsignore did not make it out very well together, for the Archbishop will not take the trouble to talk much or long together in French. By-the-by, I observed to you that my life of Walter Scott in Italy, which I wrote by the desire of Miss Scott, was very entertaining in its way, and I sent it to Mr. L. by Mr. Hamilton. He has never, however, thanked me for it, nor even acknowledged the receipt of it, nor sent me Sir Walter's works, which he ordered for me with almost the last sentence he uttered that was intelligible, and if it does not appear in the work, it will be really worth publishing, and I shall send it to you."

These letters contain more concerning the Gell MS. furnished to the Author of 'The Life of Scott,' with the reception of which, by that gentleman, Sir William seems to have been anything rather than content, *vide* the following passage from a letter written in 1834:—

"As to Mr. L——, I fear much that he is not good for much, and I am certain he got the work, for I sent it to Mr. William Hamilton, who gave it with a request that he would not omit a word of it in printing. I kept a copy of it, however, and I will send it to you. There are no remarks, except such as tend to explain away and render less ridiculous the total want of classical taste and knowledge of the hero, in a situation full of classical recollections, and which I have added, that I might not seem insensible to his real merits. They were written for the family, and by the desire of Miss Scott herself, and therefore nothing offensive could have been inserted; and when I had finished the anecdotes, I was surprised myself at the number of circumstances I had recollected, and perceived that the account of the last days of so distinguished a person was really interesting, when told with strict regard to truth. The circumstances of his illness having changed his mind, or deprived it of its consistency, which I myself much doubt, might be judged of from his way of treating the subjects of conversation which presented themselves, and this alone would be of consequence to his numerous friends. I think it scarcely possible that any of those most attached to him could be displeased at my manner of representing him, and at all events, I have repeated what he said, and related what he did in Italy, in a way that satisfied every one here, who was the witness of his sayings and doings. However, I shall send the copy to you, and if the Life is published by the said L——, without use and acknowledgment of my papers, the best way will be to sell it to the bookseller, and to let it come before the public. I will affix, or rather prefix, Miss S——'s request, that I would write it, and will suppose that the original has been lost or mislaid, in consequence of her premature decease. In this case, I shall beg of you to make the most advantageous bargain you can, for a poor author under your protection."

Under the idea broached in the last passage, of publishing his Reminiscences of Sir Walter in Italy in a separate form, Sir William, in a later letter still, begged Lady Blessington to introduce the following anecdote, which is in every way characteristic:—

"On our return to the Palazzo Caramanico, we passed Mr. Laing Mason in the street, and this brought to Sir Walter's mind the refutation of the antiquity of Macpherson's Ossian by Mr. Laing, who had shown that the names of the heroes were taken from the map, I think, of the channel between the Isle of Skye and the main land. 'One of these names,' said he, 'happens to have been given in the last century, and the date of that is well known.' Mr. Laing knew those countries well, and his proof was striking and satisfactory. I think he said Mr. Laing came originally from Orkney, and he added, 'I once went to see him, and carried over in my boat a faggot of sticks for the peas in his garden, which were reckoned there a great curiosity.' He said, however, that elders would grow, and that the face of the country might be improved by them. From this he was led to compare the once flourishing state of those islands with their present forlorn appearance, and observed, that 'to a people from the furthest North, these might perhaps have seemed the abodes of the blessed. They were certainly, said he, esteemed holy, and there was a great circular building like Stonehenge, not far from Kirkwall, which proved the importance of the place. Saying this, he searched for, and presented to me, a pencil drawing of the temple, which I preserve, and highly value. It is entitled, 'Standing Stones of Stenhouse in Orkney,' and has on the back inscribed the name of J. Keene, Esq., by whom it was probably drawn. Sir Walter mentioned another pillar, called the stone of Odin, which is perforated, and afterwards descanted on the ordeal, by which persons accused of crime were deemed innocent, if capable of passing through this species of aperture, in very remote ages."

We already knew how strong the love of home was in the Scottish poet; and can easily conceive how one so imbued with Southern *dilettantism* (the inevitable condition apparently of a protracted residence in Italy) as Sir William Gell, may have been a sarcastic, rather than a sympathetic, observer of a guest so pre-occupied and so little flexible. But on all occasions there seems to have been an extra drop or two of vitriol in Gell's ink; as, for instance, in the following passages, where he alludes to the possibility of his writing his own memoirs.—

"By living partly in London and partly abroad, I have certainly met with, and have known, a great variety of personages, not to mention Dr. Parr and the Queen, of whose life and manners I could certainly make very good fun and much amusement; but I must treat them in a very different manner to that which I measured my account of Sir Walter, for the inspection of his family. I have a neighbour who often desires me, and urges me, to write my life; but I really do not see the possibility of making it true and entertaining, without committing half my acquaintance. I have some sixty or seventy letters of Her Most Gracious Majesty Queen Caroline; and 'Mein Gott!' what curious things they are, and how rightly it would serve the royal family supposing they had not quarrelled with her, to publish their wife and cousin's correspondence, as they have cheated me out of my pension."

The following anecdote is short and sharp enough.—

"'Dear Gell, I send you my friend Mr. ——; you will find him the greatest bore, and the most disputatious brute you ever knew. Pray ask him to dinner, and get any one you know of the same character to meet him.'—This was brought me by the man himself, and I found him in every way answering to the character."

It should be recollected, in conclusion, that Gell was tempted to the indulgence of the humour which speaks out in the above,—not merely by the training which he must have acquired in the years when he served a royal mistress whom he despised,—but also from the influence of long-protracted bodily suffering. His later years were passed in martyrdom from gout and rheumatism.

There are some plausible letters from Count Matuschewitz, written in wonderfully good English; others from Prince Schwartzenberg, who made use of the *nom-de-guerre* of Capt. Wolf, after the safe fashion of old-fashioned Austrian diplomacy. To these follow some letters and a notice of that finished gentleman, the late Duke of Ossuna, prefaced with the somewhat astounding remark, that "the present Duke has inherited all that was his brother's except his intelligence:" —which, we submit, is tolerably personal as applied to a gentleman at present circulating in London society.—Dr. Madden does scanty justice to the dead as well as to the living. The polished breeding which distinguished the late Duke of Ossuna was remarkable enough to merit especial commemoration. How completely, but how courteously, he contrasted with the members of the circle into which he was thrown in England; and how he "held his own" with a quiet ease, independent of commanding intellectual superiority, will not be forgotten by any one accustomed to study what is called "manner" who saw him in society. It was he who, when pressed by an English nobleman with some inquiry more close than considerate as to the exact amount of his vast fortune, replied, with a polite smile, "My Lord, I do not understand your English money."

M. Eugène Sue, characterized as "a strange compound of credulity and imposition,"—M. le Vicomte d'Arlincourt, whose letters are indorsed by Dr. Madden as about "the most remarkable specimen"s of "intense literary vanity" and "consummate self-conceit"(!) which any language affords,—MM. Casimir Delavigne and Alfred de Vigny (the last mere passing acquaintances) fill sundry pages. After these comes an elaborate and not very living picture of *La Contessa* Guiccioli, whose self and present husband are spoken of with as curious and critical a coolness as if both were defunct or a pair of waxen celebrities in the Tussaud gallery. In this "article," however, we find a pair of stanzas by Byron, which "we tell as they are told to us."—

"Four years previously to July, 1819, Byron had met with some loss, which he made the subject of lines of much beauty and pathos, that are not to be found in his collected published works. These lines throw some light on the apparent indifference which Byron was in the habit of exhibiting, on occasions of separation by death, or other causes, from those he loved; and especially on the occasion of his parting with Madame Guiccioli, at the period of his embarkation for Greece.—

Stanzas, by Lord Byron.

I heard thy fate without a tear,
Thy loss with scarce a sigh;
And yet thou wert surpassing dear—
Too loved of all to die.
I know not what hath seared mine eye;
The tears refuse to start;
But every drop its lids deny,
Falls dreary on my heart.

Yes—deep and heavy, one by one,
They sink and turn to care;
As caverned waters wear the stone,
Yet dropping harden there—
They cannot petrify more fast,
Than feelings sunk remain,
Which coldly fixed, regard the past,
But never melt again.

—The above lines were obtained from the late Mr. R. A. Davenport, compiler of a Dictionary of Biography, and author of several works, who had the kindness to communicate them to my publisher, with a note, wherein he said:—'These lines are in Lord Byron's own handwriting. I received them from him, along with another poem, in 1815. I add the seal and post-mark, in confirmatien of my statement. R. A. Davenport.'"

Not without protest do we read another "Memoir of L. E. L.," which is mainly devoted to a fresh raking-up (as it were) of the dust among which she lies, without any clear light being thrown upon the circumstances of her sudden death. Will there never be an end of these cruel surmises—these unproved accusations? The letters from Miss Landon to Lady Blessington are merely heart-warm acknowledgments of service rendered her on the occasion of an election to the Secretaryship of the Literary Fund. Some book in which Lady Blessington was concerned had been critically disparaged by Miss Landon,—but this was forgotten by the former when a case occurred in which she could help a literary contemporary. Remembrance of the matter, however, may have added earnestness to her expressions of affectionate thankfulness:—for she was visited by compunctions as impulsive as the praise or blame commanded from her pen had been mechanical. During this very Literary Fund canvas, when a stranger called on her with some slight information of service to the cause she had at heart, Miss Landon burst into sudden tears, exclaiming—"*O, you don't know the unkind things I have said about you in print!*" Her notes here published are painful in the excess of their gratitude. Lady Blessington, Dr. Madden adds, gave him the commission, on his departing for Cape Coast, to erect a monument there to poor Mrs. Maclean at her expense. In this, however, he was anticipated.—Among these "Memorials," too, is a musical "lament" in verse on her death, given as copied in the handwriting of Mr. Landor, which we rather believe may be the composition of Miss Theodosia Garrow.—Dr. Madden might further have given as an illustration of the humour of one whose name fills a large space in these pages, the manner in which the one authoress was pointed out to the other, at a very early stage of their correspondence, before they had met personally. The place was the Opera, at which Miss Landon appeared one evening, wearing a dark velvet Scotch cap and feather. "Look!" cried Count Orsay, in a gay, eager voice, raising his *lorgnette*, "Look! that is Miss Landon, with her inkstand on her head, and her pen in it!"

Every page, almost, reminds us of the uses for which Lady Blessington's constant kindness and large London acquaintance were claimed by her correspondents. Poor Miss Emma Roberts, writing from Parell (India), in 1839, bespoke her interest to obtain commissions from the nobility and gentry desirous of possessing Indian rarities.

"I often wish to procure a commission from the Duke of Devonshire, or other wealthy patron, for the collection of horticultural or zoological specimens, which would have assisted to defray the enormous expenses of travelling. Were I to remain at Bombay I could limit my expenditure within very reasonable bounds, but in this case I should acquire a very small quantity of information; I have therefore determined upon making a journey into the provinces, and should you have an opportunity of recommending me as a useful agent to some liberal person at home, I feel assured you would do your utmost to forward my plans. Amid many other objects of interest for a nobleman's park, the yak or yew of Thibet is the most desirable; it will not live in India on the plains, but might in the cold season be carried up the Red Sea; and I should be most happy to go myself into the Himalaya to procure specimens. The kind interest which you have shown in my welfare has encouraged me to trouble you with these details. I feel that I have some claim upon patronage, since my patriotic feelings have induced me to prefer travelling in the British dependencies for the purpose of making them better known, instead of going to America, notwithstanding the offers made to me by publishers at home, who would have made very liberal advances for the expenses of my journey."

The most interesting pages in the second volume are the letters addressed to Lady Blessington by Mr. W. S. Landor. Her letters to the poet; too, are her best,—as though the high nature and great endowments of her correspondent imperceptibly nerved her when she sate down to talk to him on paper. But Lady Blessington's writings, we must again repeat, whether imaginative or epistolary, in no respect did her justice.

We shall speak of this correspondence next week.

A History of England during the reign of George the Third. By William Massey, M.P. Vol. I., 1745—1770. Parker & Son.

Mr. Massey's 'History' runs over a period of five-and-twenty years,—and so far fails to keep the promise of its preface. The preface bids us expect—not so much a political, a court, and a military history of England—as a history of manners, of men and of institutions in our country. In a word, we are told to expect a Social History "from various sources of information which have hitherto been little consulted by the professed historian." As yet, however, Mr. Massey gives no indication of fulfilling this design.

Indeed, we scarcely see the object or the apology of this new "history." Mr. Massey has no new material. He does not profess to entertain original views. He writes of accepted facts in the accepted style; assumes as true what he does find uncriticized; and pronounces unsuspecting rather than dogmatic judgments on the man or the event in hand. Why his book should supersede Adolphus or Belsham—we will not say Lord Mahon—is not very clear. Its only merit lies in a certain literary tact, a power of pleasant narration and of personal portraiture, possessed by its author. The volume is not critical, but it is readable. Mr. Massey never troubles himself with doubts; the nearest explanation of a difficulty serves his turn; he takes a side on every question that arises, and assumes that when he has taken a side, he has settled the whole matter. History is made very easy by such a process.

It is easy to write—and easy to read. The author who pauses at every step—surveys his ground cautiously—looking with his own eyes at every object—makes slow progress; over such an author's books the reader is apt to yawn and shut up the volume in fear of a headache. Mr. Massey's narrative, on the contrary, slips through the senses without awakening one suspicion, and at the end of a dozen volumes the reader may find himself amused and fancy himself instructed.

A book which is not critical does not challenge criticism. From a mere picture-book, it is enough to select a few pictures; and we shall do this in Mr. Massey's case, in order to present him on the sunny side of his attainments.

Here is Pitt, as drawn by Mr. Massey.—

"Pitt's character had many faults, and one above all, which is hardly consistent with true greatness. A vile affectation pervaded his whole conduct, and marred his real virtues. Contempt of pelf was one of the traits which distinguished him in a corrupt and venal age. But not content with foregoing official perquisites which would have made his fortune, and appropriating only the salary which was his due, he must go down to the House of Commons and vaunt in tragic style how 'those hands were clean.' On resigning office after his first great administration, he could not retire with his fame, but must convert a situation full of dignity and interest into a vulgar scene by the ostentatious sale of his state equipages. Sometimes, to produce an effect, he would seclude himself from public business, giving rare audience to a colleague, or some dignified emissary of the Court. Then, after due attendance, the doors were thrown open, and the visitor was ushered into a chamber, carefully prepared, where the Great Commoner himself sat with the robe of sickness artfully disposed around him. Occasionally, after a

long absence, he would go down to the House in an imposing panoply of gout, make a great speech, and withdraw. At a later period, he affected almost regal state. His colleagues in office, including members of the great nobility, were expected to wait upon him; at one time he did not even deign to grant them audience, and went so far as to talk of communicating his policy to the House of Commons through a special agent of his own unconnected with the responsible Government. The under-secretaries of his department, men of considerable official position, and sometimes proximate ministers, were expected to remain standing in his presence. When he went abroad he was attended by a great retinue; when he stopped at an inn he required all the servants of the establishment to wear his livery. Yet all this pride tumbled into the dust before royalty. His reverence for the sovereign was Oriental rather than English. After every allowance for the exaggeration of his style, it is still unpleasant to witness the self-abasement of such a spirit before George the Second and his successor. 'The weight of irremoveable royal displeasure,' said he, 'is a load too great to move under; it must crush any man; it has sunk and broke me. I succumb, and wish for nothing but a decent and innocent retreat.' At the time when Pitt indited these shameful words, he was the most considerable man in England, and on the eve of an administration that carried the power and glory of England to a height which it had never approached since the days of the Protector. If it were just to resolve the character of such a man into detail, it would be easy to collect passages from the life of Chatham which should prove him a time-server, a trimmer, an apostate, a bully, a servile flatterer, an insolent contemner of royalty. All these elements are to be found in the composition, as poisons are to be detected in the finest bodies. But taken as a whole, a candid judgment must pronounce the character of Chatham to be one of striking grandeur, exhibiting many of the noblest qualities of the patriot, the statesman, and the orator."

A companion portrait, not painted on so large a canvas because there is so much less to paint, is the following, of the Duke of Newcastle.—

"Newcastle was far, indeed, from being a competent minister, but duller men have filled his office both before and since, and obtained a respectable place in history. He was the successor of Walpole in the management of that machinery of corruption by which the government was carried on. Himself a large borough proprietor, he had a principal share in all the traffic for seats in the House of Commons. Reserving to his own management exclusively the distribution of places, and the dispensation of the Secret Service fund, he administered this department with considerable skill and tact. His maxim was, to avoid giving offence to, or breaking with, any man, however inconsiderable. Those whom he was unable or unwilling to gratify, he held on by promises or caresses. He evinced a shrewd perception of the characters with which he had to deal. At the time when he was doing everything in his power to supplant Pitt, he affected to carry on a confidential correspondence with him, to whisper state secrets in his ear, to pay the utmost deference to his judgment, and, above all, to ply the king's name—a spell which never failed in its influence upon the Great Commoner. Newcastle is a remarkable instance of the success which usually attends the unwearied pursuit of one object. Without parts or knowledge, or one single quality of a statesman; notoriously false, fickle, and timid; grotesque in deportment, and absurd in speech, this man contrived to outwit his competitors, and to maintain his position at the head of affairs during a long official life."

Here is somewhat of light and shade. Indeed a noticeable point of this 'History' is the moderation of its tone and the impartiality of its censures. Mr. Massey has some good remarks on the vexed question of—What is a political Adventurer? He is speaking of the first Lord Holland.—

"He has, indeed, been described as a political adventurer; and this is the epithet usually employed when it is intended to cast the most offensive contumely upon a public man. To my mind, however, the phrase conveys nothing of disparagement. I do not understand why it should be disreputable to take to public business as a profession, any more than to law, or medicine, or science, or art, or even letters. A tradesman's son who becomes Lord Chancellor is not necessarily assumed to have risen by unworthy means. Why should the same person be vilified if, by giving his talents and industry another direction, he should have attained the position of a Secretary of State? Can it be suggested that political science is a less arduous study than law or physic; or that no one can undertake it with credit who has not a certain position in society? If this term, 'political adventurer,' is intended to apply to every man who enters upon public life without private fortune, or any occupation which may enable him to maintain an independent position, it includes many of the greatest statesmen the country has produced since the Revolution. I may instance such names as Craggs, Walpole, Chatham and his son, Burke, Canning, Horner, and Huskisson. These men, and many others who might be named, were in this sense political adventurers. The class of politicians to whom the phrase, in its opprobrious sense, is more appropriate, comprises those persons who, without any vocation for public business beyond the accident of birth or family connexion, betake themselves to political pursuits, often for no other purpose than that of being provided for by employment in the public service. The public offices have always been occupied chiefly by such persons; and nothing but the jealousy of Parliament, and the increased vigilance of public opinion have checked their intrusion into the higher departments of the state in preference to unpatronized merit. In fact, any man who enters upon political life with the same object that he would enter upon a regular profession, is an adventurer; but of this class, as many start from a position as from previous obscurity. History affords no ground for an invidious distinction in the quality and character of the public men who have come from different classes of society."

The question is further illustrated by the cases of Pitt and Fox—both of whom, as well as Burke and Sheridan—were denounced in their day by the opprobrious term.—

"Fox had already dissipated his small patrimony; and the private fortune of Pitt was 100*l.* a year. Each of these men successively filled an office, the irregular emoluments of which, in time of war, were sufficient in a few years to create a considerable fortune. The paymaster was entitled by usage of office to receive, in addition to his salary, a percentage upon all subsidies granted to foreign powers, and to retain in his hands, at a time when the rate of interest was five per cent., a balance of public money amounting to at least 100,000*l.* The average perquisites of this office during the periods when it was held by Pitt and Fox can hardly have been less than 20,000*l.* a year. The salary was 2,000*l.* Pitt, on his accession to this office, declined to receive any more than the salary; he directed the balance of public moneys to be transferred from the private credit of the Paymaster to the Exchequer; and the per-centages on the subsidies he altogether renounced. Yet when he quitted office, his necessities obliged him to accept an allowance of 1,000*l.* a year from his brother-in-law, Lord Temple. The perquisites of office during a single twelvemonth would have sufficed to realise the capital value of this annuity. But Pitt, with notions of honour and delicacy too pure and refined for the comprehension of ordinary men, scorned to touch public money to which he felt that he had no legitimate claim, and preferred, for the relief of his necessities, to endure the weight of private obligation. Fox pursued a different conduct. The enormous gains of the Pay-office were to him, throughout his public career, a paramount consideration; the example of Pitt, whom he succeeded in this office, had not the slightest effect upon his coarse and venal nature, the self-denial of a noble integrity would appear to him as a freak of romance or ostentation; and the low morality of the times would rather admire the worldly wisdom of Fox, than appreciate the magnanimity of his predecessor in office. Fox realised a large fortune from the profits of the Paymaster; and it is certain that he took to public life as a means of repairing his shattered fortunes. He was, therefore, in the strictest sense, a political adventurer, because it was impossible for him, consistently with his object, to maintain that independence which is essential to a useful and respectable position. But that this position can be maintained by men who enter upon public life without any advantages of private fortune is a fact of ordinary experience."

Such extracts give a fair sample of that pleasant literary faculty of which we have spoken. If we were asked to describe Mr. Massey's book in a word, we should call it—The Idler's History of England.

THE WAR.

The poets and the poetasters have possession of the field. First among those who seek to give a public voice to the feelings of the multitude on the glories, the vicissitudes, the mismanagement of the war, is Mr. Gerald Massey. Since we had the pleasure, now a year ago, to introduce this young and interesting singer to the notice of our readers, he has blossomed into finer flower; and his present offerings, *War Waits* (Bogue), though written on fugitive themes, and described by himself as "rough and ready rhymes," exhibit a poetic growth as remarkable as any we remember in so short a time. On this, however, we do not mean to dwell; another opportunity will doubtless come for analysis and criticism:—at present, we content ourselves with a practical exhibition of our workman-poet's mode of dealing with the war, and of painting its scenery and its emotions in poetic colours.

We begin with a picture of England at the approach of war.—

There she sits in her Island-home,
Peerless among her Peers!
And Liberty oft to her arms doth come,
To ease its poor heart of tears.
Old England still throbs with the muffled fire
Of a Past she can never forget;
And again shall she banner the world up higher;
For there's life in the Old Land yet.

They would mock at her now, who of old lookt forth
In their fear, as they heard her afar;
But loud will your wail be, O Kings of the Earth!
When the Old Land goes down to the war.
The Avalanche trembles half-launcht and half-riven,
Her voice will in motion set:
O ring out the tidings, ye Winds of heaven!
There's life in the Old Land yet.

The 'March,' and 'Down in Australia,' are full of spirit—are, in fact, ballads of the war, earnest, throbbing, musical. Still finer is 'Liberty's Bridal Wreath,' a good lyric with a bad name. We quote a single stanza, and take the liberty, as before, to mark a couplet in italics.—

Like a stern old friend, War grimly comes
To the temple of peaceful life;
With the well-known nod of his beckoning plumes,
He hurries us into the strife!
And we meet once more, in the fields of fate.
With our Chivalrous Enemy,
Who knows, by the grip of our hands in hate,
What the strength of our love may be.
O! the Lilies of France and Old England's Red Rose
Are twined in a Coronal now;
And at War's bloody bridal it glitters and glows
On Liberty's beautiful brow.

The charge, the contest, the retreat, are vividly drawn by the writer, who has never seen a squadron in the field. Here, however, is another picture painted from the life—a war winter night in England.—

Wild is the wintry weather!
Dark is the night and cold!
All closely we crowd together,
Within the family fold.
A mute and mighty Shadow flies
Across the land on wings of gloom;
And thro' each home its awful eyes
May lighten with their stroke of doom.
Life's light burns dim—we hold the breath—
And stern we sit in the shadow of Death,
Around the household fire—
Straining our ears for the tidings of War,
And holding our hearts, like Beacons, up higher,
For those who are fighting afar.
* * * *
Old England still hath Heroes
To wear her sword and shield!

We knew them not while near us,
We know them in the field!
Look! how the Tyrant's hills they climb,
To hurl our gage in his grim hold!
The Titans of the earlier time,
Tho' larger-limb'd, were smaller-soul'd!
Laurel, or Amaranth, light their brow!
Living or dead, we crown them now!
As we sit by the household fire,
From the white cliffs watching the storm of War,
Holding our hearts, like Beacons, up higher,
For those who are fighting afar.
* * * *
Ah, me! how many a maiden
Will wake o' nights, to find
Her tree of life, love-laden,
Swept bare in this wild wind.
The Bird of bliss to many a nest
Will come back never, never mo!
And many a goodly, gallant crest
That led to victory, now lies low!
We pray for them, we fear for them,
And silently drop a tear for them,
As we sit by the household fire;
Each life looking out for its own love-star!
Holding our hearts, like Beacons, up higher,
For those who are fighting afar.

Prose has been so busy with the manifest difference of spirit in which the nation and the late government sent their bravest into the field, that the reader may like to see how the poet of the working classes expresses their opinions on this difference. If so, here are the two pictures drawn with a firm hand, and coloured with the brush of a master.—

With faces turn'd from Battle they went forth:
We marcht, with ours set stern against the North.
They shuffled lest their feet might rouse the dead:
We went with martial triumph in our tread.
They trembled lest the world might come to blows:
We quiver'd for the tug and mortal close.
They only meant a mild hint for the Czar:
We would have bled him through a sumptuous war.
While they were quenching Freedom's scatter'd fires,
We kindled memories of heroic Sires.
They'd have this grand old England cringe and pray,
"Do n't smite me, Kings; but if you will, you may:"
We'd make her as in those proud times of old,
When Cromwell spoke, and Blake's war-thunders roll'd.
They to the passing powers of darkness fawn:
With warrior joy we greet this crimson Dawn.

After verse so vigorous that it seems to echo the tramp of horses and the roar of cannon, most of our minor minstrels would be tame. We shall therefore not be prodigal of extract. Mr. Seaman has published, *Inkermann: a Poem* (Houlston & Stoneman), — H. R. F. *Christmas Dawn*, 1854, *and New Year's Eve*, 1855 (Macmillan),—Mclanter, *The Bugle of the Black Sea* (Hardwicke),—A retired Liverpool Merchant, *The Battle of Inkermann* (Hall & Co.),—Mr. J. W. Fletcher, *The Battle of the Alma: a National Ballad* (Theobald),—and Mr. R. W. Elliot *The Battle of Inkermann* (Hull, Leng),—all with very good intentions, but with powers inadequate to the theme in hand. Verses like the following have not rhythm enough for decent prose.—

War rolled its mandates from the fire-tongued batteries,
Its vassals fiercely trod the rocky plain;
The strong blast trembled at its bloody sceptre,
Peace fled with tearful eyes from Murder's stain.

Among other works on the war now lying at our elbow, are a few of which it will suffice for us to announce the appearance, with the briefest comment on their merits. *The Night after the Battle of Inkermann* (Hatchard) is a prose rhapsody on the "delayed despatches,"—*An Inquiry into the Policy of Restriction on Commerce in time of War*, by Mr. Bottomley, of Belfast (Green), is an able and acute investigation by a practical man.—*Some Observations on the War in the Crimea* (Simpkin & Marshall) are written to prove the folly of sending out small detachments of men to die of cold and hunger in the Crimea. The writer would send out an army of fifty thousand men fully equipped;—but he does not tell us where he would find them.

A Knouting for the Czar, by a Soldier (Wright), is an account of the three battles of the Crimea, taken from a very patriotic point of view.—*Prince Mentchikoff's Carpet-Bag*, by "Our Own Correspondent" (Thomas), is a squib, and rather a clever one in some respects. But we doubt whether the solemn interests of the hour will allow of this light reading on the war.

Opinions respecting Peace, by Viscount Ponsonby (Brighton, Folthorp), are of some importance, not only as coming from such a quarter, but also for their bold and sweeping character. The great complaint of the public is, that the aristocracy is not in earnest,—that it fears to make reprisals on the Czar,—and is, therefore, incompetent to conduct the war. Here, however, is a nobleman as "liberal" in his demands on Russia, and as resolute in his determination to exact them, as the sturdiest philosopher in his closet and the warmest patriot in his club. Says Lord Ponsonby:—

"On the first of October last, I expressed publicly the opinion, that the true policy of the Allies is to *wrest from Russia every territory that Russia has wrested from Turkey, in the course of the last seventy years, and to restore to the Sultan all those territories, and to reject every project for a peace which should not have that end for its object.* I assert that any *peace* by which Russia is left in possession of any of those Asiatic territories is, in fact, a *victory* for that Potentate, and will be so considered by the nations and tribes I have alluded to. Persia will continue to be subservient. The Mongol Tartars, Cossacks, &c. &c., will obey orders from St. Petersburg; and we cannot be so dull as not to see that the Russian must always be animated by hate against us for our having trammelled and *insulted* him as to *guarantees* for any peace that can be made. We have had enough before our eyes of late events to know that such things are in truth of no value. England, France, Russia and Austria have all violated their engagements within the few past months. The guarantee must be the possession of territory *restored.*"

This is plain language.—Not less important, as a war document, is *The Prospects and Conduct of the War* (Murray), a speech delivered by Mr. Layard in the House of Commons, as an exposition of the "situation" from a man thoroughly conversant with the East.—With this may be read Mr. Sidney Herbert's speech on *The Conduct of the War* (Murray).

Mr. A. K. Johnston has issued a new Map of Europe, which, we suppose, we may also class with the War Documents. It is on a large sheet, mounted, and is said to be drawn from "the latest and best authorities." It is a very convenient map for reference, now that the daily news runs from the Euxine to the Baltic, from the Straits of Gibraltar to the Gulf of Bothnia.—We may also add, that Herr Perthes, of Gotha, has published a Map of European Russia and the Border Countries, on a folded sheet, for the library table.

Will my Readers go to Spain? or, Day after Day for Two Months in the Peninsula. Brighton, King.

In the dark age of criticism a Dublin reviewer wound up his attack on Campbell by affirming that the poet had eyes like a dead haddock;—no further could the force of passion go. The Lady who now invites her readers to accompany her in a trip through Spain, deals with the Spaniards in a similar spirit. They are an idle, superstitious, insincere, degenerate, and squinting race. As for the black and radiant eyes on which lyrics have been sung, she reckons them among vulgar errors; and hints that tourists who visit the Peninsula would do well to discard all ideas about Spanish dignity, beauty, and grace. Scarcely has the French frontier been passed before the enchantments lent by distance begin to melt away, and the stranger views with disappointment a throng on the Saragossan *alameda*. The short black cloak, black stockings, and *sombrero* of an *alguazil* at San Sebastian, with the wine-skins in the streets, had prepared her for a more perfect realization of fancies haunting her memory from 'Gil Blas,' and the light-footed Lazarillo. But mantles and mantillas, donnas and hidalgos, soon lose their poetry.—

"The exalted ideas of the personal attraction of the Spaniards, with which we all came to Spain, begin to fall very rapidly. I believe we expected to see the women all Dulcineas, and the men with the fine martial features and proud haughty bearing which belonged to their race (unless their painters had a sad 'lying fancy'), in those palmy days when Spain held her high place among the nations. The women are certainly extremely graceful, and though short, are very well proportioned. As an amateur 'dabbler' in portrait-painting, I am, of course, an observer of countenance, and amidst the crowds we have met to-day there was not one individual whose portrait I would have cared to paint."

There was a dearth of beauty among the ladies, but the gentlemen were positively ill favoured.—

"The gentlemen, the hidalgos, have remarkably dull heavy countenances, without the slightest animation. Señor P—— asked us if we had noticed how many persons at Pampeluna are hump-backed, for that it is considered quite '*le pays des bossus.*'"

Then follows the earliest disclosure of our Lady-traveller's disappointment in the matter of bright Spanish eyes.—

"Two fearful blemishes struck us here. After we had walked up the alameda, probably half way, N—— and I observed to each other, upon the immense number of people who had either lost the sight of one eye entirely, or else squinted painfully. O—— had remained behind speaking to José, and had not heard our observation; but as soon as he rejoined us, he said, 'Have you remarked what a number of these people have but one eye, and how many squint?' Señor P—— smiled, but made no reply."

Barcelona in this respect resembled an Egyptian village when a conscription was expected, before the device of a one-eyed regiment was thought of.—

"Again to-day, in the streets, it was painful to see the lack of eyes, and the number of people that squint is beyond belief. If three people are talking together, you may reasonably conclude that one squints, and that the others have but one eye each. A day or two ago, we stopped to inquire of a man who was standing at a kind of lodge-gate, if the garden to which it is the entrance were public. He was speaking with two women. The man was blind with one eye, one of the women was blind with one eye, and the other had something so odd about hers, that whether she could see or not we could not ascertain."

Things were still worse in Madrid. There, on the very Prado, the little gentlemen of Spain appeared in her eyes without nobility of manners or beauty of countenance. This public walk, we are told, is so spacious that it seems as if it had been intended for a taller people than the Spaniards.—

"We were much struck by the very superior complexions of the women to those we had seen elsewhere—owing no doubt to the keen invigorating air. I am sorry to add, that every fourth person squinted: it became positively painful to meet them. No wonder Spanish eyes should be admired, where it is so rare a thing to see two together, and both looking the same way. A carriage stopped very near to us in the alcala, and seeing a very nicely dressed little girl get out, I turned to look at her. She squinted most fearfully. I then looked at her brother who followed her, and he squinted exactly the same."

Spanish eyes, being large, dark, and dull, betoken little intelligence in their possessors, since they only sparkle by an artificial light. In the brilliance of the sun they are without meaning or animation.

To this criticism on the *physique* of Spain, we will add one or two notes on its moral condition. The Lady has not much to say of Spanish women; she was informed that—

"they are scarcely educated at all in any way, and that they possess no accomplishments whatever. Possibly one lady amongst a great many may play the guitar a very little, but it is an extremely rare circumstance."

Her husband observed to a Spaniard, of average intellect,—

"How grievous it was to see so fine a country so far behind its neighbours in civilization, and, moreover, that she did not appear to be making any progress. The Spaniard replied, that he did not think that any progress was at all necessary, nor in the slightest degree requisite, for that the fine climate and soil of Spain produced everything that was required for her people!"

She was herself annoyed by the fanaticism of the Spaniards on little points of behaviour.—

"I must not forget to mention a circumstance that is somewhat annoying to us. We find that it is out of the question to hold up our dresses when we walk out. No Spanish lady ever does such a thing, and we see that the eyes of the common men are instantaneously directed to our dress, or to the hand with which we are holding it up. To-day N—— merely lifted her dress, about two inches from the ground, which was very wet and dirty, and her gown very long, and a soldier fixed his eyes upon it, and looked astonished."

But what, she suggests, can be expected from a people who possess Havannah and go to London for their best cigars?—who rely on English manufacturers for their Seville soap,—and who, with their plains fragrant with the breath of aromatic herbs and sweet flowers, import all their perfumes from Paris? We must append a word or two to these criticisms. Our tourist is too hasty in her decisions, and too much inclined to broad generalization. Moreover, her Protestantism is so dogmatic that it tempts her to deride and insult the faith of a whole nation. This is not the best temper for a woman, and certainly the worst for a traveller.

Horses and Hounds: a Practical Treatise on their Management. By Scrutator. Routledge & Co.

Hints on Shooting and Fishing, &c., both on Sea and Land, and in the Fresh-water Lochs of Scotland. Being the Experiences of Christopher Idle, Esq. Longman & Co.

Scrutator's book — and a good, gossiping, clever book it is—on horses and hounds, has recalled to our recollection the witty saying of old Bishop Camus: — "S'il n'est *chasse* que de vieux chiens, il n'est *châsse* que de vieux saints!" — "Old dogs in the field and old saints in the shrine, *those* suit the huntsman and *these* the divine." Upon the subject of hounds — and especially upon the merits of old ones and the training of young — Scrutator enlarges with an enthusiasm and a good humour that can only be imagined by those who reside near "kennels" and who live and ride in hunting counties. Nor less learned and entertaining is he on the subject of the horse,—his ways, powers, temper, and caprices. We take horses and hounds to be as exclusively English in one way as madrigals and glees are in another. Out of England they are not properly understood; nor in England, by foreigners, are they properly appreciated. Bulwer tells us of a French Count who was sojourning at the mansion of a sporting squire, and who being asked one morning if he were not going out with the hounds, simply, significantly, and conclusively remarked—"*J'ai été!*" No answer could more truly convey the disgust of a stranger, not accustomed to ride over ridge and furrow, double-banked ditches, and five-barred gates, at our national sport. However, it is this sport which has enabled the English gentry to excel all the world in equitation. The Tartar, who both rides and eats his horse, has not a better seat in the saddle than an English gentleman; and for a hypochondriac there is no medicine (if he have only courage enough to take it) like keeping the saddle for two or three hours, and following the hounds from the covert side to the "Whoo hoop!"

Scrutator, of course, only talks of the horse as gentlemen are wont to talk of him after dinner, at the end of a long day's successfully terminated *run*. A writer especially devoted to this noble animal might have looked at his subject a little more widely. The horse, indeed, is "national" with us in more places than the field. The deities of our Saxon ancestors were as fast riders as any of their descendants, who have run in their day with Lord Harewood's hounds. These mounted gods rode foremost in each battle, and none but priests groomed the foaming steeds on their return to the sacred stables. It is singular how saddle-room traditions of to-day may be traced back to the age of the sacred steeds of the Anglo-Saxons. Thus of old, when our fiery forefathers meditated a fray, the holy horse was trotted forth from the solemn stall; and if, on issuing therefrom, he put his right foot forward first, the fact was held as promise of a victory; but if the left, or, to speak by the card, the "near" foot first appeared over the threshold, then nothing but ill luck was augured, and heavy were the hearts of the desponding warriors. With the terrible White Horse of Swantowith we will not meddle; but we may notice of those well-known chiefs Hengist and Horsa, that they were, in sober truth, simply nothing more than the progenitors of the various tribes of horse-dealers. Their names imply *mare* and *horse*,—and they probably dealt in the respective articles. For they were Westphalians,—and what were the West Phali, as honest Hearne somewhere asks, but the Phali, phalin, or foals, famous near the River Weser, and giving a name and armorial bearings to the landed gentry who resided in the vicinity? Our cream-coloured horses which draw the carriages and sacred persons of sovereigns are probably descendants by tradition of the white horse, which was once as sacred to royalty as the white elephant in Siam. The *White Horse* over our inn-doors is, we believe, the remnant of a compliment originally paid to the House of Hanover when it succeeded to the throne of these realms; the horse of that colour being the badge of that House. English eccentricity has often enough been displayed in the matter of the horse. Lord Portland, of William the Third's time, used to give his stud concerts! But this can hardly be called *English* eccentricity, for the noble Lord was not our fellow countryman; and it was at his villa in Holland, as Hawkins relates in his 'History of Music,' that M. le Freneuse saw the gallery in which "concerts were given once a week to the horses to cheer them, which they did, and the horses seemed to be greatly delighted therewith." It was a worse sort of eccentricity which sent Lord Rochester's horse to be baited to death by dogs at the Bankside. It is common to English complacency to boast that no horses of the olden time could perform what modern English-bred horses can; but this is a vain boast. Gibbon speaks, with authority, of horses badly wounded carrying their Imperial masters safe through the terrors of the triple phalanx; and we think that the horses which carried Cortez and his cavalry on the terrible field of Otumba were as gallant steeds as any to be found at the present day. This subject of past and present merit enables us to cite a passage from "Scrutator's" book, which is not without a certain historical interest.—

"Hounds are not so much faster now-a-days than they were formerly, but the system is faster. I know this is debateable ground, and I shall probably be laughed at for such a remark. But let the fast men of the present day try the experiment; let them match two couples of their fastest hounds against time, over the Beacon Course, at Newmarket, and see if they can beat Mr. Barry's Bluecap, who, in the famous match with Mr. Meynell's hounds, ran the four miles in a few seconds over eight minutes. Colonel Thornton's bitch, Merkin, is said to have run the same distance in *seven minutes and half a second*. Beat this, my fast young brother fox-hunters of the present day, and then laugh if you can! What also is the comparative speed of the race-horse then and now! To all the sporting world, the names of Eclipse and Flying Childers must be familiar, and of the latter I find it recorded, 'That in October, 1722, he beat Lord Drogheda's Chaunter, (previously the best horse of the day,) six miles, ten stone each, for one thousand guineas. He had already, at six years old, run a trial against Almanzor and the Duke of Rutland's Brown Betty, nine stone two pounds each, over the round course at Newmarket, three miles, six furlongs, and ninety-three yards, which distance he ran in six minutes and forty seconds; to perform which he must have moved eighty-two feet and a half in one second of time, or nearly after the rate of one mile in a minute. He likewise ran over the Beacon course,—four miles, one furlong, one hundred and thirty-eight yards, in seven minutes and thirty seconds!! It is reported that Flying Childers did not race until six years old, and that his extraordinary speed and power were first discovered in a *severe fox-chase*, so that we have here the fact of the fastest thorough-bred horse of his day being taken from the hunting field to the course at Newmarket; and if such a horse was the only one to live with the hounds to the end of the run, which is also related, it is a pretty good proof that the speed of the fox-hounds in those times was not of that contemptible order which our present fast men are pleased to assign to them. This may be called an isolated case; but I have good reason for believing, that amongst the first riders of the past generation, thorough-bred horses were generally used, equal in speed, if not superior in stoutness, to those of the present day; and that there was no lack of thorough-bred stock in this country during the past century, may be gathered from the fact, that in the year 1777 there were no less than eighty-nine stallions advertised. How is it, then, that we hear so much of these fast bursts, day by day almost, with fox-hounds in the fast countries, of which so little has been said or written in reference to packs of the past generation; simply because the system of fox-hunting has been completely altered; certainly, in this particular point, not improved? We all allow and call this pursuit of the fox a science; neither is this a misnomer, when we take into consideration the tact, talent and knowledge which are requisite in a huntsman, to carry him successfully through a long and arduous chase; but for a quick burst of fifteen or twenty minutes, going away from a patch of gorse or small spinney, close at the fox's brush, there is no science in this, it is a mere rattling gallop at the tail of the hounds, which a well-mounted stable-boy, who can ride well, is as likely to see the end of, as the most clever huntsman; all that is here required is horsemanship, not head."

Christopher Idle's volume is a pleasant record of experiences, particularly of certain sporting incidents in France. These are told well. French "sport" is a comical matter. One instance must suffice.—

"The moment a Frenchman has killed a jack snipe, you will hear him calling to his dog at the very top of his voice, to bring his game—'*Apporte vite à ton maître! vite, apporte!*—and if the dog does not take the right direction, you will hear a considerable portion of that part of a Frenchman's vocabulary which commences with '*sacré nom,*' &c.; and as your attention will be naturally directed to the quarter from whence the noise proceeds, you will sometimes observe the man and dog both running, the man persevering in his address to his dog—'*Apporte, sacré nom ——!*'— and perhaps the dog giving tongue (this I have witnessed), the consequence of which is that the dog generally flushes

five or six snipes before the unfortunate jack is found; and when this is accomplished, and the jack deposited in the *carnassière*, or game-bag, without which appendage no French *chasseur* takes the field, then, and not till then, does the Frenchman think of reloading his gun, which of course has had the opportunity, from the moist atmosphere of the *marais*, of getting tolerably well damp, which is followed by an endless number of mis-fires (accompanied by an additional quantity of *sacré nom*, &c.), which are attributed to the caps, and not to this unsportsmanlike mode of proceeding. The vexation and annoyance, as well as loss of sport, which would be occasioned by a brace of such sportsmen in a marsh full of snipes, can be more readily imagined than described; and this has very often been my fate. However, French sportsmen are always very courteous and polite, and never offer you any intentional annoyance—at least, I never experienced any during the many years I shot in France."

These volumes will be well bestowed on the shelves of a sportsman's library; and there is, moreover, much in them that will amuse the general reader.

A Conversion—[*Une Conversion*]. By Count de Raousset-Boulbon. Paris, Librairie Nouvelle.

THE romantic story of the hero of Hermosillo, and his death at Guaymas, lend an interest to the work which he left behind him. Apart from literary merit or demerit, the Count de Raousset-Boulbon's romance was an assured success. For the last few years, the American journals have been filled with narratives of his exploits; and it was with unfeigned regret that thousands heard of the young noble's death. He fell under the fire of the Mexicans, in his thirty-fifth year; leaving behind him a reputation for courage, to which the present volume will add some leaves of a more tender laurel.

We have before us a charming story—earnestly, gracefully, wisely written. It contains passages which forcibly remind us of Balzac's best pictures. It bears a sweet and touching moral:—it is as pure in tone as 'The Vicar of Wakefield.' The main plot is simple enough—simple as the current of daily life. A young nobleman arrives in Paris in his twenty-second year. He falls in with all the fast and vicious young gentlemen of that capital:—he spends his fortune upon suppers at the Maison Doré, and with actresses. The story opens at that point of the hero's fortunes where, having sold the paternal estate to pay his debts, he has returned to Paris with a few thousand francs in his pocket and the determination to study Art. On his arrival, he finds a letter from an aunt, which summons him to her side. She talks lightly of his extravagance, and informs him that his cousin in the country—the heiress of the remaining property of the family—is marriageable,—and more, is not indisposed to marry him. The interview ends with a promise on the part of the young man to go at once to Dijon, where this cousin inhabits the ancestral seat under the protection of her uncle.

The description of life in this old provincial town, where grass grows in the streets, and where the fine old houses recall the flourishing days when the Members of the Provincial Parliament inhabited them, is the most attractive, because the most original and truthful, part of the book. The circle of the Langenais is described in pictures as minute and faithful as Hogarth ever painted:—and the cousin whom the young prodigal is to marry—framed in ancestral cobwebs—is a character of which France still has many types, particularly in the sombre streets of the Quartier St.-Germain and in the remote and silent provincial towns of the south. Here is the picture in which the lady first appears to the reader:—the scene is the library of the ancestral seat of the Langenais family:—

Except the books and statues, all is dark in this solemn nave. The high ceiling consists of dark, oaken joists. Nothing can be simpler or severer than the furniture. The massive oaken arm-chairs and stools are covered with cold green velvet, ornamented with gold-headed nails. The central space is occupied by an immense oval table, supported by carved legs, and covered with a cloth as thick as the finger, which hangs about it in massive, motionless folds. There are two stories of windows:—the lower ones are sash windows,—the upper ones, opened by means of a long cord, are three mètres from the ground. At the moment when I arrived, all the windows were closed:—one upper window only permitted a single sun-ray and a breath of air to enter. In the luminous column of this ray, which lit up her head, and left her feet in the shade, Berthe de Langenais was standing near the great table, reading a folio. Her hand rested upon the open page. No doubt a secret instinct told her who the visitor was, for I noticed that a slight blush passed over her face. When her uncle had pronounced my name, she gave me her hand with a friendly manner, and expressed to me, in terms of grave affection, the pleasure it was to her family to receive me. She then added:—"Your arrival is even almost a sacred event to us, since you are the last of the Langenais, and the name must live or perish through you." The tone in which this was expressed was soft; but the words had a solemnity in them, which chilled me. My first impression corresponded with my preconceived picture of Mademoiselle de Langenais. A superior nature, enveloped by her ancient nobility in a poetic shade, I regarded her as the last flower of a blasted tree. She was rather above the middle height. Her figure was developed, but light and graceful. Berthe has remarkable dignity in all her movements:—she is imposing rather than seductive. So pensive is her head, you would declare it had been modelled from a Spanish painting. Her features, as regular as sculpture, are always at rest. The bright part of this fine head, with its rich mass of black hair, are the eyes. The force of their clear, limpid depths is extraordinary,—penetrating and frank, they seem to hold a world of thought. How often have I asked myself when, favoured by the twilight, I have been able to study that dark orb—Is it the star of innocence?—Is it a fire like that which, strengthened by tears, fasts, prayers, and ardent reveries, was seen, in the cloisters of the olden time, flashing from under the eyelids of nuns? My friend, I cannot believe that there is another woman in the world equal to her whose portrait I have sketched for you. Her place is not in this world,—I cannot imagine what she has come to do here. As for me, familiar with the vapoury ladies of Paris, I remained silent before this creature in black—splendid and gloomy as a messenger from the tomb. Thanks to the provoking good-humour of M. de Langenais, the conversation was turned to subjects which put me soon a little more at my ease. The place where we were naturally turned the conversation to high subjects. We gossiped about literature, history, painting, architecture, travels, scientific discoveries,—every branch of human learning. My dissipated habits have not entirely destroyed the taste which I had once had, as you know, for study. I had learned many things not taught at school,—but I soon discovered how little I knew in the presence of the vast acquirements of my cousin. Before I had been with her an hour she had playfully run though the gamut of human knowledge. She had no thoughts that did not belong to high spheres, and had not been formed in the style of the great past. Never had words so noble been spoken to me by lips so pure:—never had I been carried away by eloquence more enchanting.

The reader will naturally conclude from the foregoing that the hero has at once fallen in love,—but the fact is not so. He is abashed by the splendid attainments of his cousin:—more, he is soon disappointed, in finding that the young lady has, "like Napoleon, the strongest antipathy against *the terrible spirit of innovation which is spreading over the world.*" The hero is a democrat,—and, naturally enough, falls into argument with his aristocratic cousin. In the Langenais circle—restricted to an old knight of Malta, a Legitimist lady of ruined fortunes, and an old soldier under Moreau, turned *curé*—the hero finds himself in an atmosphere of ancient prejudices. His "poor diplomacy" leads him into political discussions, of which the following is a fair specimen.—

The benevolence of the old people led me to an avowal of my political faith. Madame de Lancade treated young men of the present time with disdain; the knight appeared conscious of his superiority; my cousin could not talk confidently on a subject of which she was ignorant, but she declared that the young noblemen of the present time appeared to have preserved few aristocratic traditions—which appearance was, according to her creed, a real public misfortune. You know how little I care for what are called aristocratic traditions. Encouraged by the kindness of the *curé* and the tolerance of M. de Langenais, I ended by hoisting an insurrectionary flag against the old *régime*. I allowed that the young men of the present time, by their manners and mode of life, neglected all that is useful, great, and noble, but I attributed these faults to circumstances. I traced their fall to their forced idleness. It was generally allowed that in this solution I was right,—but the solution only led the conversation to an abuse of the revolutions which had brought about this compulsory inaction. The *curé* of Notre-Dame was alone of a contrary opinion. "Want of work," he said, "is more excusable. If the nobility will only employ themselves so long as they are privileged, this resolution is an avowal of their impotency. If they believe themselves to be a superior body, they have only one method of proving their position, and that is by showing that in all things they are better than their rivals." The conversation became political. Mdlle. de Langenais declared, amidst the applause of Madame de Laneade and the knight, that the monarchy of Louis XIV. was the *beau-idéal* of government. "What, cousin!" I exclaimed, "do you wish to carry France back to absolute monarchy, to the clergy, to the *noblesse*, and the *tiers-état?*"—"And why not?" she replied, in an authoritative tone which surprised me. I began to understand more thoroughly the gaps there were between my cousin and me. Nothing irritates more than political discussion. I could not contain myself, however, and exclaimed:—"But France is now democratic to the core!"—"My child," said the *curé* of Notre-Dame, turning towards my cousin, "Throw these ideas aside. You live in the past, not in the present. The world has advanced: God has reformed it after sixty revolutionary years."—"But still," replied Mdlle. de Langenais, "an aristocracy by birth remains. Can that aristocracy belie the example of its ancestors?"—"The aristocracy has itself proclaimed equality of rights," I replied.—M. de Langenais added, "The aristocracy is ruined and dispersed."—"We are carrying it away with us," said the knight.—Berthe was alone. She said to me, ironically: "Must the aristocracy, then, become republican?"—"Cousin," I replied frankly, "I will own that without having community of action with men of the republican party,—without feeling even any esteem for them generally, I lean towards their principles."—"Be faithful!" said M. de Langenais to me.—"I will always be so to my country."—"You must be faithful as your forefathers were faithful," said Madame de Lancade.—I answered, "The emigration was an error."—"Sir," continued the old lady, "I witnessed it,—we all witnessed it,—even *Monsieur le Curé*, who fought against us under Moreau. The emigration was a consequence of monarchical faith. My husband was colonel of the Regiment of Burgundy; he entered as sergeant in Condé's army. What he did in his devotion to the King everybody did, because, to us, the King was France. The scaffold, spoliation, twenty-five years of war, and invasion have sufficiently proved it."—"Forgetfulness of the past!" interrupted the *curé*. "Peace to the dead!" * * During this discussion, the expression of Mdlle. de Langenais' face had altered. I saw her grow pale; and her eyes seemed to hold back her tears with difficulty. I hastened to change the conversa-

tion, and resolved not to excite again a royalist exaltation which I could not share.

The best part of the story follows close upon this discussion. The haughty lady grows more liberal, becomes even humble, as her love develops for her kinsman. The manner in which the current of this love is troubled, and the behaviour of Berthe to her rival (who is a pretty, blonde cousin), are parts of the story charmingly told. The hero, balancing between Berthe the heiress and her cousin Claire the lovely, but dowerless,—now enjoying a tender interview with the former, now in ecstasies of love after a walk in the garden with the latter, —is human, perhaps, but certainly not heroic. He knows that Claire loves him,—and the following scene proves to him that Berthe, who believes herself affianced to him, does not anticipate a mere *mariage de convenance.*—

Berthe became almost tender:—she revealed herself in a new light. There were in this grave and severe aristocratic nature depths of sweet abandonment—perhaps of love. She took my arm, and leant gently. We made two or three turns through the alleys. She frequently raised the flowers I had picked for her to her face: they seemed to have established a sudden intimacy between us. About eight o'clock every morning the windows of the reception-rooms are thrown open, to drive some of the humidity from these vast, uninhabited places where the family pictures rest in solitude.—"Come," said Berthe; "I am in the habit of going there every morning: there I am surrounded by the dear spirits of the past. Our good *curé* of Notre-Dame calls this my aristocratic weakness: he is deceived. I am not vain of my birth: it is a charge which God has given me,—and it is thus I regard the honour of belonging to an ancient race. This charge imposes heavy duties upon me. I am not proud of the advantages which it offers in the eyes of the vulgar; but when I find myself, as now, in the midst of the relics of ancestors, it seems to me that I belong to them and not to myself. In noble families, the individual is nothing — the name everything. The honour and glory of the house absorb us entirely. You will, perhaps, think these opinions arbitrary;—it would be a sacrifice to me to renounce them. However, you are of the same blood as myself. The future of the family rests with you: its past history is summed up in you. I am disposed, therefore, to feel considerable deference for your way of thinking." —There was in these words, but above all in the manner with which they were spoken, a tone of humility—almost of submission—that impressed me strongly. Could this proud spirit be thus humbled, —this religion of the past, so absorbing, so trustful, almost fanatical, which seemed to offer the forgetfulness of all to me, for the religion of the future? The commanding look of the heiress of the Langenais Vandancourt, seemed to embrace me through her half-closed eyelids. She waited an answer. I wished to be frank—without wounding her delicate susceptibility.—"My cousin," said I, using the most persuasive tone and words, "listen to me attentively. I am, like you, not vain of my birth. I think, with you, that a great name imposes heavy duties; but it appears to me that these duties have become less imperative since a new form of society has conseerated an equality of political rights, and abolished the aristocracy. Formerly the Government, military commands, the care of the Crown, the parliaments, all public life, were the privileges of the nobility. The nobleman was born with functions to fulfil:—he then had exceptional duties, and a hundred years ago your theories on the aristocratic position would have been sound; but now all is changed. The noble, having no more privileges than the *bourgeois*, has no heavier duties. The extent of duty is measured by the extent of power. The nobleman of to-day is as completely emancipated from his ancestors as from political society. He owes to the past only that which he owes to himself—respect. In this, the *bourgeois* should act equally with the noble. I said to you yesterday, the aristocracy is dead. Let us respect its ashes, since they are those of our ancestors. Let us honour our forefathers—let us piously worship them—let us fill ourselves with their examples;—but let us not seek to mend a broken chain. The future will be based upon democracy—or there will be no future. Republic or monarchy, France will remain as she is now—democratic. This is my profound conviction. Instead of opposing to social progress a resistance which would prevent its regular development, let us throw ourselves bravely into the ranks of democracy —let us cease to make a vain parade of our titles and our parchments—let us not return to the past, but advance to the future."—"But," interrupted my cousin, "do you believe in this future?"—I bowed my head; for I have little faith in the future of France. I answered, however, pleasantly,—"Our country is falling rapidly. The men who first impelled its downfall were the nobles of the eighteenth century. For sixty years past the *bourgeois* have accelerated this journey to the abyss:—before long, power will be in the hands of a pure democracy. If the *bourgeoisie* and the nobility do not hasten to abdicate, and to march with the masses, whom they might enlighten, moderate, moralize and govern, France will soon see the days of a new barbarism; but if from to-day we contribute, by our sincere efforts, to strengthen the infant democracy, France will open to her children an inexhaustible prosperity." —Berthe had remained some minutes resting, in a pensive attitude, upon a console; her head supported by her hand. I noticed that she grew pale as she listened to the democratic ideas of a Langenais.—"My cousin," she replied, with a tone of sad resignation, "I am but a provincial. I have remained here, shut up, to the present day,—a stranger to the current of ideas which impels the present epoch:—you have lived in the very centre of all progress—in the light of every new idea. You ought to know more than I about these things,— and then you are the chief of the Langenais!"— There was a tenderness in her words which I could not misinterpret. The mind was silent at this time, and the heart had begun to speak. I understood it, and felt a new sentiment within me. Could I see this marble statue palpitate and grow warm without emotion? Berthe de Langenais, leaning upon an antique console, dressed in black, the forehead slightly red, indecision in her burning eyes, appeared to me with a charm I had never felt before. It was no longer the fine girl with the severe profile, who had talked to me over a folio, in an immense library as gloomy as a necropolis. That imposing creature whom I had regarded through an Olympian cloud, upon whom it appeared to me impossible to lay a profane hand, was stepping down from the pedestal upon which my imagination had placed her. The statue was softening to the woman, and I was the Prometheus who had lit the sacred fire in this hitherto inaccessible heart. At the sight of my work, I grew very proud. I was changed to myself. I felt myself raised to the height from which this woman had descended to me—I who, the evening before, had felt so insignificant beside her. * * An hour before, nothing resembling love drew me towards this young girl; now it seemed to me that a thick bandage had fallen from my eyes, and that the light streamed in upon me. I felt my heart rising to my eyes and lips. My blood rushed through my arteries, an irresistible revolution was going on within me. Astonished and fascinated, I approached her, took her hand, and said to her, in a tone of profound emotion: "Your heart is as admirable as your intelligence, as your beauty." I had pressed her hand: it was burning. She permitted this for a moment. She was pale as a lily. I thought she was going to faint; but she lifted my flowers, gently withdrew the hand I still held, and went away, making a farewell gesture to me.

The more dramatic parts of the under-plot are commonplace. The English lord of sixty, who has married a young girl, and the story of this noble lady's intrigue with the hero's villanous friend — the duel which ends in the death of the Lord and his opponent—the retirement of her Ladyship to a convent—are the well-worn materials of romance. Yet in the hand of Raousset-Boulbon even these acquire new interest and appear fresh. The hero's struggle to love when it is his interest to love— the dexterity with which types of French polite society are introduced and made to serve the moral of the story—the finished portrait of the young Legitimist lady, who renounces the hero in favour of her blood cousin, and returns to her folios and her sombre library:—all are points of excellence in the work, which are heightened by a manly, liberal spirit in the treatment. It would be well for the reading public of France if they had more books of fiction like this 'Conversion.' The promise of its pages will add to the regret which the author's premature death has spread through many households.

The History of British Guiana; comprising a General Description of the Colony: a Narrative of some of the Principal Events from the Earliest Period of its Discovery to the Present Time; together with an Account of its Climate, Geology, Staple Products, and Natural History. By Henry G. Dalton, M.D. 2 vols. Longman & Co.

Dr. Dalton's work contains a full account of British Guiana, of its settlements, its plantations, its trade, climate, and natural history. Such a description had not previously been written; and this was a curious fact, considering the importance of the territory and the early date of its intercourse with Europe. We possessed, it is true, the notices of Humboldt, the reports of Sir Robert Schomburgk, and the compilation of Mr. Martin, with a few travellers' sketches and journals; but these were detached and scattered. To civil functionaries, merchants, and planters, a connected view of the colony, of its progress and its resources, was necessary,—and this has been supplied by Dr. Dalton. The book now in our hands is deserving of praise. It is copious, methodical, and full of information. It represents the condition of British Guiana at different stages of its history; it contains records of the successive administrations, with their results impartially compared; and it lays open the stores of natural wealth which exist in that country, and offer inducements to agricultural and commercial enterprise. The writer's political economy, of which we here and there obtain a glimpse, may be based on narrow studies, as some of his historical ideas are evidently derived from tradition,—but his remarks are delivered with as much modesty as candour, and in all his statements there is obvious caution and fidelity.

That portion of Guiana which belongs to Great Britain has been slowly colonized and slightly cultivated, and yet it was once a land of promise to the dreamers of Europe. Adventurers went from Spain, Holland, and England, in search of an ideal El Dorado, a city of gold, and a Silver Lake, beyond its deep savannahs. Many of them perished in those wilds of pathless verdure. Sir Walter Raleigh heard and believed relations "of that mighty, rich, and beautiful empire of Guiana"; and when he visited it himself, saw with eyes still full of illusion the graces of its landscapes and the riches of its soil. The air was ever fresh, the stones in the brooks were precious, the trees glittered with the wings of white, crimson, and carnation birds; and the hills rose like towers of crystal! These visions allured many a band of explorers, who were reconciled by the dazzling phantom to all the perils of that savage realm,—poisoned arrows, deadly reptiles, sickly heats, rains that showered like floods upon the earth, and those innumerable terrors which the imagination always adds to the unknown. However, since that epoch of daring enterprise, the complexion of European ideas has changed. Guiana, which was a radiant paradise, has been viewed as a region of fens and fevers, inhabited by pallid settlers, whose sole hope of life was to gather a rapid fortune on its shores—no less fertile than

pestiferous—and to fly from them while still young enough to regain their wasted strength. Dr. Dalton has a better report to make, for, while admitting several dangerous peculiarities in the climate, he presents the statistics of health and mortality in Guiana in no unfavourable parallel with those of other places of reputed salubrity.

It would, indeed, be unfortunate were any false impressions to turn away the current of enterprise from so valuable a territory. Guiana, with an area of 100,000 square miles, an extended coast line, and several navigable rivers, possesses a rich soil, and produces many rare and coveted articles of trade. These Dr. Dalton describes in their appropriate order, and his account is enhanced in interest by many graphic pictures, sketched in the forests and on the banks of rivers. Guiana, if not the golden Arcadia described by Raleigh, still abounds in the romance of natural beauty. Its vegetation, its birds, its creeping things, are all brilliant and superb—the trees are of vast growth—the moss is deep and soft—even the meaner insects are picturesque in their sylvan swarming-places. They are by no means so, however, when, as Dr. Dalton tells us, a ball-room at Georgetown has to be swept between the dances to clear the floor of beetles!

As to the aborigines of this extraordinary country, the book contains many interesting details. We select for quotation a characteristic description of the *lex talionis* in practice among them. It is a fearful idea:—that of a man condemned to silence until, wandering from path to path, he has overtaken one whom he is destined to murder. When a death has happened in a tribe, and suspicions of foul play are raised, a council is held.—

"A pot is filled with certain leaves, and placed over a fire; when it begins to boil over, they consider that on which side the scum falls first, it points out the quarter from whence the murderer came. A consultation is therefore held, and the place is pointed out, and the individual whose death is to atone for that of the deceased. If he cannot be found, although he will be sought for years, any other members of his family will suffice. One of the nearest relations is charged with the execution of the direful deed. The 'canayi,' or the avenger of blood, forthwith puts on a curiously-wrought cap, takes up his weapons, and pursues his path in search of his victim. From the time of his leaving until his return home he is to abstain from meat, and lives upon what the forest supplies; nor is he allowed to speak with any he may meet on his road. Having made his way to the devoted place, and finding his victim there, he will lurk about for days and weeks till a favourable opportunity shall offer to perpetrate his revenge. If the victim pointed out be a man, he will shoot him through the back; and if he happens to fall dead to the ground, drag the corpse aside, and bury it in a shallow grave. The third night he goes to the grave and presses a pointed stick through the corpse. If on withdrawing the stick he finds blood on the end of it, he tastes the blood in order to ward off any evil effects that might follow from the murder, returning home appeased, and apparently at ease. But if it happens that the wounded individual is able to return to his home, he charges his relations to bury him, after his death, in some place where he cannot be found, and having done so, he expires, not without great pains and fearful imprecations. The reason why the avenger of blood attacks his victim from behind is evident from the circumstance that the Indian is always found armed, at least with a knife. And again, the reason why the victim desires to be buried where he cannot be found, is to punish the murderer for his deed, inasmuch as the belief prevails that if he tastes not of the blood he must perish by madness. If a woman or child be the victim, their death is brought to pass in a different way. The individual is thrown down on the ground, the mouth forced open, and the fangs of a venomous serpent driven through the tongue. Before the poor creature can reach home, the tongue becomes inflamed and swollen, and she is unable to tell who did the deed, and death is sure to follow."

The book is one of original and various interest, and possesses a general as well as a special importance.

Memoirs of Anne, Duchess of Brittany, Twice Queen of France. By Louisa Stuart Costello. Cash.

A writer in want of a hero is sure to find what he wants in Brittany. Suffolk itself, prolific of worthies as it is said to be by the Author of 'Crewe Rise,' is not near so rich in this respect as that old corner of France which was for so many years a thorn in its side.

Miss Costello has been lucky in her selection of a heroine, and she has told her story briefly, rapidly and gracefully. In the fifteenth century, Francis, the last of the Dukes of Brittany, in some measure resembled the late Duke of Parma,—wickedly neglected his duties, and made a menial his Prime Minister. His daughter and heiress, Anne, was the object of many suitors, but was finally married to two successive Kings of France—Charles the Eighth and Louis the Twelfth. The latter is popularly known to novel readers as the Duke of Orleans, in 'Quentin Durward.'

Anne had been promised to more than one suitor before policy wedded her to Charles the Eighth. That policy overthrew the independence of Brittany, and gave a rich province to France. When the sovereign Duke and sovereign King were at issue, the latter always looked upon Brittany as the door through which the English could, at any time, be most unwelcomely brought into his presence. The acquisition of Brittany therefore was essential to the tranquillity and the glory of France. To secure such acquisition, the sword and saltpetre had destroyed many hundreds of "good stout fellows." At length, the end was attained by marriage which could not be accomplished by war.

But Love and War go hand in hand throughout this stirring record,—and admirable, especially, is the confusion made by Love. Louis the Eleventh compelled Louis of Orleans to marry his plain daughter, Joan, on threat of drowning him if he refused. Poor Joan thus obtained an exceedingly brutal husband, who was very illegally loved by her sister Anne. Now, Anne was Regent of France when the youth, Charles the Eighth, succeeded to the throne. Louis of Orleans liked her little better than he did her sister, his deformed wife; but he very early learned to regard Anne of Brittany. His opposition by arms against the Regent ultimately brought him into a captivity where he was treated by the loving lady whom he despised with an atrocious cruelty, which even the *spretæ injuria formæ* can hardly account for. During five years he was thus closely imprisoned, and as if a dungeon and gyves were not enough, he was made the occupant of an iron cage, with the heaviest of fetters hanging to his bruised limbs. He owed his liberation to a spontaneous act of the young and now independent King; and save in his treatment of his wife, the crooked but straight-principled Joan, he used his liberty to especial good purpose. In his retirement at Blois, he devoted himself to study, refined his mind, and lived like an honest country gentleman. He was still soldier enough to wear his sword ever ready at his country's call, and still courtier enough to appear occasionally at Court, and do homage to the "Queen-Duchess," Anne of Brittany, and her husband, the liege lord whom she had married "against her will." But thereon, and most unexpectedly, a sudden blow on the head of the King, walking heedlessly along, cost Charles his life; and Louis succeeded not only to the Crown, but to the Queen Dowager. They had been lovers of old, and Miss Costello takes pains to show that they continued so long after he got divorced from Joan by power of a lie, and therewith joined hand and heart with Anne. We fear, however, that this was not the case. However warm their love may have been when both were young, it is a fact that there was much discord between them after they were wedded. We know that their so-called correspondence does display a very respectable amount of warmth of conjugal affection, but then the letters of which it consists are the compositions of the Court poets,—men who make assertions that may be more amusing, but which are as little trustworthy as statistics generally. Those who may be curious on this point we refer to Laurentié's 'History of the Dukes of Orleans.'

Louis,—who, it may be stated by the way, was the first Duke of Orleans who occupied, what so many worthy Dukes of that house have so ardently sighed for, the throne of France,—was doubtless grieved when death robbed him of his consort, Anne of Brittany; but he speedily found comfort in espousing another lady; in whose love-affairs also there had been some confusion. That lady was Mary Tudor, the gentle sister of our Henry the Eighth. She, too, had been promised to marry, and loved but one. Meanwhile, she was given to Louis, who clapped his feeble hands, and uttered an unsavoury oath, in very ecstasy on beholding her. In a few months the worn-out Louis was in his grave, and Mary was free to wed with the man of her heart, Charles Brandon, Duke of Suffolk.

Of this drama, in which there is assuredly more of love than of war, we proceed to give some fragments of some scenes. Here is Louis in prison visited by Joan.—

"At length it reached the ears of Charles that his cousin was seriously ill in his prison; and the Regent, alarmed at his perseverance in making inquiries, and fearing that her rigour would be harshly commented on by the people, allowed herself to be so far softened, that permission was given to Jeanne to visit her husband in his sickness. Accordingly, she set forth, with a trembling heart, towards the place of his detention; and it is said, that, when she came within sight of the Grosse Tour, she burst into a passion of tears, which she was unable to repress when she was conducted to the dungeon, in which she beheld him pale, worn, and languishing in untended sickness. She exclaimed, on entering, 'Ah, Monsieur! en quel état vous voilà.'—Louis, looking up from his miserable bed, on seeing who it was whose voice had startled his wretched musings, turned away, saying, 'Madam, you have reason to hate me, but leave me in peace!'"

Poor Joan retired to a convent in the neighbourhood, where she sold her jewels in order to furnish her worthless husband "with the necessaries which the cruelty of the Regent had denied." Here is a not unskilfully limned portrait of Anne herself.—

"The qualities of her mind and her manners answered entirely to those of her body. She is represented as remarkably eloquent, a natural gift which was early developed in her, for she is said to have always expressed herself with great dignity; she was rapid in perception, had much judgment, was sensible and judicious, and had a peculiarly agreeable address. Her heart was full of warmth and kindness towards those she loved: she was very generous and charitable, frank and truthful, and quite conscious of her duties as a Queen. Her defects were great pride, which resisted control, and prevented her from forgiving with readiness. On one occasion, when injured by the Maréchal de Gié, she carried this feeling to vindictiveness; and this in spite of the magnificent example of her second husband, so peculiarly opposite in this respect. In common with most of the powerful, at her period, she felt the charms of vengeance—a weakness to which Louis XVII. was an exception.

She was strict in her religious duties, even to bigotry, and severe to others; resolute to obstinacy, persistent in her opinions, frequently to an extent which occasioned difficulties in the State. But her good qualities overpowered her faults, for the latter seldom appeared, while the former were in daily evidence. One virtue she possessed that influenced her age and contributed to change the character of the Court, which, in the previous reigns, had fallen into a dangerous laxity of morals, and this was extraordinary correctness of conduct and modesty of demeanour. Her natural purity of mind led her to shun the very appearance of levity in her own actions, and the sight of it in others shocked her so much that she allowed no lady to approach her whose character would not bear the strictest investigation. So renowned, in fact, did her Court become afterwards for the perfection of its morality and correctness of conduct, that to gain a bride from amongst the young ladies who composed the suite of the Queen was the object of ambition with all the nobles of the time, and to be permitted to place their daughters under her eye was the most anxious wish of all the mothers who desired to see them respected and admired."

Anne of Brittany was extremely anxious upon two points,—the union of Austria and France by marriage, and the furtherance of the Romish faith. She failed in both these objects. Such unions as that alluded to have ever been fatal to the contracting parties. Louis the Eighteenth was so firmly convinced of this, that when all the members of the exiled Bourbon family were deploring, in his presence, the annihilation of their hopes by the marriage of Napoleon with Maria-Louisa, he gaily asserted that the fruit of such a wedding was hope for the Bourbons. Anne failed to obtain an Austrian prince for the hand of her daughter Claude; who became the wife of Francis the First. The second daughter, Renée, was the famous Protestant Duchess of Ferrara; who will for ever be gratefully remembered as the friend of Calvin and the patroness of Olympia Morata.

Miss Costello's contemporary portraits are well sketched. The slight outline of the renowned Cordelier preacher, Olivier Mailard, conveys much in a few touches. It is a softened portrait, however. Miss Costello perhaps is not aware how he apostrophized the wives of the counsellors who had offended him by wearing embroidery. "You will say to me, probably," he remarked, "we do not paint our faces. Thirty thousand devils fly away with your faces; and you, too, my ladies! You will say to me, perhaps, that 'this embroidery is at least got honestly by the labour of our bodies.' Thirty thousand devils fly away with the labour of your bodies; and you, too, my ladies!" Such was the sound of a pulpit-note from France, when Savonarola was awakening nobler echoes in the pulpits of Italy. But for the record of the times and of their moving accidents, we refer our readers to the most agreeable volume for which we are yet indebted to the pen of Miss Costello.

OUR LIBRARY TABLE.

Knowledge is Power: a View of the Productive Forces of Modern Society, and the Results of Labour, Capital and Skill. By Charles Knight. (Murray.)—In this pleasant work Mr. Knight combines the substance of two former compilations—'The Results of Machinery' and 'Capital and Labour.' The volume will be of interest to the young. It contains readable and familiar explanations on the subject of industrial progress, and illustrates the effects produced by modern science on the arts and appliances of social life. But as Mr. Knight obviously addresses himself to the "lower forms," we think it was injudicious to digress on points connected with the more abstruse and debateable principles of political economy. Such illustrations as the narratives of Ross Cox, Peter the Wild Boy, the Savage of Avignon, Selkirk and Crusoe, are in keeping with the popular style of the book; but amusing notes on the hot blast, on the brickfield, on globe-making and shot-foundries, will not prepare the student for disquisitions on the mutual interests, rights and duties of capital and labour, even though the essayist explains that "when two men ride on one horse, one man must ride behind,"—an apophthegm—and an application—worthy of the Author of 'Proverbial Philosophy.' We can accredit Mr. Knight as a collector of entertaining and instructive varieties on the practical topics of an encyclopædia; but we do not always accept his theories.

Anti-Slavery Recollections. By Sir George Stephen. (Hatchard.)—Sir George Stephen attempts to lighten his memorial of the Abolition Movement by interspersing a few sketches of political life and character. The principal merit he may claim, however, is that of having told a plain story without flattery of himself or others. He was, perhaps, aware that his subject had become tiresome on account of the repetitions and "much speaking" which have been so plentiful of late, and he has kept in mind a suggestion of the Anti-Slavery Society for the guidance of its lecturers:—"Whatever you do, avoid the pathetic!"

An Historical Narrative of the Battle of Wakefield in 1460; *with an Account of the Engagement on Wakefield Green in* 1643. By George Tyas. (Wakefield, Tyas.)—This may be found useful as a guide-book. The writer seems to suppose that the "quick" and "merry Wakefield," the town of the jolly "Pinder," has lost its right to be regarded as possessed of a more than ordinary share of "mirth." It may be so; but we do not learn that the cause of its peculiar jollity—the abundance of barley grown and malt manufactured in the neighbourhood—has ceased to exist.

The Frontier Missionary: a Memoir of the Life of the Rev. Jacob Bailey. By William S. Bartlett, A.M.; with a Preface by the Right Rev. George Burgess, D.D., Bishop of the Protestant Episcopal Church of Maine. (Collections of the Protestant Episcopal Historical Society, Vol. II.) (New York, Stanford & Swords.)—Jacob Bailey was born at Rowley, in New England, in 1731. Educated at Harvard, he came, in the spring of 1760, to England, where he received episcopal ordination, and immediately returned to Pownalborough, in Maine, as a missionary of the London Society for the Propagation of the Gospel. On the rupture between the American colonies and the mother country, Bailey remained loyal. After passing through many troubles, he went to Nova Scotia. There he obtained an appointment from the Propagation Society as Missionary at Annapolis, where he continued until his death in 1808. Such a life offered little that was likely to be attractive to a biographer. But Bailey left behind him voluminous journals and other papers; and from them, with such additional matter as ingenious writers are never at a loss to supply, a goodly volume of more than 350 pages has been compiled. To an English reader, the matter which is of chief interest is the brief account of what Bailey did, and whom he saw, in England in 1760. Landing at Portsmouth, after a quick but stormy—and in many other ways disagreeable—passage of eight-and-twenty days, he travelled to London in what he calls a "stage machine," which was a coach capable of containing six passengers. It was drawn by six horses; and each passenger was strictly limited to fourteen pounds of luggage. Behind the coach was "a large apartment," which would contain seven or eight persons, but was wholly uncovered:—this was the old "basket." On arriving in London, Bailey lodged for a night at "the great Spread Eagle Inn, Gracechurch Street," and afterwards in a family frequented by the American clergy. Going to Lambeth in company with a fellow candidate for ordination, they were conducted to Archbishop Secker with what the young American esteemed "a vast deal of ceremony," through walks, and halls, and chambers, which he pronounces wonderfully grand and spacious. The archbishop received them with his blessing; and after half-an-hour's familiar conversation, sent them to Dr. Nichols, the examining chaplain, with his recommendation. Bishop Zachary Pearce, acting for the Bishop of London, ordained him and other deacons at Fulham. They were afterwards regaled in the bishop's hall in such sumptuous manner, and with such profusion of dishes and attendants, and such glitter of glass and gold plate, that "many of us could scarce eat a mouthful." Glad to escape from all this grandeur, "paying eleven shillings a piece for their orders," they "drove into the city, and took a dish of tea together." On a day of public fast, Bailey went to Whitfield's "famous tabernacle," near Moorfields. He calculated that not less than 10,000 persons assembled in and about the chapel "to hear the entertaining impertinence of that gentleman." After receiving priest's orders from Terrick, Bishop of Peterborough, Bailey had a final interview of a melancholy kind with Sherlock, Bishop of London, Hoadley's opponent. Bailey describes him as being in a state of the most distressing bodily suffering and infirmity. The only other person of any celebrity with whom Bailey had any communication, was Benjamin Franklin, then living in Craven Street. Bailey dined with him at two o'clock. "We had four ladies at table. They all dined in full dress, without so much as taking their hats from their heads."

The Wonderful Drama of Punch and Judy and their Little Dog Toby. By Papernose Woodensconce, Esq. (Ingram & Co.)—It is said of Cambacérès that nothing amused him more than to stand daily, for an hour, and witness the gambols of *Polichinello*. In like manner, we are told of more than one Italian scholar who in the witticisms of *Pulcinello* found relaxation doubly welcome after severe study. Nay, we know that half the mob on the *Place de la Révolution* turned from seeing the execution of Louis the Sixteenth to witness, with another sort of ecstasy, the decapitation of Punch under a mimic guillotine. These several representations of the wooden wit must have possessed higher merit than the poor hero of Mr. Woodensconce's drama. Montgomery relates that from his boyhood he could never see the person of Punch without a sort of disgust. The Punch in the illustrations of this book must be the counterfeit presentment of Montgomery's old horror. Can there be a public for such a production as this?

Cinderella and the Glass Slipper. Edited and Illustrated with Ten Subjects, designed and etched on Steel by George Cruikshank. (Bogue.)—This is a "moral" reprint of the famous fairy tale. It has been re-written and a great deal of fun added to it, without detracting from its former fascinations. The illustrations are original, and we need only announce the name of Mr. Cruikshank to insure for it an uproarious reception in the nursery.

Grimm's Home Stories. Newly Translated by Matilda Louisa Davis. Illustrated by George Thompson. (Routledge & Co.)—This purports to be a new translation of the Fairy Tales of the Brothers Grimm, but we have met with several of them in a prettier dress elsewhere. Of course many of these stories are old, and some of them, we may add, are commonplace in the extreme. Many of the names are changed, and the tales slightly altered, but the substance is the same. The 'Twelve Brothers' we have seen under another name, and certainly far prettier. We regret exceedingly that in tales of this kind, falsehood, disobedience, cunning and cruelty, should be so openly allowed in the heroes and heroines—but suppose we must receive these old fragments from the Northern imagination without a protest.

The Kaleidoscope; or, Worldly Conformity. With an Introduction by the Rev. Edward K. Elliot, Rector of Broadwater. (Nisbet & Co.)—The 'Kaleidoscope' is an excellent book, suited to big boys and girls:—it is a sketch of the home circle of a clergyman's family, where the children are ruled with firmness and kindness combined. The teaching is gentle and winning, and we feel assured that its lessons will be instructive.

Augustin, the Happy Child. From the French of Madame Clara Monerod. (Edinburgh, Constable & Co.)—This translation of the pretty tale of Madame Monerod is instructive and useful for inculcating a desire for occupation in the young,—showing the pleasure and contentment to

be derived from industrious habits. The hero of the story is a benevolent and truthful child, who is enabled to be of service to others through the spirit of industry which pervades all his motions.

Familiar Fables, in Easy Language, suited to the Juvenile Mind. By Miss Corner. The Illustrations by Alfred Crowquill and James Northcote, Esq. (Dean & Son.)—This is a simple and amusing edition of Æsop's Fables, particularly suited to the understanding of the little people for whom it is designed.

The Little Play of Mother Goose. Edited by Miss Corner. Illustrated by Harrison Weir. (Dean & Son.) — The old, old fairy tale of 'Mother Goose' is here dramatized for juvenile performers. The verse is simple, and could be easily committed to memory by such youthful amateurs as may be desirous of figuring in a fireside play. There are plenty of directions, so that the nursery actors could manage to get up a performance without the assistance of a stage-manager.

Achilles—[*Achill*]. By P. W. Forchhammer. (Kiel, Akademische Buchhandlung ; London, Nutt.)—In a series of semi-popular lectures, M. Forchhammer endeavours to prove that the Iliad is a physical allegory, setting forth the struggles that take place on the Troad, between the forces that threaten to overflow the plain and the forces that have an opposite tendency. Achilles is the river that overflows its banks, Hector is the river that keeps within bounds. The theory is worked out with a great deal of care and acuteness; though perhaps a desire to be popular has rendered the author less interesting than he would have been had he adhered to a course of dry learning. He shrinks from all appearance of exclusively addressing the classically erudite, avoids Greek characters, administers his etymology in homœopathic doses, and by this cautious mode of procedure mainly appeals to the classes who must of necessity be totally indifferent to the subject of his investigations. Had he bestowed upon the study of modern human nature the labour he has expended upon the geography of Troy and its neighbourhood, he would have found out that, beyond the sphere of special antiquaries, few persons will feel their hearts beat high at the announcement that the swift-footed son of Thetis turns out to be nothing more than an—overflow. Such sports belong to the learned world only, and cannot be conducted in too learned a tone. However, setting aside all considerations of M. Forchhammer's audience, let us endeavour to give a notion of the reasoning by which he makes out his theory. The pedigree of Achilles begins with the river Asopus, whose daughter, Ægina, was carried off by the eagle of Zeus. The father followed, but the thunderbolt of the divine seducer hurled him back to his original bed. Now who can be the daughter of a river except an exhalation? The abduction of Ægina is no more than the ascension of a river-mist into the air. Old Asopus goes after her,—that is to say, the river continues its exhalations till the bed is nearly cleared. In the meanwhile, heavy clouds are formed, and these discharge themselves, not without the accompaniment of lightning. The exhalation has turned to rain, and Asopus goes home again. To proceed:—the son of Zeus and Ægina was Æacus, a sort of rainy god, or Jupiter Pluvius, as we learn from the very respectable authority of Pausanias (ii. 29, 8), who tells us that in a time of drought the consultation of Æacus was especially recommended by the Delphic oracle. Æacus married Endeis, the nymph of the spring,—that is to say, the rain-water combined with the spring-water, and the stream which had hitherto flowed quietly was converted into a muddy torrent. Such a torrent, wherever found, is a Peleus; and the difficulty which the turbid waters find in mingling with the sea in certain localities is symbolized by the coyness of Thetis when Peleus sued for her hand. When, through the influence of the wind, the sea is impelled against the river, while the river increases in violence, an overflow ensues; in other words, Achilles is born unto Peleus and Thetis. Such a phenomenon takes place at the mouth of the Sperchius in Thessaly, the reputed birthplace of the hero:—such a phenomenon also takes place at the mouth of the Simoïs, the scene of his glory. We have said quite enough to show the purport and principle of M. Forchhammer's theory; which is an ingenious specimen of the cosmic manner of interpreting ancient fables. As the nature of the Troad has much to do with the exploits of the heroic "overflow," a map, which is minutely explained, accompanies the little work.

Relating to special topics and classes, we have a revised edition of Mr. G. Hume's *Waifs of Womanhood: a Plea for "Unfortunates,"* written in a kindly and sanguine spirit—A tale, in rhyme, by H. H. H., of Birmingham, called *The Children of the Street*, conceived in an equally tender vein; but sadly weak, though not so hopelessly ridiculous as *Dress and Needle Women: in Dogmatic Doggerel*, by Peter Pink, who affects sarcasm and pathos, but limps in every line.—The Trustees of the Perkins Institution and Massachusetts Asylum for the Blind have published their *Twenty-second Annual Report*, conveying some information to the charitable.—On the collateral subject of medicine, we may enumerate *The Piratical Specific: a New and Infallible Mode of Treatment for the Asiatic Cholera*, by Dr. F. Wilson,—a paper on the *Climate of Madeira*, by J. M. Bloxam, — and *Unsoundness of Mind in reference to Criminal Acts*, by T. C. Bucknill, who adds law and metaphysics to medicine.—*The New Theory of the Origin of Gold*, by S. Davis,—*Suggestions in regard to the Rate of Interest on Landed Securities*, by W. T. Thomson, — *Observations and Suggestions on the Sale of Land in Ireland: Suggestions for a Simple Method of Decimal Notation and Currency*, by J. Alexander,—and *A Paper on Partnerships with Limited Liability*, are more or less of a special character;—while Mr. A. Hayward's *Facts and Proofs against Calumnies and Conjectures*, and the Rev. R. W. Morgan's *Correspondence and Statement of Facts* are entirely of a personal nature.—Of a personal nature, also, is Mrs. Pullan's *Maternal Counsels to a Daughter*, a volume which, after dealing largely in commonplaces which are either trite or obsolete, winds up with a recommendation of the authoress's Training Institution.

LIST OF NEW BOOKS.

Alison's (Sir A.) Life of Duke of Marlborough, 3rd edit. 2 vols. 30s.
Baird's (J. S.) First Latin Vocabulary, 12mo. 1s. 6d. cl.
Bell's Poets, Vol. 14, 'Thomson's Poetical Works, Vol. 1,' 2s. 6d.
Bentley's Monthly Vol. 'Jesse's Court of England, Vol. 2,' 6s. cl.
Bible Teaching, Preface by Rev. W. B. Mackenzie, new edit. 7s. cl.
Bohn's British Classics, 'Burke's Works, Vol. 2,' 12mo. 3s. 6d. cl.
Bohn's Classical Library, 'Suetonius's Twelve Cæsars,' 12mo. 5s.
Bohn's Eccles. Lib. 'Philo-Judæus's Works, by Yonge, Vol. 3,' 5s.
Bohn's Illustrated Library, 'Robinson Crusoe's Adventures,' 5s.
Bohn's Scientific Library, 'Huut's Elementary Physics,' 12mo. 5s.
Bohn's Standard Library, 'Coudé's Arabs in Spain, Vol. 2,' 3s. 6d.
Bonar's (Dr.) Night of Weeping, new edit. 18mo. 2s. cl.
Bourne's (J.) Treatise on Screw Propeller, 2nd edit. 4to. 38s. cl.
Cousins (The), a Tale, 12mo. 5s. cl.
Cumming's (Dr.) Book of Genesis, new edit. 12mo. 5s. cl.
Cumming's (Dr.) God in History, 9th edit. 12mo. 2s. 6d. cl.
Cumming's (Dr.) A Word in Season, 2nd edit. 12mo. 2s. cl.
Darby's (Miss) Lays of Love and Heroism. 8vo. 7s. 6d. cl.
Family Feud, by Adam Hornbook, 12mo. 2s. bds.
Fergusson's Grammatical Exercises on Attic Greek, 12mo. 3s. 6d.
Forster's Pocket Peerage of Great Britain and Ireland, 1855, 6s. cl.
Francis's (J.) Chronicles, &c. of Stock Exchange, new edit. 10s. 6d.
Fullom's (S. W.) History of Woman, 2 vols. cr. 8vo. 21s. cl.
Gibson's (J.) Memoirs of the Brave, 32mo. 2s. swd.
Grace All-Sufficient, fc. 2s. 6d. cl. ; 32mo. 2s. swd.
Henderson's (Capt.) Excursions in New South Wales, 2nd edit. 21s.
Household Words, Vol. 10, 8vo. 5s. 6d. cl.
Hughes's (E.) Outlines of Physical Geography, 3rd edit. 3s. 6d. cl.
Hughes's (E.) Reading Lessons, 12mo. 3s. 6d. cl.
Le Brethon's Guide to French Language, 11 ed., by Sandier, 10s. 6d.
Le Brethon's Key to French Exercises, new edit. 8vo. 7s. cl.
Manual of Painting, Water Colours, 18mo. 1s. swd.
Marsden's History of Christian Churches and Sects, Part 3, 3s. 6d.
Ministering Children, new edit. 12mo. 5s. swd.
M'Intosh's Practical Gardening, royal 8vo. 37s. 6d. half-bd.
Mountains and Molehills, by Frank Marryat, illust. 8vo. 21s. cl.
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CORRECTION OF THE COMPASS IN IRON SHIPS.

An accidental delay in the receipt of authentic information, combined with other circumstances, has made my reply to Dr. Scoreshy's papers in the *Athenæum* of the 9th of December and the 16th of December much later than I could have wished. I propose in this paper to follow the same order as in my communication to the *Athenæum* of the 28th of October, and shall endeavour to arrange, under the same heads, the whole of the remarks which I have now to make on the general subject, as well as the special notices which Dr. Scoresby's papers seem to require.

I. I deem it not unimportant again to call attention to my Memoir published sixteen years ago. The circumstance that the possible failings in the practical application of my theory of correction were indicated by me in the first paper which I published on the subject is, I should conceive, a sufficient guarantee of my willingness to contemplate the question on more sides than one, without what Dr. Scoresby denominates (with greater force of expression than I had expected to find in his writings) "preconceptions of theory or the prejudicing influence of particular personal views." The circumstance that these possibilities of failure were published in such a work as the *Philosophical Transactions* almost necessarily argues that they must have undergone some consideration from other persons as well as from myself. Remarking then that, to the best of my knowledge, no cause of failure has since been hinted at by Dr. Scoresby or others which was not clearly pointed out there (however much we may differ in the relative degree of importance which we attach to these causes of possible failure), I shall advert now to a matter mentioned in my paper of 1839,—to which I shall have occasion to refer in a subsequent part of this communication, but which was not required in my article in the *Athenæum* of the 28th of October.

The basis of any satisfactory theory on the disturbing forces of iron ships must be a careful investigation of the effects of transient induced magnetism. Such an investigation occupies a large part of my Memoir of 1839. I have there shown that the effect of the transient induced magnetism on the compass may be represented in all cases by two terms, of which one is exactly similar to that resulting from the disturbance produced by permanent magnetism, and the other is exactly similar to that produced by a mass of soft iron at the same level as the compass; but that the former of these two terms becomes zero when the whole mass, whose induced magnetism is investigated, is at the same level as the compass. In an algebraical form, the disturbing force will be represented by $a \sin A + b \sin 2A$ (A being the azimuth of the ship's head), where a vanishes when the general mass is at the same level as the compass. The term $a \sin A$ is of the same force as that produced by a permanent magnet, and therefore cannot be separated, in the observations for correcting the compass, from the effects of sub-permanent magnetism; the term $b \sin 2A$ is neutralized by the soft iron which correctors are in the habit of applying. But though the term $a \sin A$ cannot be distinguished, *at the port where the correction is effected, or at any other place separately considered*, from the effect of a permanent magnet, yet on changing the locality its co-efficient changes its magnitude and even its sign. It is desirable, therefore, to have means of ascertaining its magnitude; and I gave full instructions for doing this, founded on observations to be made in different magnetic latitudes. But as, in the first instance, the correction of the compass must be effected in a British port, it was desirable to form an *à priori* conjecture on the magnitude of the co-efficient a. I conjectured that it would be so small that it might be neglected (the curious reader may find my reasons in the *Philosophical Transactions*, 1839); but I continued to indicate it as a matter for examination.

I am now inclined to think that my estimate of the possible magnitude of this term was too low. There is abundant evidence that in many cases it is practically insensible; but there is also evidence which tends to show that in other cases it is large. I shall advert to these instances in a subsequent part of this paper.

II. I trust that nothing in my paper of the 28th of October can be interpreted as implying that our obligations to Dr. Scoresby, for his earlier as well as for his later experimental investigations, are not of the gravest kind. But, being generally acquainted with Dr. Scoresby's experiments on iron

bars, I was totally unprepared by them for the intensity of magnetism which I found in wrought-iron plates as they came to my hands. In regard to my preference of the term "sub-permanent" to "retentive," I can only refer to the reasons, grammatical and physical, which I explained in my paper of the 28th of October, and which appear to me to be untouched by Dr. Scoresby's subsequent remarks.

I take this opportunity of acknowledging that a conjectural suggestion of mine, on the possible connexion between the polar direction of the magnetism of iron plates, and the direction in which they were rolled, appears to have been completely negatived by later experiments of Dr. Scoresby's.

III. In regard to the connexion between Dr. Scoresby's late experiments, and the action of the forces to which iron ships are practically subject, the matter has been left in some obscurity by the remarks in Dr. Scoresby's last paper; and some care on my part will be necessary to place it in what I consider the proper light. That I may treat it in an orderly way, I will advert separately to the three actions which (I believe in agreement with Dr. Scoresby) I consider as the only ones to which an iron ship is subject. They are:—

1. The tremors produced by the steam-engines, paddles and screws, in steam-ships.
2. The strains of extension.
3. The impulses of the sea-waves.

1. If the reader will refer to the *Athenæum* of October 28, 1854, page 1304, col. 2, l. 46, he will see that I have recognized the tremor produced by engine power as very likely to produce magnetic disturbance. In screw-steamers it will probably be worse than in other vessels, because the parts affected by the tremor are so near to the steering-compass.

2. In the same place, line 42, I have alluded to the possible importance of the strains of extension. In passing over a steep wave, every iron plank in a ship's upper works is subject to a great extensile force. But I am not aware that any experiments have been published which bear upon the magnetic effects of this force. I, for one, should be grateful to Dr. Scoresby if he could be prevailed on to institute experiments upon this matter.

3. My remarks upon the inability of the impulses of the sea-waves to produce the magnetic effects which Dr. Scoresby illustrated by blows with a hammer or mallet, have been so completely misunderstood by Dr. Scoresby as to have led me to imagine that I must have expressed myself in a way at least fairly liable to misinterpretation. On reference to my paper in the *Athenæum*, page 1304, col. 3, l. 33, &c., I see no such faulty expression. Dr. Scoresby has said that I "underrate, and that in a measure that surprises one, the effective violence of the waves." And he conducts his argument as if everything depended on the violence of the waves; and as if I disputed the possibility of their producing a magnetic effect by denying the violence of the waves. I have done no such thing. I have conceded the existence of heavy water-pressure, and will with pleasure multiply it tenfold, if any point of explanation can be so gained. But I cannot imagine how it has happened that Dr. Scoresby, who has cited my very words, has not perceived that my argument is, that the action of this water-pressure is not effective because a condition is omitted which I regard as "essential, that the blow be *of the nature of impact, occupying a very small fraction of a second of time.*" This condition assuredly does not hold in the impulses of the sea.

As the matter has presented itself to Dr. Scoresby's mind with some degree of obscurity, I will go a little further into it. I will say, then, that I do not think it possible for any one to read Dr. Scoresby's original experiments without deriving from them the impression, that the increased susceptibility of soft iron to magnetic change depends entirely upon what I may call the *jar* or *molecular tremor* produced by blows. It did not appear necessary that the momentum impressed should be great; but it did appear necessary that the momentum should be destroyed by the resistance of the iron in a very minute time; that the blow should be not a *soft* blow, but a *sharp* one. What limits may be assigned to the duration of time, it may be difficult to say:—the only numerical computation which I am able to give is based upon one of Dr. Scoresby's early experiments. Dr. Scoresby found that when a certain iron bar was dropped endways from the height of three feet upon a stone floor, powerful magnetism was developed in it:—when the same bar was dropped from the same height upon a floor covered with carpet, the magnetism was scarcely sensible. When the bar fell on the stone, the momentum was destroyed while the bar moved through a small space, say $\frac{1}{1000}$ of an inch. When the bar fell on the carpet, the momentum was destroyed while the bar moved through the space represented by the yielding of the carpet, say $\frac{1}{4}$ of an inch. In the former case, the momentum of the blow was destroyed in about $\frac{1}{80000}$ of a second of time, and much magnetism was produced. In the latter case, the momentum was destroyed in about $\frac{1}{300}$ of a second of time, and very little magnetism was produced. Without restricting ourselves very closely to the numbers thus found, we may perhaps conclude that there is little probability of a change in the magnetic state if the destruction of the momentum occupies more than $\frac{1}{100}$ of a second of time.

It is not necessary to employ many words in proving that such a condition cannot be secured for the impulse of water. It is impossible so to concentrate its action on a limited surface, and so to unite the momenta of all its particles into one momentum, that its force will resemble that produced by the impact of a piece of metal. However great may be the pressure to which it rises in a second or two, it will be at first a soft-spreading, washy impulse. I do not conceive that the shock of very many tons of water can produce the same magnetic effect on a plate of iron as a rap with a 2-lb. iron hammer.

Dr. Scoresby alludes to waves rolling with a velocity of 20 or 30 miles an hour. Perhaps it may not be amiss to inform some of your readers that this does not necessarily imply any great velocity of the water itself (whose motion may be exceedingly small),—it merely means that if a ship whose length is 180 feet is lying across the ridge of the wave, the elevation of the ship's head will follow that of her stern by four seconds of time. Dr. Scoresby also remarks that naval readers, forgetting probably the "amenities" to which he had previously alluded, will "smile" at the mechanical limitation of the action of waves, &c. Yet landsmen are sometimes not without experience of these matters. I have myself more than once passed through gales of several days' duration, as heavy as usually prevail near our coasts (I speak after reference to registered pressures of the wind), on one occasion with injury to the ship's bulwarks,—and I have been able to contemplate the general action of the seas; and my persuasion is, that those impulses and motions which are, as regards the frame of a ship, so sudden and so straining, are, nevertheless, as regards the individual plates of iron composing the ship, so very slow in proportion to the rapidity of action required for magnetic change, that a very small magnetic effect will be produced. I can well imagine that a broken sea concentrated under the hollow bows of the Great Britain would produce there a very great rending force—and I think that in that case there would be an unusual probability of magnetic disturbance,—but even there I am by no means certain that such an effect would follow.

To recapitulate, then, my opinion on the connexion between the results of experiment and the changes to be anticipated in iron ships: I think the tremulous action of steam-engines likely to produce a sensible effect, especially in screw steamers,—but in any case I should expect it to be slow. I attach little importance to the direct action of the waves. I am very desirous of knowing the effect (in experiment) of forces of extension, which I think not unlikely to produce (in practice) the greatest effect of all.

I have not specially alluded to the flexure of the iron plates, because I suppose it practically to have no application, and because Dr. Scoresby apparently attaches no importance to it.

IV. Far more important, however, to the general reader, is the question as to the changes which really have been observed. And here I must say that, while some broad facts of change are well established, the imperfection and want of precision in the evidence of specialities is such as to throw great obscurity over the causes and laws of the whole. I will first advert to the asserted sudden changes of large amount,—and I will then state the evidence for other changes, as far as is known to me.

I must commence with objecting to such reasoning as that which Dr. Scoresby has founded on the comparison of the magnetic state of the Elizabeth Harrison, as on the stocks, with that of the Imperador, as afloat and fitted for sea. From the difference between the magnetic state of one ship before she is launched, and that of another after she is launched, Dr. Scoresby infers the effect of launching and fitting-up. Such an argument would not be admissible in any other science, and appears to be specially unsuited to this, where the capricious differences in the state of different ships are matters of daily observation. It is greatly to be hoped that Dr. Scoresby may have had an opportunity of examining the Elizabeth Harrison afloat.

On coming to the alleged testimony to sudden changes in the magnetism of finished ships, not referable to the class of changes in rounding headlands (to which Dr. Scoresby has elsewhere called attention), I am struck with the extreme meagreness of the evidence. The whole that could be produced by an active inquirer whose thoughts have long been turned in that direction is the following.—

1. The Ripon, in passing Cape Finisterre, underwent a sudden change in her magnetism, in consequence of which she made Ushant on the port bow instead of the starboard bow. Dr. Scoresby appears to regard this as an important instance: it is twice cited, and once with a note of admiration. And what does the reader suppose to be the amount of change? In a run of between 300 and 400 miles, the vessel was 15 miles out of her course. That is, the change in the compass was between two and three degrees. No one, surely, can compare this with the alleged change in the Tayleur. In all probability it was one of the "headland" changes; the result, doubtless, of a change (of slow growth I imagine,) which made the correction faulty, with different faults on different courses; and therefore not to be passed over as an insignificant matter; but still having no bearing whatever on the asserted change in the Taylenr.

2. The Ottawa was struck by a sea which caused a "remarkable change" in her compass. There is mention of a "previous description" of a change amounting to two points. I cannot infer with certainty from Dr. Scoresby's phraseology whether these refer to the same change or not. If they refer to different changes, they imply a habit of change in that ship which certainly it does not share with iron ships in general, and which would seem to imply that the change is due to some other cause. If they refer to the same change, the incident deserves the most careful inquiry, for it is the only one yet adduced which appears to bear on the case of the Tayleur.

Thus ends the evidence on sudden changes collected by Dr. Scoresby. For myself, I may state that I have made inquiries tending to elicit the facts of this class that might be detected in the examination of many hundred iron ships, which probably have made several thousand voyages. In one solitary instance I have mention of change. I am informed that the Pampero, when new, having made a short experimental trip up and down the Mersey, her compasses were disturbed six degrees. The only objection to this instance is, that if it prove anything it seems to prove too much. Even Dr. Scoresby, I believe, has not suspected that a finished ship would have her magnetism changed to this extent by a quiet run of so little length in perfectly smooth water.

The impression which these instances have left on my mind is nearly as before: that nothing

short of the most complete and irresistible evidence can establisb such a change as that whicb has been asserted in the case of the Tayleur.

I shall now give a report on some of the information applying to slower changes, which I have received from persons engaged in the correction of the compasses in iron ships. It has heen given by the heads of two firms wbom I shall denominate A. and B. I regret much that I do not feel myself at liberty, in a discussion undertaken by myself on a matter of public interest, to publish the names of these parties. I shall content myself witb saying that eacb has corrected several hundred ships,—that I have bad many years' distant acquaintance with both,—that I have remarked the orderly and business-like way in which the observations of A. are drawn up,—that I have long known the skill and intelligence of B,—and that I present these reports to the public, on my judgment, as worthy of their confidence. I shall give the words or the substance of the answers, as appears best.

Question 1 related to the number of ships.—I shall only state here, that about one iron ship in seven is a sailing-ship; the others are steamsbips.

In reply to Question 2, on the state of the compasses in ships that have not been re-swung,—

A. Wben sbips have not been re-swung, it is generally presumed that they do not need it. In a few cases, commanders have known the amount of any trifling alteration of their errors, and have allowed for it. But in nine cases out of ten, although vessels have been adjusted with magnets two, three, and four years, the captains have assured me that their compasses were quite correct. All the large screw-steamers belonging to the General Screw Steam Shipping Company, wbich have made voyages to Australia, and home round Cape Horn, and to India and back, had their compasses adjusted when first built, and bave not been re-swung since because they have not required it. It is believed that the reason for our not heing called on to re-swing others is because they bave not required it.

B. If any change takes place of a serious nature, I am always informed of it. When no application is made, the correction is to he considered satisfactory; and if time were given I could produce scores of testimonials for the accuracy and permanency of the adjustment.

In reply to Question 3, on the state of the compasses in vessels which have been re-swung,—

A. I have re-swung two steamers and three sailing-vessels. The Sydney and Australian have been re-swung after every voyage, there having been some slight alterations on board. [The errors, nevertheless, are very small.] Tbe sailing-vessels have heen re-swung from the same cause. The Typhoon reports that the deviations given, both on standard and adjusted compasses, were of no use after 12° south,—the greatest disturhance taking place off the Cape of Good Hope, and the errors increasing to the eastward on the courses. She is to be re-swung immediately. [She has been re-swung, and the tables of errors have been sent to me; the largest error of the compass as formerly corrected is now 4°. This is a very instructive instance.]

B. I have re-swung not six sailing-ships, and few paddle-wheel steamers, the adjustment remaining very permanent, and the error in many instances not amounting to half-a-point,—similar, in fact, to tbose reported in the majority of instances of wood-built ships. But with screw-steamers I have found an error of 19° in a voyage to the Mediterranean and back. After re-adjustment, they have become perfect, and have remained so for a voyage or two, and another change has taken place, hut not to so great an extent; as in all iron ships the adjustment becomes more perfect as tbe sbip becomes older.

In answer to Questions 4 and 5, relating to the record of the errors found on re-swinging,—

A. I always keep copies of the Deviation Papers. [Specimens were sent.] But as we have had no occasion to re-swing vessels, except where tbe iron had been altered, they convey no decisive information. [The largest error in one appears to be about 8°, in a second about 6°, and in a third scarcely sensible.]

B. I do not usually keep notes of the errors found on re-swinging, as the errors are rarely large; and the solitary instances are well remembered. The average is under 5°. Tbe greatest that I bave known is 19°.

In answer to Question 6, relating to the time in whicb the errors had grown up,—

A. I can give no information.

B. I bave seen a change to the amount of 6° produced in a sbort experimental trip (the Pampero, mentioned ahove), and in anotber vessel (the Nubia) built by the same builder in the same position, no change whatever occurred, even after making two voyages to Alexandria. [The report of the Captain was inclosed to me; it is perfectly satisfactory.]

In answer to Question 7, relating to the class of vessels in which the principal changes are found,—

A. We bave not remarked any general difference.

B. The greatest changes are in screw-steamers.

In answer to Question 8, Have any of the ships heen re-swung more than once?

A. Very few, except where alterations have been made, as hy mounting new screws or new ironwork near the compasses. The greatest errors have heen from 5° to 8°. [Papers were sent to me.]

B. In many instances, ships have been re-swung without discovering any change; and the faults alleged must have arisen from imperfect steerage, bad navigation, or currents, for the very same vessels, having different commanders, have heen found hy tbem to be faultless. One instance I will give:—A screw-steamer, from the Mediterranean for Liverpool, found herself in tbe Bristol Channel. On her arrival here, great complaint was made of the compasses. I re-swung the ship in the presence of a new master, whom I requested to take the bearings with me, in order that he and the Company might he convinced of the accuracy or inaccuracy of the compasses. They were found perfect, and have remained so ever since.

Question 9 related to the number of long-voyage ships.—They appear to he ahout one-sixth of the whole.

Question 10, Can you give any particulars on the changes of their compasses?

A. In some instances both adjusted and unadjusted compasses were useless in southern latitudes, it heing necessary to take azimuths to steer the ships with any degree of accuracy; but on returning north, the compasses have returned to what they were. [Allusion has already heen made to the Typhoon.] In other instances tbey are quite correct throughout. The captain of the Guanahara, after stating that he had made Madeira, St. Vincent, Bahia and Rio, in the night, without an error of a mile, says: "After crossing the Equator, I paid strict attention to the compasses, and found not the slightest deviation on them. On my arrival at Rio, I swung the steamer, and found the deviation to be the same as when the compasses were adjusted in the East India Docks." The captain of the Argo says: "I have found the compasses perfectly true, tbe same in the southern as in the nortbern hemisphere." The captain of the Lady Jocelyn: "Tbe greatest deviation was after rounding the Cape; it amounted to from half-a-point to a point:—the error was retained on that course ever since."

B. Tbe reports on their changes are conflicting. In some instances, the compasses remained perfect even in passing round Cape Horn and the Cape of Good Hope. In others, statements are made that the errors are enormous (which I have likewise heard of in wood-built ships). I do believe there are instances where changes have taken place, but I do not doubt tbat there has been gross exaggeration. It is very remarkable that nearly all the iron sailing-ships that I have adjusted have never been re-adjusted.

Question 11, Have you ever known any instances of sudden change occurring in one or two days?

A. Never. Some years ago, a vessel returned with the poles of her compass needles reversed after a thunder-storm. [This, it is evident, has no relation to the correction of the compass.] Tbe shortest period that we have known any change to occur in is from two to three years, and tben the error never exceeded a few degrees.

B. The Pampero above mentioned is the only one tbat I have known. I believe tbat wben changes do occur they come on very slowly.

Question 12 related to the construction of the correcting magnets.—The answers prove that great care is bestowed upon tbem.

Question 13 related to the measures taken for preserving and registering the powers of the magnets. The following remark occurs incidentally:—

B. In most cases, on re-swinging, tbe magnets require placing at a greater distance from tbe compass.

Question 14. Can you give any other information?

A. Reports from the southern-going vessels are not so generally satisfactory as from ships employed in northern voyages; and where a standard compass can he erected in a neutral part of the ship or near it, it ougbt always to be done. We find greater difficulty in making the adjustments of iron-beam vessels than where the beams are of wood. In the former case, we have found errors existing on tbe intermediate points, in magnitude from 7° to 15°, altbough the cardinal points have been correct. In vessels with wooden heams, the errors are more uniform, and the compasses when adjusted have no errors left on any point exceeding 3°. In some cases where compasses have been reported inefficient, the mischief has arisen from the compasses themselves being out of repair, few owners or captains being aware of the destructive action of the screw.

B. In a report that I sent to you about twelve months ago, I alluded to a peculiarity incidental to screws. The vibration, unless counteracted, has a tendency to produce irregular oscillation. —I intend keeping a register of the directions in which ships are huilt, of their builders, and of other peculiarities in their construction. I am convinced that a great deal depends upon the peculiarity of building.

Thus terminates the evidence of my correspondents; and I am confident that few persons who read it carefully will share in the alarmist doctrines of Dr. Scoreshy. At the same time, there are matters in it which require grave consideration.

One general law seems to apply to ships going into the southern hemisphere, that, on returning to England, their compasses are (with very trifling errors) as correct as wben they left England. But the state of their compasses in the southern hemisphere varies greatly. Some are perfectly correct, others are very erroneous. This is evident from the instances given above, as well as from others cited by Dr. Scoreshy (some of which were previously known to me).

I do not imagine that in any of tbese cases the sub-permanent magnetism has undergone any particular change. I think it far more prohable that the error arises from transient induced magnetism, acting in the manner described in Section I. of this paper. Though the original theory was correct, the application of it has been incorrect, from throwing the correction exclusively on magnets, and not introducing also the action of a mass of soft iron below the level of the compass. The practical method of curing this fault, as far as it can be done, shall be considered in the next section.

V. In my communication of October 28, I adverted to a plan then occupying my thoughts, for giving tbe means of changing the power of the correcting magnets. Since constructing my model, I have learnt that an artist, favourably known to me in reference to the correction of sbips' compasses, had devised for the very same purpose a plan somewhat different from my own in form, though essentially equivalent in effect. As I can have no doubt of the superiority which this gentleman's practical experience must give to his form of tbe apparatus, and presume that the essential points of movement and registration are secured, I at once withdraw my own. But I will describe the general

features of both, and the way in which I should propose to use either.

The nature of the construction is this:—It enables the captain to alter the positions of the magnets (so as to alter their powers), and to register their places. And I propose to use this in conjunction with an elevated standard compass. This elevated compass is not to be used for ordinary reference (as I understand Dr. Scoresby to propose), but on rare occasions and at very favourable times, for the adjustment of the steering compass. It may, therefore, be as high as the mizen top-gallant mast. Steering by signal for a short time in the cardinal directions as indicated by this upper compass, the captain below will be able so to shift the magnets as to make the steering compass sensibly correct, and so to record their position as to be able to bring to England a true register of the state of the ship's magnetism at that time.

Suppose now that it is found, when a ship goes far south, that one position of the magnets is necessary, —and that when she returns to England another is required, nearly the same as at starting. The intelligent artist will be able to conjecture with great accuracy the position in which the magnets ought to be placed, in order to produce pure counteraction of the sub-permanent magnetism,—the same position, namely, as that which without other aid would produce perfect correction at the magnetic equator. Placing them in this position, all remaining errors ought then to be corrected by masses of soft iron, in the way which I have explained in the *Phil. Trans.*, 1839,—and then I expect that the correction would be found sensibly perfect in all latitudes, north and south. The freedom of adjustment of the magnets ought, however, still to be left.

In reference to the general subject, I have only further to remark that, while I trust that the results of careful observations on ships' compasses will from time to time be given to the public, I trust also that they will be subjected to such discussion (under the direction of competent mathematicians) as will serve to elicit from them the fundamental physical facts. The exhibition of columns of figures, such as those in Capt. Johnson's book, to which I alluded in my paper of October 28, is not simply useless: it is mischievous. It seems to show complexity and confusion, and tends to disseminate alarm; whereas, if properly treated, the same numbers would show simplicity and order, and would give the firmest ground for perfect confidence.

I must not omit here to acknowledge a courteous letter by Capt. FitzRoy in the *Athenæum* of Nov. 11. I believe that all the points to which it alludes have received notice in the remarks above, with the exception of one on the possible effect of the proximity of a needle-pole to the magnets, produced by the heeling of the ship. This effect is not necessarily injurious. The action of the magnets in directing the needle is a composite action, —the magnets act upon both poles of the needle, and the two effects (as directing the needle) are added together,—and the effect of a little inclination of the needle is, that the action on one pole is increased, and the action on the other pole is diminished; and the sum, or directive force, is nearly unaltered.

I have now gone so fully into this subject, that it is not probable that I can have anything to add of material interest to the public; and I now, therefore, terminate my part in this discussion.

G. B. Airy.

Royal Observatory, Greenwich, Jan. 29.

OUR WEEKLY GOSSIP.

A very remarkable calculating machine has lately arrived in London, which not only calculates series with four differences up to fifteen ciphers, but at the same time prints the results on tables up to eight ciphers. The machine has been constructed by M. Scheutz, of Stockholm, who has devoted eighteen years to the undertaking. It has received the approbation of the Swedish Academy of Sciences, who, in a report on its performance, say: —"This machine can produce a more complete collection of logarithms than any at present existing; the completeness, exactitude, and cheapness of which are guarantees for the demand of these tables over all others of the same kind calculated and made in the old way."—A Committee has been appointed by the Council of the Royal Society to examine the machine and report on its powers and performances.

Mr. Howitt writes again on the deeply-interesting subject of our copyright relations with Australia.—

London, Jan. 29.

It would be a very false security into which authors and publishers here would be lulled, if they received the impression which Mr. Robertson's letter in the *Athenæum* of Saturday last is calculated to convey. Mr. Robertson informs us quite correctly of certain correspondence between the English Custom House and that of Sydney, which took place at the commencement of last year, and assures us, on the faith of this, that "it will be seen that, in New South Wales, the Imperial Copyright Law will in future be strictly enforced." I may inform Mr. Robertson that, in August last, I paid a visit to Sydney, and that the law was then by no means strictly enforced there. Whatever may be done as it regards direct mercantile consignments of books, I will not undertake to say,—but while all passengers are allowed to come and go without the sight of a Custom-House officer, books can be introduced to any extent. And I can assure him that no such inspection did take place; and that, moreover, there were plenty of such reprints for sale at Sydney. Nay, were it necessary as a proof of the fact, I would undertake to introduce any quantity of such reprints in the most direct and open manner, into any of the ports of those colonies. If it depended on the London Custom House, the matter would soon be settled one way or other,—for here, as I have recently had occasion to observe, the officers discharge their duty in the most strict and laudable manner. Every package of passengers' luggage is opened; the title-pages of all books are carefully examined, and all foreign piracies of English books inexorably confiscated. But I will venture to say, with Mr. Pecksniff, as it regards the colonies, that "if England expects every man to do his duty in this case, England is a most sanguine country, and will undoubtedly be deceived." Mr. Robertson tells us that a leading bookseller of Melbourne replied to the leading newspaper, advocating the rights of English publishers,—and in his reply observed, that "it was useless, and worse than useless, to recommend the breaking of the law." True; and two most able and pertinent letters the highly respectable bookseller in question inserted in the *Argus* in defence of the law. But what would Mr. Robertson say, if I were to show him that this very bookseller, in common with his brother booksellers, was himself at the very time breaking the law which he defended, by the sale of such reprints? Yet such was the fact. If then the very advocates of the law daily infringe it,—if the very champion of it against the newspaper press was, at the identical moment of his championship, selling such reprints,—how can we expect the Custom-House officers to be more consistent or rigorous? The officers, in common with their fellow colonists, feel the immense importance of the free influx of cheap books to their working population. The booksellers feel it too, and Mr. Robertson touches the point of the pressure on the colonial bookseller when he says,—"How can he sell his English copyright stock in face of these inferior but cheaper American piracies?" The truer shape of the question, however, is,—How can the booksellers sell very cheap books against very dear ones? There is a large, a growing, a restless and independent population in Victoria, who will read, and who will have their reading cheap: therefore, the bulk of the books they get are the cheap issues, both English and the foreign reprints of English. To them it is a matter of the most perfect indifference which they are. All the cheap libraries and cheap editions of books printed in England are bought; they are in every one's hands; they constitute the mass and substance of the circulating libraries both in town and at the Diggings. They get English editions as far as they are cheap, but when the books are dear in England, they buy the American piracies of them. They *will* have them, and if one bookseller declines to sell them, he sacrifices his business, for they become the customers of others who will. Believe me, the Victorians will seriously and efficiently exclude American reprints when they willingly admit ticket-of-leave convicts, which the last mail assures us, rather than consent to, they will throw off their allegiance to this country. On my voyage home, I had on board an American piracy of a popular work in six volumes which had not only been in and out of Melbourne, but had, during the last five years, travelled with its possessor through half of our colonies in both hemispheres, but would undoubtedly be arrested in its tour by the officers at the London Custom House. Mr. Robertson's concluding proposition would, however, imply, that he had himself no faith in the strict enforcement of the law in Australia, if, as he a second time congratulates himself—"the law will be strictly enforced," the suggestion is unnecessary. But, in my opinion, the organization of an Association by British Publishers, to protect and enforce their rights there, which he recommends, is a suggestion worthy of all attention, for it would bring the question to a crisis, and would, I am persuaded, soon demonstrate that an international Copyright Act with the United States is the only remedy and the only means of furnishing legally and uprightly cheap editions of all popular English works to our colonies. Yours, &c. William Howitt.

The family of Marshal St.-Arnaud is about to publish a volume of his private letters. This collection, certain to be interesting, apart from its literary merits, will commence, says a correspondent of the *Daily News*, with La Vendée, and terminate with the war in the Crimea.

The Marylebone Free Library has issued a Report, from which we glean that the library contains about 4,000 volumes,—that the number of visitors last year was 33,466, and the number of books issued—besides reviews, magazines, and serials—was 34,517. Mr. Dickens has had the largest class of readers, Scott the second, and Mr. Lever the third. It must be stated, however, that the library is very imperfect; and that many writers are not read because their books are not to be found on the shelves. The readers of Marylebone, unlike those of Manchester, chiefly take to the current light literature. Mr. Dickens finds 2,700 readers—Milton only 96. 'Valentine Vox' has double the number of readers of Shakspeare. Mr. Lever has more readers in Marylebone than Shakspeare, Milton, Byron, Goldsmith, Cervantes, Swift, Bacon, and Humboldt! More than all these, together with Hood, Æsop, Lamartine, and Mr. Layard! Such a report is not very encouraging. The great thing, however, is to encourage reading habits:—healthier tastes will come. When a man begins to read, he starts with a newspaper, goes from that to the current literature which most resembles newspaper reading, and arrives at more solid intellectual fare after a period of probation.

An Illustrated Catalogue of the works of Art in the late Mr. Bernal's collection—about to be dispersed by the auctioneer—has been issued to the public, with a brief Preface, by way of testimonial, from Mr. Planché. The collection is well known, and is of great rarity and interest. It contains specimens of Art-industry from the Byzantine period to that of Louis the Sixteenth, chiefly illustrative of costumes; fine gems in the furniture of taste, and *bijouterie* of all descriptions.

We understand it has been determined by the United States Government to send an Expedition in the ensuing summer to search for Lieut. Kane, who, it will be remembered, went out to explore the seas and lands north of Baffin's Bay, and of whom no tidings have been received bearing a later date than the summer of 1853.

Mr. Letts has sent us a new copy of his Book Catalogue, with the lettering suggested in our former notice. It may still be doubted whether the front index form is not the better one:—but nothing interferes to prevent each buyer making his own index to the volume. Mr. Letts supplies an excellent form; the purchaser, according to the size of his library and the character of his collections, will determine for himself the distribution of letters. The man who collects Pope will require more pages of P than the man who collects Bibles, —and so throughout the alphabet. A blank catalogue, therefore, with margin for an index, seems to us the best form in which such catalogues can be prepared. Mr. Letts, however, can judge of this from his own experience.

Among the sales announced for next week, we notice a collection of engraved British and foreign portraits, consisting of sovereigns, princes, peers, knights and gentlemen, chancellors, judges and pleaders, military and naval commanders, ladies of distinction, physicians and medical practitioners, historians, poets and literary characters, actors, musicians and vocalists, remarkable persons; together with a curious collection relative to the history of aërostation from the earliest period, public amusements, angling, archery, armour, baptism, bridges, games of chance and skill, chivalry and knighthood, clocks and makers, coaches, costume, crosses, cries and noises, dancing and singing, exhibitions, fashion, fortune-telling, funeral rites, stained glass, idols, inns and taverns, lighthouses, magic, masquerade, and other subjects.

The collection of the First Emperor's works is proceeding vigorously. These works, it appears, are to include, not only Napoleon's own effusions, but also the documents drawn up by his ministers, under his direction. Thus, all the decrees, and many of the reports, produced during the first Empire, will be published in the forthcoming volumes. So many documents have already been copied for the printers (between three and four thousand) and so many are still expected, that it is

now believed twenty volumes will hardly contain them all. It is also said that this work will throw additional light upon many passages of the history of the Empire. The documents, it may be interesting to add, are copied by clerks,—the notes to them (which often occur) in Napoleon's handwriting, being interpolated in red ink. Many letters, &c. written by the Emperor are in a text hardly legible,—it is only with the greatest difficulty that the exact words are made out. No copy has yet found its way to the Government printing-office. The Commissioners wait, it is currently believed, for some expected documents of great interest, the place of which should be almost at the beginning of the work.

A printed letter has been sent to us, dated from Preston, and addressed to the Secretary of State for the Home Department. It calls upon that functionary to give "the warm co-operation of the Government" to "an official inquiry into the historical materials which exist in many depositories," such inquiry to be in aid, if we understand the proposal rightly, of "a special Society" to be instituted for the purpose of constructing "Catalogues of our historical elements." The proposal springs out of the feeling of a want, towards which we are pleased to see the attention of Government and literary men directed. We cannot add that we think the present letter contains sufficient evidence of the writer's acquaintance with the subject to make him a safe guide in such an extensive and important business. His suggestion would also have been more satisfactory if, at the same time that he directed Lord Palmerston's attention to our historical documents, he had not taken advantage of the opportunity to puff two books of his own;—one, which he terms "a great success," but which we do not remember to have ever seen, and the other, to which he is now soliciting subscribers in a high-flown prospectus, to which he draws the attention of Lord Palmerston.

The Society of Arts will shortly open their Seventh Annual Exhibition of Inventions. These small exhibitions, or collections rather, of the inventions of the past twelve months originated in a desire to make apparent the directions in which progress was taking place. Inventors and others had long felt the necessity of some museum to which they could refer when contemplating or requiring some improvement in mechanism, or some new article of manufacture. The Society of Arts here stepped in to fill the gap, till some department of the Government should be charged with the establishment of a Permanent Museum, similar in its aim to that attached to the United States Patent Office at Washington.

Some of the newest illustrations of advertisement, as applied to Art, are curious. Singers continue to acquaint the admiring world with their progress from Towcester towards Diss, — inform us how the vocalist who enchanted Kendal on Monday, is retained by the public of Stalcybridge for Tuesday,—and advertise other such testimonials of "credit and renown." Actors, too, are beginning to use the columns of the *Times* to explain how *influenza* has seized them, and constrained them to throw up certain characters. Nor is this all; gentlemen who are desirous of marrying ladies "with a competence," older than themselves, avail themselves of the same medium to assure "the shrinking fair" that they "are admirable poets." In short, the "puff direct" is now assuming forms of increasing directness. If the *Packwoods* of our advertising trade keep their minstrels, as of old,—the amount of individual trumpeting vented hy the A's, B's and C's of small art and small letters in recommendation of their wares, themselves and their desires, seems on the increase.

The following extract from the Washington correspondence of the *New York Herald* shows that the policy advocated in the *Athenæum* last week has been sustained by the Regents of the Smithsonian Institution, by the overwhelming majority of ten to three. It remains to be seen whether, in the face of this vote, Congress will insist upon the Committee of Inquiry.—

"The Regents of the Smithsonian Institution met again to-day. The question before the Board was the adoption of Mr. Meacham's resolutions, submitted at the last annual session. These resolutions say that the law of the Institution requires the formation of a library by an annual appropriation of valuable works upon all departments of knowledge; and that a committee of three be appointed to superintend the expenditures for that purpose. The resolutions were rejected by a vote of three for, and ten against them—thus sustaining the course of Prof. Henry. The Regents voting for the resolutions were Messrs. Douglas, Choate, Meacham; against them, Chief Justice Taney, Messrs. Pearce, Mason, English, Stuart, Hawley, Berrian, Rush, Bache and Totten—Mr. Towers was absent. The subject was fully argued by Messrs. Meacham and Choate for the resolutions, and by Messrs. Mason, Pearce, and others, against them."

Among recent deaths are three of English writers—the Rev. Julius Hare, rector of Hurstmonceaux, Dr. Phillimore, and Prof. Jones, of Haileybury College. Mr. Hare was joint translator—with Bishop Thirlwall—of Niebuhr's 'History of Rome.' He also wrote a 'Life of John Sterling,' the supposed deficiencies of which brought down upon him the anger of Mr. Carlyle. His other writings were chiefly ecclesiastical. — Dr. Phillimore's death removes from amongst us a ripe scholar, and leaves vacant the Chair of Civil Law in the University of Oxford. The deceased was Chancellor of the Diocese of Oxford, a Deputy-Lieutenant of the County, and one of the Busby Trustees.—Prof. Jones was originally intended for the law; but his health was unequal to the demands of that career. He consequently went as a student to the University of Cambridge, and this change in his plan of life he always deemed fortunate; for it led him to employ himself in literary and philosophical pursuits, and connected him with many of the friends whom he most valued, and who continued on the most intimate terms with him during the whole of his life. Among these were Sir John Herschel, Sir Edward Ryan, Mr. Babbage, Dr. Peacock, and Dr. Whewell. After leaving the University he took holy orders, and was engaged in ministerial duties in various rural parishes in Kent and Sussex for several years, and during the longest period at Brasted, near Sevenoaks. In these situations, he was regarded with great affection for his kindness to his flock, and was also noted for his knowledge of agricultural matters;—a knowledge which was by no means without its hearing upon his speculations in political economy. On this subject he laboured for many years; and was led to large and novel views, which he formed the intention of developing and explaining in the subsequent years of his life. He proceeded with this design so far as to publish, in 1831, the first Part of his system—a volume known as "Jones on Rent," hut of which the proper title is, 'An Essay on the Distribution of Wealth, and on the Sources of Taxation. Part I., Rent.' In this work he states, that Adam Smith and others having treated of the *Production* of wealth, he means to deal with its *Distribution*,—and he sketches with a bold and original hand a division of the kind of rents paid in different parts of the world, each kind belonging to a different social system. These kinds are the rent paid hy serfs (as in Germany and Russia), by *métayers* (as in France), by ryots (as in Turkey, Persia and India), by cottiers (as in Ireland), and by farmers (as in England). These hroad divisions have been to a certain extent rendered familiar in the literature of this subject hy subsequent writers; hut they were then quite new, and were made the ground of important propositions. This work and other smaller labours made Mr. Jones known as a political economist; and accordingly, in 1835, he was appointed Professor of Political Economy and History at Haileybury College, and the successor of Malthus. This appointment led to his delivering his views in the shape of lectures; and, combined with other circumstances, perhaps prevented his completing the work which he had hegun. He did not publish any further portion of it in a substantive form, though he more than once furnished a compendious statement of some of his views in the form of a syllahus of his lectures. But he was soon afterwards removed from speculative to practical political economy, to the grief of those who having followed his earlier speculations, thought it important that his views on other subjects hesides rent, no less novel and comprehensive than these, should he laid before the world; but, no doubt, to the great advantage of the public service in the solution of a very difficult and alarming problem in the condition of England at that time. He was employed in constructing and in working the Tithe Commutation Bill.

We have to record the death of Baron George Spiller von Hauenschild (better known by his literary *nom de guerre* Max Waldau), one of the most promising and aspiring among the younger poets of Germany. Not quite thirty years old, he was snatched away, on the 20th of January, by typhus at his family estate Tscheidt, near Bauerwitz, in Upper Silesia. A warm and noble heart —a glowing imagination—an abundance of bold and original thought,—and a restless and energetic sympathy with the interests of progress and humanity, are laid low with this young poet. His works are not without their faults, hut they are the faults of youth and genius which would, no douht, have disappeared if fate had but allowed him to present his country with the productions of a more ripened age. His two novels 'Nach der Natur' (1850), and 'Aus der Junkerwelt' (1851), made a name for him; besides these, he leaves a canzone, 'O diese Zeit!' (1850), a poetical tale 'Cordula' (1851), and his last work 'Rahab, ein Frauen, bild aus der Bibel' (1854). His translation of Silvio Pellico's 'Francesca da Rimini' is also to be mentioned. In the last period of his life he was occupied with a novel, 'Aimery, der Jongleur,' a tale of the Troubadours.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, will OPEN on MONDAY NEXT, and will continue open daily, from Ten till Five. Admission 1s. Catalogue 6d.
GEORGE NICOL, Secretary.

The WINTER EXHIBITION of CABINET PICTURES, SKETCHES, and WATER-COLOUR DRAWINGS of the BRITISH SCHOOL, is NOW OPEN, at the GALLERY, 121, Pall Mall, Daily, from Ten in the Morning until Five.—Admission, One Shilling. Catalogue, 6d.

PHOTOGRAPHIC SOCIETY.—The SECOND ANNUAL EXHIBITION of this SOCIETY is NOW OPEN at the Rooms of the Society of Water-Colour Painters, Pall Mall East, in the Morning from 10 to 5; in the Evening from 7 to 10.—Admission, Morning, 1s.; Evening, 6d. Catalogues, 6d.

The ARCHITECTURAL EXHIBITION and COLLECTION of MANUFACTURES connected with ARCHITECTURE is NOW OPEN, from 9 till 4, at the Galleries of the Society of British Artists, Suffolk-street, Pall Mall East.—Admission, One Shilling; Catalogues, Sixpence.—And in the EVENING (except on Saturday) from 7 till 10. Admission, Sixpence.
WILL CLOSE February 24, and all objects exhibited must be removed on the 26th. JAS. FERGUSSON, F.R.A.S. } Hon. Secs. JAS. EDMESTON, Jun. }

COLOSSEUM, Regent's Park.—Admission, 1s.—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

CYCLORAMA, Albany Street.—NOW OPEN, with a Colossal Moving Diorama of the City and Bay of NAPLES, MOUNT VESUVIUS, and POMPEII, exhibiting the great Eruption of '79, and present state of the Excavated City. Painted by Mr. J. M'NEVIN, from Sketches taken by himself in 1852. Daily at Three and Eight o'clock, with appropriate Music and Description.—Admission, 1s.; Children and Schools, half-price.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The CAVALRY CHARGE at BALAKLAVA is now added to the DIORAMA illustrating EVENTS of the WAR. The Lecture by Mr. Stocqueler, including Description and Diagrams of Bastions, Gabions, Fascines, &c. Daily at 3 and 8.—Admission, 1s., 2s., and 3s.

LOVE'S NEW ENTERTAINMENT.—Christmas Holidays.—Ventriloquism Extraordinary.—Upper Hall, Regent Gallery, 69, Quadrant, Regent Street, completely refitted for the occasion, with New Entrance, New Stage, New Cloak-rooms, &c. Every Evening at 8, except Saturday; Saturday, at 3.—Mr. LOVE, universally accepted as the first dramatic ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called 'THE LONDON SEASON,' and other entertainments. Pianoforte, Miss Julia Warman.—Stalls, 3s.; Area, 2s.; Gallery, 1s.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

PATRON: H.R.H. PRINCE ALBERT.
ROYAL POLYTECHNIC INSTITUTION.—Continued improvements, increased attractions, fresh decorations. — DRAMATIC READINGS by Miss GLYN; Thursday Evening, the 8th inst. at Eight o'clock, OTHELLO.—MONDAY EVENING, the 5th inst., LECTURE to the INDUSTRIAL CLASSES: Fourth Lecture of a Course on PHYSIOLOGY, as connected with Health, by Dr. CARPENTER, F.R.S., F.G.S. &c.—Subject: AIR and RESPIRATION.—IMPORTANT LECTURES: Wednesday, the 7th inst. at 8.—Mrs. FURLONG on "ORAL" INSTRUCTION.—On the NEW BANK NOTE, by Dr. BACHHOFFNER, giving such information as will enable the public to detect FORGED NOTES.—On the TELEPHONIC CONCERT, by invisible performers on four of ERARD'S HARPS by J. H. PEPPER, Esq., illustrating Professor WHEATSTONE'S Experiments on the TRANSMISSION of SOUND.—ENTIRELY NEW and SPLENDID OPTICAL DIORAMA, from the ARABIAN NIGHTS, of the VOYAGES of SINDBAD the SAILOR, with beautiful PHANTASMAGORIA EFFECTS, and appropriate Music arranged by Mr. WAUD.—VIEWS of the WAR.—PERKINS'S STEAM GUN, which now discharges 200 BALLS per MINUTE.

ROYAL PANOPTICON OF SCIENCE AND ART, Leicester Square. Novel attractions daily.—Aladdin and the Wonderful Lamp, the legend told by Mr. L. Buckingham, at 3·40, and 8·45, and Dioramic Views of the War in the Crimea, at 2·50, and 7·55, Mondays, at 7·15, with accompaniments on the Organ.—Performances of Classical Music on the Grand Organ by Mr. W. S. Best, Organist to the Institution, at 4·25, and 9·30, Luminous Fountain, 100 feet high, 4·55, and 7·55, Heinke's Diving Apparatus and the Subaqueous Light in the Crystal Cistern, 2·40, and 7.—Cosmorama of St. Petersburgh and Moscow, with portrait of Czar Nicholas.—Lectures on Electricity, by Dr. Noad, on Monday Evening, 7·45, by Mr. C. F. Partington, daily at 3·10, and 8·15, Monday excepted.—On the Resources of Modern Warfare, by Dr. Scoffern, Wednesday Evening, 7·10.—Chemistry, by Mr. G. F. Ansell, Monday, Wednesday, Thursday, and Friday, at 1·20.—On Fluids and their undulations, by Mr. Birt, Tuesday and Saturday at 2·20.—Oceanic Discovery by Mr. Birt, Thursday at 7·10.—Franklin's Arctic Voyages, Tuesday and Friday at 7·10, by Mr. L. Buckingham.—General Demonstrations on Scientific and Mechanical Subjects at intervals daily, by Mr. C. F. Partington.—Doors open in the Morning, 12 to 5: Evening (Saturday excepted), 7 to 10. Admission, 1s.; Schools and Children under Ten, half-price.

SCIENTIFIC

SOCIETIES.

Society of Antiquaries.—*Jan.* 25.—The Viscount Mahon, President, in the chair.—G. Roots, R. H. Major, and F. Bennoch, Esqs., were elected Fellows.—The Rev. T. Hugo exhibited a flint celt found in the Thames.—Mr. Wylie exhibited a drawing of the elevation of the Frauen Kirche, at Esslingen, in Suabia.—The Secretary communicated transcripts of several letters written by officers of the Roundhead Army after the death of Charles the First.—The Rev. H. Scarth furnished a transcript of the inscription found on Coombe Down, near Bath, which he assigned to the reign of M. Aurelius Antoninus; but which the Secretary observed plainly alluded to Caracalla, who bore those names, that by which he is commonly known being a *soubriquet* only.

British Archæological Association.—*Jan.* 24.—T. J. Pettigrew, Esq. V.P. in the chair.—The meetings for the season commenced this evening, when twelve new Associates were elected, and several presents to the Library received. Mr. Turner exhibited some antiquities discovered at Gloucester, and four bronze keys apparently Roman. Two of these have lozenge-shaped bows,—a fashion common in mediæval keys, but rarely observed in those of Roman origin. These specimens, and one with an annular bow, are piped keys; the other example is spiked. Mr. Turner also exhibited an American shoe of early manufacture, the sole and heel of which were formed of thin layers of leather sewed together with broad thongs. Mr. Brent exhibited an oak carving found last year in the Chequers Inn, Mercery Lane, Canterhury, where it is said Chaucer and his companions lodged when they wended their way—

The holy blisful martir for to seke.

Mr. Gunston exhibited a tile of red terra-cotta, bearing the impress of a sheep's foot, obtained in 1849 from one of the pillars of the Hypocaust of the Roman villa at Wheatley, in Oxfordshire.—Mr. Planché presented to the Association the Letters Patent of Henry, Duke of Exeter, granting the office of Constable of his castle of Quenehope to Thomas Clotton, dated at Tenbie, 12 April, 39 Hen. VI. (1461).—The seal attached is in beautiful condition, and a fine example, inclosed within a rush.—A paper hy Mr. Geo. Hillier, accompanied hy illustrated drawings, was read, being the 'Results obtained in Excavations made in August last on Brightstowe and Bowcome Downs, Isle of Wight.' Two urns, a Roman fibula in bronze enamelled, of the shape of a hare, a bronze buckle, and other antiquities, besides bones simply inhumed and also cremated, were therein discovered. The tumuli appeared to belong to the early Saxon period.—A curious paper by Mr. Syer Cuming, on 'Archæological Frauds,' was read, and detailed numerous instances of deception practised by dealers and excavators, particularly in Nicholas Lane, Trinity Street, Cannon Street, Wallbrook, &c. Many examples were laid upon the table of Italian forgeries professed to have been derived from these excavations. At the expense of much time and cost, some members of the Association had ascertained the source whence these forgeries and frauds have proceeded, and if persisted in their names will be made known. Mr. Cuming's paper was not confined to archæological frauds in the city of London, but took an historical view of the subject as practised from the commencement of the sixteenth century.

Numismatic.—*Jan.* 25.—C. Roach Smith, Esq. in the chair.—Mr. Evans exhibited a third brass coin of Constantine the Great, bearing a Cufic inscription, which has been stamped across the face of it.—Mr. Roach Smith exhibited a Denarius of Domitia, which is probably unique. The type is, on the reverse a temple, with no inscription.—Mr. J. G. Pfister read a paper on an unedited and unique silver coin (Denarius) of Odoacer, king of Italy, A.D. 476—493, which was struck at Ravenna. The coin was exhibited. At the conclusion of his paper, Mr. Pfister observed, that this remarkable coin of Odoacer may be properly regarded as the first in the series of Mediæval coins; Odoacer having put to death Orestes, and having taken the Emperor Romulus Augustus prisoner, really terminated the Empire of the West A.D. 476; and from this event the period usually called the Middle Ages properly hegins.—Mr. Vaux read a paper, communicated by Dr. Bell, giving an interesting account of the discovery, near Leugerich, of a considerable number of Roman gold and silver Imperial coins, together with some fibulæ, rings and armillæ, probably of early German workmanship.

Institution of Civil Engineers.—*Jan.* 30.—J. Simpson, Esq., President, in the chair.—Translations were read of letters received from M. Eugène Flachat, on the part of the Society of Civil Engineers, of Paris, and M. Molinos, a Member of that body, offering facilities to the Members of the Institution of Civil Engineers, of London, during the occurrence of the Universal Exhibition in Paris, in May next. It had been decided, that special and detailed descriptions of the articles exhibited and the results arrived at, by Members of various Committees, should be published. These Reports would be read and discussed at the Meetings of the Society, and the Members of the Institution of Civil Engineers were invited collectively and individually to attend and take part in the discussions, and to avail themselves of the facilities offered hy the kindred Society in Paris.—'A Description of the Iron Roof, in one Span, over the Joint Railway Station, New Street, Birmingham,' by Mr. J. Phillips.

Society of Arts.—*Jan.* 31.—J. Scott Russell, Esq., F.R.S., V.P., in the chair.—The paper read was 'On the Chalk Strata considered as a Source for the Supply of Water to the Metropolis,' hy Mr. S. C. Homersham. The author commenced by stating that in many districts of Great Britain where the soil rests upon clay, millstone grit, or other matter impermeable to water, it is usual to collect the water flowing off the ground after heavy rains in very large reservoirs to supply canals and towns. Such a reservoir exists in the Valley of the Brent, situated about 5½ miles in a north-westerly direction from Cumberland Gate, Hyde Park, and is used to stow the superabundant rain water flowing off an extensive district of the London Clay geological formation; the surface of which is principally covered with grass. On the other hand, where the soil rests upon chalk, as on the Chiltern ridge and the North Downs, the heaviest rain, instead of flowing off, sinks into the ground directly it falls, giving back little to support vegetation, as is evident when the luxuriant vegetation on the London clay is compared with the scanty vegetation on the chalk downs. The notoriously moist character of the air over a clay district, and the dry character of the air over a chalk district, were instanced as familiar proofs, that but little of the rain-fall was evaporated from the surface of a chalk country compared with a clay country. The author showed that, while on a clay district 2,000 yards in length of stream and river courses existed per square mile, to say nothing of great lengths of drains and ditches, on the chalk there was only 780 yards of streams and river courses, and no drains or ditches. The bridges crossing clay streams were shown from numerous examples to have from five to ten times as much water-way as bridges crossing chalk streams, notwithstanding the clay bridges were frequently choked with water, while the chalk bridges were never nearly full. The author stated that the amount of water flowing down clay streams, fed by a large area of drainage ground, was larger in dry weather than from a chalk stream with a similar area of drainage. As much as 200 square miles of chalk country lying altogether was pointed out to the north of London without a spring, stream, or river upon it. From these well-authenticated facts, it followed that the rain sank into the chalk, and flowed out through the interstices between the planes of stratification that lead direct to the sea. The water was traced between high and low tide, flowing into the sea up through the beach where the chalk was exposed, as at Dover, Deal, Brighton, &c. The proposal of the author was, that before the water reached the sea it should be intercepted for the supply of the metropolis, for which it is well adapted from its even and agreeable temperature, its clearness, its aërature and freedom from organic matter. The only drawback to its quality in this respect consisted in the water holding in invisible solution about 17½ grains of chalk per gallon as bicarbonate of lime; this chalk, however, could be easily withdrawn from the water by a process invented hy Dr. Clark, of Aberdeen, without injuring the other good qualities of the water. The author had lately constructed works that were now supplying the important parishes of Plumstead, Woolwich, and Charlton with water derived from the chalk strata, after having the chalk taken out of it by Dr. Clark's process. The water is much liked by the consumers for all purposes, washing, hathing, and drinking. Practically, an inexhaustible supply of pure soft-water is thus within reach of the metropolis.

Institute of Actuaries.—*Jan.* 29.—E. J. Farren, Esq., V.P., in the chair.—E. Sang and J. S. Crocker were elected Fellows, and six candidates were elected Associates.—'On the Rate of Sickness and Mortality amongst the Members of Friendly Societies in France,' by S. Brown, Esq.

MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Institution, 2.—General Monthly.
— Entomological, 8.
Tues. Institution of Civil Engineers, 8.—'Observations on the Flow of Water through Pipes and Orifices,' by Mr. Leslie.
— Horticultural, 2.
— Royal Institution, 3.—'On Magnetism,' by Prof. Tyndall.
Wed. Society of Arts, 8.—'The Commercial Consideration of the Silk-Worm and its Products,' by Mr. Dickins.
Thurs. Royal Academy, 8.—'On Architecture,' by Prof. Cockerell.
— Society of Antiquaries, 8.
— Royal, 8½.
— Royal Institution, 3.—'On English Literature,' by Mr. Donne.
Fri. Philological, 8.
— Royal Institution, 8½.—'On Orangs and Chimpanzees,' by Prof. Owen.
Sat. Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.

FINE ARTS

Views of the Crystal Palace and Park at Sydenham, from Drawings by Eminent Artists, and Photographs by P. H. DelaMotte. With a Title-page and Literary Notices by M. Digby Wyatt. First Series. Day & Son.

This handsome quarto, tastefully bound and copiously illustrated, forms an elegant drawing-room table book, that will help to recall pleasant days and hours spent beneath the crystal roof.

The lithographs, chiefly from the experienced hand of Mr. Carrick, are not highly finished, nor in any way remarkable. The letter-press consists of selections from the 'Guide Books' slightly expanded, and written with more ease, fluency and attention to style; bnt is too crowded with facts to allow much space for the display of literary talent. The pale buff and lilacs of the tinted plates are so feeble and conventional, that we think mere hlack and white would have been preferable, even at the risk of losing the contrast of warm and cold colour.

In Mr. Wyatt's introductory chapter we find some interesting remarks on the origin and prospects of the Crystal Palace. Hitherto, in England, the author says, the Fine Arts had been wooed only under their severest aspects. They had been made objects of study, trade and fashion;

but at Sydenham an attempt was made to exhibit them as sources of innocent and stimulating pleasure—to popularize them, trace their mutual relation, and to show the harmony that pervaded them all. From the days of Henry the Eighth the aristocracy had patronized Art; but during the present century the *bourgeoisie* have evinced a taste for the same pursuit:—and when the people become educated in Art by going to Sydenham, Mr. Wyatt thinks the true and noble will be patronized, and a genuine admiration for what is good extend. The present Exhibition has an ideal element which its prototype did not possess. Its predecessor dwelt only with the Present,—its descendant, while dealing with the philosophy of the Past, appeals also to the Future. The real germ of the Sydenham Exhibition is to be traced in the successful efforts made by the French Government to elevate the people even in their amusements: the most suggestive of these efforts was the Great Museum of Antiquities commenced by M. Le Noir, in the year 1790, in the deserted Convent of the Petits Augustins. Besides this, scarcely less remarkable were the museums of sculpture in the Louvre and Luxembourg, M. Sommerard's Mediæval Collection in the Hôtel de Clugny, the Jardin des Plantes, the Galleries of Versailles, and the Gardens of St.-Cloud. In France the system is to lead, educate and direct public taste. We are proud, dogged, self-dependent. We have not yet learnt to see that the cost of such works is soon repaid by increased artistic skill and the advance of intelligence in design;—of mechanical contrivance and brute force we have enough, of taste and creativeness scarce a spark. In the words of Mr. Wyatt—

"The great end and aim of the Crystal Palace are to cultivate the imaginative faculty in the workman himself,—to cause its value to be appreciated by the class of employers,—and to make a recognition of it indispensable on the part of purchasers, and of all who, by their position or influence, may be able to direct the current of popular feeling. Now, for instance, that the *workman* has an opportunity of seeing how exquisitely conventional foliage was treated by the modeller and carver in the best days of Greek or Renaissance art, he will have no excuse for those heavy lines and coarse projections which, in modern cabinet-work, too frequently destroy the sense of surface, and convert into leading forms what should rightly be but subsidiary decorations:—the *employer* who exhibits in his shop goods characterized by such defects, will be quickly superseded in his calling by one more keenly alive to the advantages now offered to him;—the *purchaser* who transfers to his apartments objects so tastelessly decorated, will be laughed at by such of his friends as have noted for themselves how much more simple, and yet more beautiful, such ornamentation may be made:—and thus the tide will flow from class to class, till ultimately we may hope that, almost insensibly, a better and a clearer recognition of material beauty may extend throughout the country, elevating our manufactures to at least an equality in point of design with those of any other nation in Europe."

We are glad to hear that the Directors of the Palace Company have traced a grand scheme of a wider and more perfect Art-Exhibition. Their present chambers are the mere store-rooms for future beauties. They recognize the importance of Numismatics, and desire especially fac-similes of the medals of Sicily and Magna Græcia. To these they would add a chronological series of antique bronzes, and copies of the finest vases of Nola and Etruria. They covet the ivories of the Eastern and Western Empires,—not to mention Mediæval Europe, and restorations of the tombs of Egypt, Greece, Etruria and Rome. Oriental, Mexican and Scandinavian antiquities are still unrepresented. There is a crying demand for specimens of Mogul architecture from Agra and Delhi, and examples of the magnificence of Arungzebe and his descendants. The ancient Britons are unrepresented either by arms or coins. They hope to possess a series of the richest stained glass windows throughout Europe,—mural paintings executed in fac-similes from the frescoes of the old masters,—monumental brasses,—niello and enamels,—precious metal work,—illustrations of the whole chronological sequence of ceramic industry, and of the glass manufactures of Venice and Bohemia, together with personal ornaments and relics of the ancients in historical and progressive order.

In the other departments the Directors plan equally grand improvements. Already Botany may be studied there,—not in the *hortus siccus*, but the living flower; and the child may in an hour realize all the long deductions of Geology. In Mechanics it is intended to exhibit a scientific epitome of the products which form the base of human industry, and of the machines and processes by which they are converted into fresh forms.

NEW PUBLICATIONS.

Ceiling of the Sistine Chapel. By Michael Angelo Buonarotti. (Coloured Lithography.) Winkelmann & Gruner. Colnaghi & Co.

This costly and admirable copy of one of the greatest works of human art is dedicated to Sir Charles Eastlake, and has been executed at the expense of Mr. Harford, of Blaise Castle, near Bristol, who, with his usual generosity, has announced his intention of assigning the profits arising from its sale to the Artists' General Benevolent Institution. The print is about three feet long, displays more careful colouring than fine drawing, but all the effects of composition, and even the sombre tone of the original, are conveyed with great fidelity. Produced by Herr Winkelmann, of Berlin, under the direction of Mr. Lewis Gruner, of London, from a painting made on the spot, it has received the warm admiration of Overbeck and Minardi, Gibson and Thierani, as well as of the leading artists of England. Titans reduced to puppets, Pre-adamite patriarchs to tiny manikins, at first sight repress our admiration at the truth with which the sublimity of the original conception and the grandeur of its design have been given. One hundred and thirty feet are, it is true, reduced to three, and the vast cycles are crushed up into miniatures; but, in return, we have before us a bird's eye view, and the whole ceiling is here brought into the focus of a glance.

The Sistine Ceiling forms in its section a flattened arch-plane: in the centre of which is depicted, in nine compartments, a series of Scriptural subjects, from the Creation of the World to the Resurrection of Man: great dramatic and statuesque groups, not subtle and graceful in composition, but startling, awful and colossal. We feel as we view them that Michael Angelo was pre-eminently the painter of the Old Testament, and Raphael of the New. The mind of the one, gloomy, stern and profound, has an appreciation for the majesty and power, the other for the love and mercy, of God. The one sees the thunders from Sinai,—the other the radiance of the Mount of the Transfiguration. The one, like St. Peter, is always snatching up the sword,—the other, like St. John, rests his head smilingly upon the Saviour's bosom. In considering the human form, Michael Angelo exaggerated matter, but tried in vain, like the Greek, to raise it to a level with spirit. His men have demoniac, eternal, and untiring strength; their bodies are transparent, and we see the working and antagonism of the muscles: they are always Titans; sometimes they are theatrical wrestlers, and occasionally they are only hired posture-makers. Form had for him attractions even superior to those of Expression, but his form was Gothic, and not Greek form. It is singular that Buonarotti, the noble's son, displays the coarse strength and brawny vigour of a robust labourer,—while Raphael, the son of the poor painter of Urbino, is always aristocratic in the faces of his figures, which move as gracefully and delicately as if they were Grecian statues quickened into life.

But to return to the Ceiling. At the springings of the vaults all round the chapel are introduced the majestic Prophets and Sibyls, typical of Redemption; and between these and the arches below are lunettes adorned with Holy Families and figures illustrative of the scriptural genealogy of Christ and the Virgin; and these compositions are bound together by a network of architectural ornament and allegorical imagery.

Over these creations did the stormy mind of Michael Angelo dwell, in the intervals of his rude conflicts with envious masters of the ceremonies and revengeful Popes, arrogant cardinals and contemptuous nobles,—of journeys to Florence and flights from Rome. We think of him with his contempt for *dilettanti*, his defiance of impatient pontiffs, and his proud assertion of the dignity and glory of Art. We think of him again, blind, infirm and grey-headed, groping round the Torso that he had admired when at work at his *David* seventy years before. We see his flat nose and swelling brows, his small eyes and prominent ears, his broad shoulders and neglected dress;—we remember about this very Ceiling his horror at the damp spots; his quarrel with Bramante and the poor carpenter, whose daughter he dowered with the price of the abandoned scaffold; the haste of the fiery Pope and the fear of the hurried painter. It was during this very work, when Michael Angelo asked leave of the Pope to spend a week in Florence, Julius replied, "But when will this chapel be finished?" Buonarotti replied, "When I can, Holy Father."—"When I can! when I can!" said the Pope, striking him with his staff, "Thou shalt finish it, and that quickly." But ere the painter had left the presence, Julius sent in haste his chamberlain after him with an atonement in the shape of 500 crowns.

Very vast is the scheme of this Sistine Ceiling. It contains the Separation of Light and Darkness, the Benediction of the Earth, and other epochs of the Genesis, the creation of Adam and Eve, the Sacrifice of Abel, the story of Noah, the Death of Goliath and Holofernes, the Brazen Serpent, and the Decree of Ahasuerus. Beside the Sibyls are the prophets Jeremiah, Ezekiel, Zechariah, Daniel. All this, thanks to Mr. Harford's love of Art, we have now epitomized in one careful and beautiful print.

Fine-Art Gossip. — Mr. Selous's picture of the Inauguration of the Crystal Palace in Hyde Park has been this week on view in Cornhill. It is an interesting record of one of the great events of the century, one that recorded, perhaps, the peaceful amalgamation of European nations, and a fresh epoch in the history of Commerce and Art. The portraits are very careful and accurate, rather flat as to painting, and somewhat monotonous in colour. The whole is well composed,—the well-known trees keeping up the conventional and indispensable pyramid and giving a singular relief to the bright colours of the uniforms and court-dresses. The artist has thrown variety and ease into his figures in a composition where from their number and constrained attitude even variety might appear artificial. We have here in a view all the principal public personages of the age; the leaders of rank, science and commerce, the intellectual heads of the nation. We have many faces arrested here by the painter's brush, over whom the earth has since closed. Pale and earnest, the Iron Duke watches the attentive princes; with the Marquis of Anglesea, his companion in arms, now also, like his great leader, passed away from our eyes. Not far from Wellington is the Duke of Cambridge, stout and bold, unconscious of the dangers and sufferings so soon to come. There is the Turkish Ambassador, too, ignorant of the mine over which his nation stood. From these causes a picture like this becomes an historical record, and illustrates an important page in national history. The artist's view is taken from a point near the Crystal Fountain, looking northward. Beneath the trees upon the crimson dais stands the Royal party grouped around the Queen, who listens with deep attention to the words of the prayer uttered by the Archbishop. On the left crowd the Ministers of State. Lord John Russell, conspicuously small, and behind him the Royal Commissioners and the executive officers. On the left the Foreign Commissioners, chairmen of juries, &c.; the leader of all being the Chinaman Hee Sing, with his round cap on, his thick sabots and flowered silk robes. The portraits of some visitors are omitted. Prince Henry of the Netherlands, and other foreigners of distinction left before the painting could be commenced. But as this is the only picture painted of the ceremony, every portrait has been painted from actual studies. The picture is now being engraved, and will eventually be transferred to Windsor, unless Her Majesty waives her wish to purchase for the sake of other competitors. We think, as a whole, that Mr. Selous's work deserves to rank with the 'Waterloo Banquet,' the 'Coro-

nation' and other works of the portrait branch of Art.

The following letter on the recent competition at Oxford speaks for itself:—

"More than four months have now elapsed since what you were pleased to call 'an important series of designs' for the new Museum at Oxford were submitted to the scrutiny of the University Delegates; yet, for some inexplicable reason, the final decision has not yet been before the public or communicated to the competitors. The affair seems at present to stand thus:—under the direction of Mr. Hardwicke, the professional adviser, six were chosen as possessing more merit than the remainder, and these six were thereupon referred to the judgment of the aforesaid gentleman, as to whether they could be executed for the stated sum; he decided that *none* of them could be carried out for the money, but that two were more in accordance with the requirements of the University than the others; both of which it was said had guarantees from respectable builders to execute them for the stipulated sum of 30,000*l.* These designs were respectively by Mr. T. Deane and Mr. E. Barry; that by Mr. Deane was ultimately decided upon. Now, may I be allowed to suggest two simple questions: first, did the builders' guarantees have any weight with the delegacy in the choice of those two designs? if so, ought not the other competitors to have been allowed the opportunity of obtaining similar guarantees, since if the judgment of Mr. Hardwicke, who had decided '*none* could be done for the money,' was set aside in *one* case it ought to have been in *all*? My design was one of the six, and was very favourably mentioned in your review of the 11th of November; now I feel sure that any one would say at a glance that if those two designs could be executed for the sum, *mine* could be for much less. Secondly, what has become of the 'prizes'—respectively, 150*l.*, 100*l.* and 50*l.*? Do the delegacy consider themselves exonerated from distributing them on the ground of Mr. Hardwicke's decision? I think, with all deference to those gentlemen, that this would be scarcely justice. When it is considered what study and time are requisite for the production of such designs as those which were exhibited in the Radcliffe Library, it cannot be wondered at that those who, like myself, have laboured hard, and thought much, should be anxious to know the result of our efforts, and be keenly alive to the least appearance of neglect, partiality, or injustice. You will therefore be conferring a great favour upon many by directing attention to the subject, either by the insertion of this letter in your pages, or by any other means you may deem most desirable.
—I am, &c. ONE OF THE SIX.

"P.S. It has just occurred to me that the report is circulated and has probably reached your ears, that the *design* chosen is found to be a *copy* of a monastery on the Rhine.—Can the two purposes be compatible? and is *such talent* to be rewarded?"

We are glad to see that the indefatigable managers of Marlborough House are about to make fresh attempts to spread purer taste in the provinces. During the past week, a beautiful collection of works in gold, silver, bronze and iron, medals, gems, lacquered work, niello and filagree, decorated arms, pottery, enamel, stained and cut glass, carvings, &c., has been on view at Gore House; together with several contributions from Her Majesty, Earl Granville, and other patrons of Art. This collection is to be sent round to the provinces,—beginning, we believe, with Birmingham, where rooms are provided. If the mountain will not go to Mohammed, Mohammed, we know, must go to the mountain,—and it is hoped that this Exhibition will not only illustrate the value and capabilities of Art-manufacture, but cultivate the public taste and furnish new objects of study to the students of the provincial schools. We hope this Exhibition will prove a huge hammer to break up old stereotypes of convention and ignorance. We are glad to see that past students are allowed to send in specimens to the next Exhibition, and that the designer is not allowed to elbow out the Art-workman, however uncreative. The hand is a good thing, though the brain is better. This is, we believe, the first attempt made to render a central institution useful to the provincial departments. The Museum of National Art, commencing with the 5,000*l.* spent in the purchase of decorative articles at the Great Exhibition, continues to increase, and promises soon to be of national importance. The collection is, in fact, an attempt to illustrate, by actual specimens, all Art which finds its material expression in objects of utility or in works avowedly decorative. These provincial Exhibitions of parts of this collection will stimulate our great towns to form museums of their own, and will furnish students with more opportunities of study than could be afforded by hurried visits to London. Among the articles are several costly pieces of old Sèvres porcelain, the property of the Queen, together with copies of rare objects of Art by photography, electrotype and gelatine moulding. This itinerant experiment has been made before on a small scale; but we have here a complete epitome of the whole collection.

From Paris we hear that great activity prevails among the engravers. The following important line engravings are in progress. M. Mercury is engaged on a work after M. Delaroche, 'The Execution of Lady Jane Grey,' the original of which, in the possession of Prince Demidoff, was commenced in 1835. The plate is now all but completed. "From my own knowledge," says our Correspondent, "I can speak of this engraving as a miracle of finish and of delicacy of execution." M. A. François is working on M. Delaroche's 'The Condemnation of Marie Antoinette' (belonging to the Count d'Hunolstein, a French nobleman). This picture was exhibited by Messrs. Colnaghi in 1852, and the plate is about to appear. The same engraver is working on the same master's 'The Virgin at the Foot of the Cross,' (belonging to the Public Museum of Liége),—'Christ in the Garden of Olives,' (belonging to Messrs. Gonssil & Co. of Paris),—'The Children in the Tower, Praying,' (the property of our countryman, Mr. Naylor, of Liverpool). M. H. Dupont is engaged on 'The Burial of Christ,' by the same painter, (the property of the Count d'Hunolstein), and on 'The Finding of Moses,' (belonging to Baron Rothschild, of Paris). M. Z. Prevost has in hand 'Mendicants at Rome,' also by M. Delaroche, (belonging to Mr. E. André, of Paris). M. J. François is occupied on 'Maternal Joys,' by the same artist (belonging to Mr. Pescator, of Paris, and the drawing of which is in the possession of the Queen). M. H. Dusson is employed on a Raffaele, 'Virgin and Child,'—a drawing in the Louvre; it is being executed for the Government; and on Correggio's 'Saint Catherine,' also a drawing in the Louvre, and also to order of the Government. M. Keller is working at M. A. Scheffer's 'Holy Women at the Tomb,' exhibited in the French Exhibition in London last year by M. Gambart, to whom it belongs. M. Lefebvre has in hand Murillo's 'Conception,' the picture in the Louvre. M. N. Lecomte is doing M. A. Scheffer's 'Dante and Beatrice'—a beautiful subject, the original picture of which is at Rotterdam. M. Bridoux has in hand a Raffaele, 'The Virgin and Child,' (called Aldobrandini) which is in the collection of Lord Garvagh. Here, as our Correspondent says, "is a goodly list of line engravings—refreshing to a country like ours, once pre-eminent in that art—but where now, thanks to Mr. Jacob Bell and Sir Edwin Landseer-copyrights, the profession is extinct." Mr. George Dco, the engraver of 'Nature,' 'Lord Eldon,' &c., has become a portrait painter,—while Mr. Robinson, owing fortune and independence to sources unconnected with his noble calling, admires at his leisure the productions of Sharpe and Woollett, executed at a period when Art was unblessed by native "painters of genius."

On the demand of the Mayor of Valenciennes, supported by M. Nieuwerkerke, Director of the Imperial Museums, the French Government—as we read in the Paris papers—has just accorded to the town of Valenciennes a fine block of marble for the statue of Froissart. M. Lemaire, who has been charged with this statue, has been ordered by the Government to make a second, which is intended to decorate the external part of the Louvre.

The French *Athenæum* furnishes some memoranda of the life of the late Swedish sculptor Fogelberg. His three great works were the equestrian statue of Bernadotte, that of Gustavus Adolphus erected at Bremen, and that of Berger Jarl, the founder of Stockholm in the thirteenth century. Of his ideal statues his best were the three Scandinavian divinities:—Balder, Odin and Thor, executed by him for Charles the Fourteenth. Of his Greek subjects the most admirable were his Cupid and Psyche, Venus, Hebe, Pandora, Psyche abandoned, and Mercury lulling Argus. In 1818 he went to France and studied under Bosio and Guérin. He then repaired to Rome, applying himself chiefly to the works of Thorwaldsen and Canova. In 1841, he was elected Correspondent of the French Institute, and received the decoration of the Polar Star from the Swedish king. Wholly given up to Art, he never married, and in spite of delicate health passed a calm and happy life.

MUSIC AND THE DRAMA

MUSICAL WINTER EVENINGS.—Ernst, Pauer, Piatti, Hill, and Goffrie, are engaged for the First Concert, February 15, at Willis's Rooms.—Single Admissions, Half-a-Guinea. For particulars apply to Cramer & Co., Chappel & Co., and Olliviers.—Tickets will be sent to Subscribers with reserved places in a few days hence. Sofas reserved for parties of five can be engaged on application to
J. ELLA, Director.

PHILHARMONIC SOCIETY.—The Subscribers and the public are respectfully informed that the Concerts of the ensuing season will take place at the Hanover Square Rooms, on the 12th and 26th of March, the 16th and 30th of April, the 14th and 28th of May, and the 11th and 25th of June.—Conductor, Herr RICHARD WAGNER.—Tickets to the Subscribers of last season, will be ready for delivery at Messrs. Addison & Hollier's, 210, Regent Street, on Thursday, the 8th of February, and they will have the privilege (for a fortnight from the above date) of securing the same seats they held last season, as marked on the plan of the room. On and after the 23rd of February, tickets will be issued to the new Subscribers.

NEW PHILHARMONIC SOCIETY, Exeter Hall, President, the Right Hon. Lord Suffield.—Wednesday, February 14, will be performed Cherubini's Grand Choral Work, in C; Beethoven's Symphony in A; Mendelssohn's Overture ('Ruy Blas'); Weber's Overture ('Euryanthe'); Beethoven's Overture ('Egmont'); Part Song (Meudelssohn), with chorus of nearly 300 voices; Violin, Herr Ernst; Conductor, Dr. Wylde. Subscription, 2*l.* 2*s.*, received at Messrs. Keith, Prowse & Co., 48, Cheapside, Messrs. Cramer & Co., 201, Regent Street.

AMATEUR MUSICAL SOCIETY.—Members are hereby informed, that the First Concert of the Season will take place at the Hanover Square Rooms, on MONDAY EVENING, February 5, at half-past 8 o'clock. The tickets are now ready for delivery, at Robert W. Ollivier's Musical Repository, 19, Old Bond Street, Piccadilly. HENRY LESLIE, Hon. Sec.

EXETER HALL.—Mrs. FANNY KEMBLE will have the honour of reading Shakspeare's Play of A MIDSUMMER NIGHT'S DREAM, on MONDAY EVENING NEXT. The reading will be accompanied by the whole of the incidental Music, composed by Mendelssohn, and performed by a full Orchestra and Chorus, under the direction of Mr. Benedict. To commence punctually at 8 o'clock.—Reserved Seats (numbered), 7*s.* 6*d.*; Reserved Seats (not numbered), 5*s.*; West Gallery, 3*s.*; Area, 2*s.* Tickets and places may be secured at Mr. Mitchell's Royal Library, 33, Old Bond Street, and at the Music-sellers and Libraries; also at the Office, No. 6 in Exeter Hall.

NEW PUBLICATIONS.

Pianoforte Music. By Theodore Kullak. (Wessel & Co.)—Every child in Art knows that there must be light, elegant, and gracious works for the relaxation of passing moments, as well as those serious and severe creations which stir deep thoughts and excite strong emotions. Symphonies and *Sonatas* are fine things to listen to, affording strength as well as amusement; but any amateur who, because of his love for the fugue, the canon, the quartett, thinks it noble to despise the *notturno*, the melody, the prelude, by his contempt proves his pedantry—not his proficiency. Among light pianoforte music, we have not lately met with anything more agreeable than these compositions by M. Kullak. In some—especially the *Deux Valses de Salon*—there is a certain mixture of freakish elegance and sadness, which may have been imitated from Chopin. *Lénore: a Ballade*, is less to our liking; though it is wrought with care, and contains passages which may interest players of the greatest powers. But the attempt to make a "song without words," on Bürger's fearful legend, is a musical mistake:—a forcible application of Art to purposes for which it is totally unfit. Possibly, however, it is merely a passing tribute to the humour of "Young Germany," which demands that 'Manfred' should be explained in a "*Study* for the left hand," that "Cologne Cathedral" should be described in a *Symphony*, that Criemhilt, or some other personage from the 'Niebelungen Lied,' should be set as a theme, with variations, to exhibit the proficiency of the newest violinist on his concert tour. We are thankful to say that there is not an intimation of *Valkyriur* or of *Vehmic* mysteries in M. Kullak's *Songs of the Olden Time;* which are popular *lieder*, nicely arranged, and varied in the new mode. Next come *Six Illustrations of the Arabian Nights.*—Has M. Kullak, or M. Wessel, been the godfather in christening these agreeable characteristic movements? We ask, recollecting how wondrously poor Chopin's compositions were fitted out in London, with sweet names, of which their maker never dreamed. We ask, too, because the Oriental character seems to be not always maintained. *The Dance of the Bayadères* might be danced by Signora Perea Neña. *The Gondolier* is a Venetian melody. A *Hymne* is noticeable, as the solitary

hymn in $\frac{9}{8}$ *tempo* that we recollect. The melody, too, (*Andante Religioso*), is treated in a style to remind us of M. Thalberg at his devotions at the pianoforte before a fashionable audience; being amplified on its repetition by those *arpeggi* of which we confess ourselves weary. But enough has been said in qualification, as well as in recommendation, without our naming every separate composition in the collection submitted to us; and we need only repeat, in conclusion, that, excepting M. Stephen Heller,—whose best music is not well enough known here—no modern pianoforte works have reached us from the Continent more pleasing and more nicely made than M. Kullak's.

Drury Lane.—Mr. Douglas Jerrold's exquisite cabinet drama, 'The Wedding Gown,' was reproduced on Monday with much success,—the part of *Beeswing* being capitally represented by Mr. A. Younge. This drama was originally produced at this theatre,—which, we presume, has some sort of monopoly of its brilliant dialogue and pathetic story, for we do not remember to have seen it played at any other theatre. It is of the same class as 'The Housekeeper' and 'St. Cupid'; a class of dramatic effort quite peculiar to Mr. Jerrold; being a two-act drama conceived in the spirit and written with the purpose of the highest drama which assumes the proportion of five acts. Mr. Warlow, a new candidate for public favour, made his bow to a London audience in the part of *Junket*, and sustained the character with a fair share of knowledge. Miss Marriott and Miss Arden, as *Augusta* and *Margaret*, acquitted themselves excellently. If new dramas cannot be obtained, we think Mr. Smith is right in reproducing such sterling plays of our earlier years as 'The Wedding Gown.'

Haymarket.—Miss Cushman on Monday reappeared in *Romeo*, and manifested the force and discrimination which originally won for her popularity in the character. There is a tenderness and delicacy of sentiment in the Shakspearian idea which has always made it difficult of representation to the actor; but the strong opinion which we have declared against the assumption of male parts by female performers is not to be overruled. There is great variety in Miss Cushman's treatment of the passion and the fortunes of the hero. Retaining the punning repartees at the commencement of the play, Miss Cushman shows Romeo in his more cheerful as well as his more serious habit, and the frequent smile dissipates often the sadness of the love-sick youth. She thus obtains a contrast between the earlier and later scenes not generally attempted. When the passion has once set in, there is no lack of energy or purpose, but the onslaught on *Tybalt* and the lamentations on the consequent banishment are both worked up to a pitch of rage and desperation which are greatly exaggerated. *Juliet* was performed by a Miss Swanborough, a *débutante*, who succeeded in rendering a pretty sketch; but the young lady wants force, both intellectual and physical, to support a tragic heroine of so much dramatic importance, so ull of poetry and truth.

Sadler's Wells.—On Saturday, 'The Winter's Tale' was re-produced,—Miss Atkinson, who has been lately matriculating at this theatre, appearing as *Hermione*. This lady has yet to conquer certain provincialisms of accent, and the vice of overacting,—which doubtless will be to her a task of difficulty, and will cost some time. But there is every reason in the promise that she now gives for making the attempt with seriousness and earnestness. In the statue-scene, also, she looked imposing enough; and the result of her effort was decidedly favourable.

Marylebone.—Mr. and Mrs. William Wallack re-appeared on Monday in 'As You Like It,'—a play which they have carefully illustrated by attention to scenery and costume, and otherwise provided with those external embellishments which modern playgoers require. The performance served to inaugurate the legitimate business of the season, and was well received by a numerous audience.

Musical and Dramatic Gossip.—It is said that the Board of Directors of the *New Philharmonic Society* has elected all the living composers whose works have been performed at past concerts as Honorary Members.—We hear from every side one and the same expression of protest and dissatisfaction at the amazing step taken by the old *Philharmonic* Directors in their choice of a Conductor,—nor need any one be surprised should it bring on disruption and destruction of the Society. It is possible that there may still exist a few old-fashioned amateurs and professors in the eyes of whom every musician with a "Herr" at the head of his name must be a "medicine-man," as the Indians say—a great German,—as such, an object of ovations, even as Weber and Mendelssohn were in their time. But the world of less credulous amateurs will ask for credentials. Now, as a composer, Herr Wagner (supposing him to be what he himself and his admirers assume—a second Gluck) is less presentable at an instrumental concert than most of his predecessors and contemporaries. His overture and march from 'Tannhäuser,' his *entr'acte* from 'Lohengrin' may be given, it is true;—but this is well nigh all the music from their composer's hand that is available,—since his operas, which are written on principle not to be sung, but to be acted, can hardly be conceived fit for a concert-room, even by Philharmonic sapiency. Nor is Herr Wagner, we believe, a *solo* player on any instrument. In short, the more closely this appointment is looked into, the more clearly will its want of reason (if not want of right) as well as its want of courtesy become evident:—and the more expedient does it seem that the nomination should be sifted and judged, not by the few in council who may have agreed to split their own differences by affronting the entire body of resident professors, but by the members of the Philharmonic Society. We dwell on these and other new plans and performances, which so curiously mark the opening of this year of confusion 1855, because our times are strange and events call for no common vigilance. While orchestral execution in England has made vast progress, creation (as distinguished from destruction or imitation) is in a state of pause, and nice calculation and upright administration are required more than at any former period to keep interest alive in old Societies and to provide new ones with a special vocation. It would be grievous if our public were to lose the capacity for enjoyment of the best things, owing to want of sense, of independence, or of enterprise on the part of those who administer its artistic concerns,—but there seems danger of some such result. Want of principle, want of novelty, want of generosity are three very negative substitutes for uprightness, research, and enthusiasm,—and should their influence re-act on our audiences, the shame that Art is not properly patronized in England will lie not with "the million," but with the musician.

The *Harmonic Union* commenced its operations on Wednesday evening with 'The Creation.' The *solos* were sung by Miss Stabbach, Mr. Lockey, and Mr. Weiss. What we have to say generally in regard to this Society will be best deferred to some future occasion. Meanwhile, it will suffice us to give currency to the Directors' announcement, "that engagements have been made with Mr. and Mrs. Sims Reeves and Madame Clara Novello; and negotiations are pending with Mdlle. Agnes Bury, Madame Rudersdorff, Signor Belletti, and other eminent vocalists."—Just now all the Societies are "running" on 'The Creation' somewhat mercilessly. The Oratorio was given on Wednesday by Mr. Surman's *London Sacred Harmonic Society*,—and last evening, at Exeter Hall, by the *Sacred Harmonic Society*.

M. Jullien's second series of *Promenade Concerts* was followed last evening, as usual, by a masked ball:—and Covent Garden Theatre may now be thoroughly swept and garnished in preparation for the Opera season.—Never have the oddly-compounded entertainments just over been so largely frequented as during this winter.

If memory does not deceive us, the *Pas de Quatre*, which Mr. J. Chalon sketched so airily, was put forward as a jubilee regale on the occasion when Mr. Lumley extricated *Her Majesty's Theatre* from the toils of half-a-century's litigation and entered on its management with "a clear title,"—secured by the proceeds of a sale *in perpetuo* of certain boxes and stalls. To judge from our law reports of the past and the present year, the relief was only temporary—one succeeded by "confusion worse confounded"—by entanglements of a new and curious complication. The other day, we perceive, Mr. Lumley resisted an action of ejectment by calling in the aid of one of these co-proprietors. This "move," it is true, was not admitted by the presiding Judge (to the peace of mind of others who hold boxes and stalls), and a compromise was recommended.—But this dispute leads us to imagine that the re-opening of *Her Majesty's Theatre* in 1855 is not a certain fact.

The amount of dissension let loose on so many occasions when an organ is to be built, whether in Cathedral, Town Hall, or Wesleyan Chapel, and at junctures when an organist should be elected, is such as to make us think of *Tubal Cain's* instrument as of a *Pandora's* box, out of which cometh more strife than concord. The following, for instance, is copied from the Oxford intelligence in the *Morning Post* of Saturday last.—

"Yesterday the Church Charity Trustees met and elected Dr. Corfe, organist of Christ Church, to the office of organist to St. Martin's Church, vacant by the resignation of Mr. B. Blyth. The same day the parishioners of St. Martin's met and elected Mr. Porter to the same office by a majority of 15 votes, the parish having been polled on the occasion. The consequence of these adverse decisions is, that the trustees and the parishioners are brought into collision, and an appeal to the Court of Queen's Bench to decide in whom the appointment rests appears to be the only alternative, as both parties claim the right of appointing the organist, and neither will forego it. It appears that many years ago Sir Charles Nourse, an old citizen, left a sum of money, the interest of which, amounting to 30*l*., was to pay an organist at St. Martin's Church, the right of appointment being vested in certain trustees, consisting of the mayor, aldermen, assistants, and bailiffs of the old corporation. When the Municipal Reform Bill came into operation the management of the city charities was vested in certain charity trustees appointed by the Lord Chancellor, in the room of the members of the old corporation, which had become defunct. Under this authority, as well as the fact that the donor's will specifies that the trustees shall *provide and pay* an organist, which they have hitherto done, the trustees consider that the appointment is vested in them, and not in the parish. On the other hand, the parishioners contend that the organ is their property, and that no one can act as organist without their consent and appointment. The organist appointed by the trustees having received their written appointment, has communicated that fact to the rector, the Rev. R. C. Hales, who has forbidden him to play the organ, and informed him that he has, in accordance with the votes of a majority of the parishioners, authorized Mr. Porter to officiate as organist. The next step which it is probable will be taken will be that the organist appointed by the trustees will move the Court of Queen's Bench for a *quo warranto* against the rector, to show cause why he prevents his fulfilling the duties of organist, to which he has been, as he contends, legally appointed."

Mdlle. Jenny Ney, belonging to the Dresden Opera, is mentioned as engaged to visit London this spring.—It is said that Mozart's 'Idomeneo' may be produced during her visit—since that opera contains one of her favourite characters.

Miss Arabella Goddard appears to be playing her way through Germany with good success. We do not recollect a former instance of an English female pianist making an extended Continental tour.—While we are speaking of pianoforte-players, it may be mentioned that M. Henri Herz has completed a new *Concerto*, which is well spoken of in the Parisian journals.—Some of our pianists might do worse than produce this if they can, since, the best writings of M. Herz are too clever and too effective to be long so neglected as they are now. Nothing more sparkling, showy and elegant than certain of his variations and *fantasias* is to be found in the library of fashionable concert or chamber music.

New music seems to be stirring in Paris this year, besides such as is furnished in the theatres. A new Symphony by Mr. George Mathias,—a new Sextuor by M. Salvator (whose name is beginning to be heard among chamber musicians) are spoken of in terms of praise.—Madame Viardot is about to give a series of chamber-concerts.

MISCELLANEA

Paris Exhibition of 1855.—From the returns, published in the *London Gazette* by order of the Lords of the Committee of Privy Council for Trade, it appears that all the great branches of industry of the United Kingdom will be effectively represented in the approaching Universal Exhibition. Thus, we find that there will be 20 exhibitors of silk, 5 of shawls and fabrics, 15 gold and silver smiths, 18 of cabinet work and decoration, 11 of clocks and watches, 16 of musical instruments, 25 of general metal work, 15 of saddlery, &c., 13 tanners and curriers, &c., 12 of carriages, 17 of letter-press printing, &c., 5 of bookbinding, 8 of copper-plate, &c. printing, 29 of boots and shoes, 26 manufacturing chemists, 9 of carpets (London), 21 ditto (country), 4 of rope twine, &c., 15 of paper and stationery, 8 brush and comb makers and turners, and 6 of hats and caps. In addition to these a general supplementary list has been printed, containing 130 names of metropolitan exhibitors, whose various professions, and other causes, would not admit of their strict classification under any of the above heads. Twenty-nine Local Committees have been formed in the manufacturing districts of the United Kingdom, who have been, for the most part, energetically engaged in making a judicious selection of all that their respective localities produce which can add to the interest, usefulness, or embellishment of the Paris Exhibition. According to the returns received, there will be 10 exhibitors from Aberdeen, 11 from Arbroath, 26 from Belfast, 93 from Birmingham, 13 from Bradford, 5 from Bristol, 10 from Derby, 43 from Dublin, 15 from Dundee, 1 from Dunfermline, 13 from Edinburgh, 22 from Galashiels, 58 from Glasgow, 12 from Huddersfield, 21 from Leeds, 21 from Nottingham, 9 from Paisley, 2 from Preston, 85 from Sheffield, 22 from the Staffordshire Potteries, 22 from Sunderland, 4 from Trowbridge, 8 from Walsall, and 22 from Wolverhampton. Manchester has sent no return, the Committee in that city having determined to make a collective display of the staple manufactures of the district, without putting forward the names of particular firms. The districts where no Committees have been formed will be represented in the aggregate by upwards of 65 exhibitors. The number of contributors to the machinery department (both in motion and at rest) is 146, together with 25 of our most celebrated agricultural implement makers. A careful digest of these returns shows that if the Exhibition of 1851 had the advantage as regards the number of English exhibitors, the British Section of the Paris Universal Exhibition of 1855 will hold a far more prominent position in point of quality, as the limited space placed at the disposal of the British Government by the Imperial Commission has rendered unavoidable a rejection of all that did not attain to a high standard of excellence.

Reduction of Foreign Postage.—Twenty years ago the British and Foreign rates of postage could not be paid on foreign letters. In 1843, a convention was arranged between England and France by which a letter going to or passing through France could be paid to its destination; and international accounts were kept between Great Britain and the French Government. The following table shows the full postage on foreign letters in 1835 and 1855, viz. :—

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January, 1855.

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CONTINUOUS EMPLOYMENT GUARANTEED.—A limited number of LADIES WANTED IMMEDIATELY, to pursue the Fashionable and Lucrative Arts of "ILLUMINATING ON VELLUM" and "LITHOGRAPHY," for objects at the Crystal Palace, intended for publication. Each Art is taught for One Guinea, either personally or by correspondence, and by which a handsome income can be realized weekly.—Continuous employment guaranteed to the pupil's residence and private instruction.—The elegant specimens are on view daily, at Mons. LAURENT'S residence, 14, Torrington-square, near Russell-square; Royal Polytechnic, &c.—Refereuces to families of distinction. No knowledge of drawing necessary.

PAINLESS TOOTH EXTRACTION, without Chloroform.—Mr. WALTER BLUNDELL is at home daily, from Ten till Four, for Dental Operations under his new pateut process.—29, New Broad-street, City.

ARTIFICIAL TEETH of the best, cheapest, and most durable description. Manufactured and adapted solely by Mr. THOS. LUKYN, with guaranteed success, on his improved French mode of mechanical construction. Read Lukyn's 'Essay on the Teeth,' with illustrations, crown 8vo. 2*s.* 6*d.*, by post, 3*s.* 4, Upper George-street, Bryanston-square.

A NEW DISCOVERY IN TEETH.

MR. HOWARD, SURGEON-DENTIST, 52, FLEET-STREET, has introduced an ENTIRELY NEW DESCRIPTION of ARTIFICIAL TEETH, fixed without springs, wires, or ligatures. They so perfectly resemble the natural teeth as not to be distinguished from the originals by the closest observer; they will never change colour or decay, and will be found superior to any teeth ever before used. This method does not require the extraction of roots, or any painful operation, and will support and preserve teeth that are loose, and is guaranteed to restore articulation and mastication. Decayed teeth rendered sound and useful in mastication.

52, FLEET-STREET.—At home from Ten till Five.

CARRIAGES of the lightest Construction, best build and finish, at reduced prices.—For SALE, or to be Let on Job, a large assortment of New and Second-hand CABRIAGES, comprising single and double seated Broughams, Clarences, Steppiece Barouches, Pilentums, Phaetons, &c.—PEAKE'S old-established Carriage Factory, 5, Lisle, or 11, Princes-street, Leicester-square.

CAMP LANTERNS for the CRIMEA, combining every recent improvement, adapted for burning the Patent Fusee Candles, which can be instantly ignited as a lucifer. These Lanterns are equally suitable for warehousemen and others. Price 9*s.* each; Fusee Camp Candles, 1*s.* 3*d.* per box. Sold by all Lamp-Dealers; by S. CLARKE, 55, Albany-street, Regent's Park; and wholesale by PALMER & Co. Sutton-street, Clerkenwell.

PATENT FUSEE CARRIAGE CANDLES, can be instantly ignited as a lucifer, are of different lengths, adapted for journeys of two, three, or four hours, and of two thicknesses to fit all lamps.—Sold in Boxes, at 1*s.* 3*d.* per box, by all Grocers, Candle-Dealers, and Chemists; and wholesale by PALMER & Co. Sutton-street, Clerkenwell, London.

IMPROVED DASHBOARD LAMPS, made so that they can be instantly affixed to the Dashboard of any Gig, Drag, or other description of Vehicle, and can be as quickly removed and used for a Hand-Lautern in the stable. They are adapted for burning the new Patent Fusee Carriage Candle. The appearance and effect are equal to that of a carriage lamp of superior finish, but, the price being less than half, these lamps are placed within the reach of every person requiring a light when driving.—Price 12*s.* 6*d.* each, at any of the Lamp-Dealers; and wholesale by PALMER & Co. Sutton-street, Clerkenwell; and by the Patentee, S. CLARKE, 55, Albany-street, Regent's Park, London.

MODERATOR LAMPS.—IMPROVED PRINCIPLE.—For simplicity, strength and general finish, the LAMPS sold by THOMAS PEARCE & SON are far superior to any other kind. They are all made expressly for their house—are tried before they leave the Manufactory, and have important improvements peculiar to only these Lamps. The patterns are singularly uncommon and beautiful, and for art, elegance and good taste, the assortment is quite unexceptionable, many of the designs belonging exclusively to T. PEARCE & SON.

Direct Importers of Oil of the finest quality.

T. PEARCE & SON, 23, Ludgate-hill.

PURE FRENCH COLZA OIL, 4*s.* 9*d.* per gallon.—Messrs. LEMAIRE & CO. Manufacturers, Paris.—Sole Depôt in England, the London Soap and Candle Company, 76, New Bond-street.

NOTICE.—OVERCOATS, CAPES, &c.—NO CHARGE FOR WATERPROOFING.

One of the largest Stocks in London of every description, first-class Garments, at lowest charges; also of YOUTHS' ditto, all made thoroughly impervious to rain, *without extra charge*, or made to order at a day's notice.—W. BERDOE, 96, NEW BOND-STREET, and 69, CORNHILL (*only*).

OLD RED LACHRYMÆ CHRISTI, Falernian, and Capri WINES, 42*s.*; bright Ruby Vittoria, 32*s.*; superior Sherry, 42*s.* 48*s.* to 72*s.*; fine old Beeswing Crusted Port, 48*s.* 54*s.* 60*s.*; best Marsala, 26*s.*; choice old pale Cognac Brandy, 64*s.*; and bottles and hampers, 3*s.* per dozen; allowed on return. All other first-class foreign wines and spirits. Country orders should be accompanied by a remittance to THOS. THOMPSON, 2, Botolph-lane, City.

LEA & PERRINS' WORCESTERSHIRE SAUCE imparts the most exquisite relish to Steaks, Chops, and all Roast Meat Gravies, Fish, Game, Soup, Curries, and Salad, and by its tonic and invigorating properties enables the stomach to perfectly digest the food. The daily use of this aromatic and delicious Sauce is the best safeguard to health. Sold by the Proprietors, LEA & PERRINS, 6, Vere-street, Oxford-street, London, and 68, Broad-street, Worcester; and also by Messrs. Barclay & Sons, Messrs. Crosse & Blackwell, and other Oilmen and Merchants, London; and generally by the principal Dealers in Sauce.—N.B. To guard against imitations, see that the names of "Lea & Perrins" are upon the label and patent cap of the bottle.

TO THE CLERGY, ARCHITECTS, AND CHURCHWARDENS.

GILBERT J. FRENCH, BOLTON, Lancashire, having declined appointing Agents for the sale of his Manufactures of CHURCH FURNITURE, ROBES, &c., replies immediately to all inquiries addressed to him at Bolton, from which place only orders are executed. He respectfully invites direct communications, as by far the most economical and satisfactory arrangement. Parcels free at the principal Railway Stations.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS; STRONG FIRE-PROOF SAFES, CASH and DEED BOXES.—Complete Lists of Sizes and Prices may be had on application.

CHUBB & SON, 57, St. Paul's Churchyard, London; 28, Lord-street, Liverpool; 16, Market-street, Manchester; and Horsley Fields, Wolverhampton.

AT Mr. MECHI'S ESTABLISHMENT, 4, LEADENHALL-STREET, London, are exhibited the finest specimens of British manufactures, in DRESSING CASES, Work Boxes, Writing Cases, Dressing Bags, and other articles of utility or luxury, suitable for presentation. A separate department for Papier Mâché Manufactures and Bagatelle Tables. Table Cutlery, Razors, Scissors, Penknives, Strops, Paste, &c., as usual. Shipping Orders executed for Merchants and Captains. An extensive assortment of superior Hair and other Brushes for the Toilet.

GENTLEMEN who require their HOUSES REPAIRED or DECORATED in an efficieut manner and at a moderate cost, can be furnished with Estimates free of charge. —Applications may be made personally or by letter.
JOHN SYKES, Builder, 47, Essex-street, Strand.

DRAFT round DOORS and WINDOWS PREVENTED by using GREENWOOD'S PATENT INDIA-RUBBER STOPS, the most effectual plan for the purpose. They are made in wood mouldings, to fix round the jamb linings. The door closes against the India-ruhber, and makes perfectly air-tight. New glass cases made on this principle at a reduced cost.—JOHN GREENWOOD, Patentee, 10, Arthur-street West, London Bridge.

TRELOAR'S COCOA-NUT FIBRE MATTING, Mats, Rugs, Mattresses, Hassocks, Cushions, Brushes and Brooms, Sheep-netting, Cordage, Brush-fibre, &c. &c., of which priced Catalogues may be had free by post.
Warehouse, 42, LUDGATE-HILL, London.

FISHER'S DRESSING-CASES, FOR LADIES AND GENTLEMEN.
FISHER'S STOCK IS ONE OF THE LARGEST IN LONDON, *AT PRICES TO SUIT ALL PURCHASERS.*
Catalogues post-free.
188 and 189, STRAND, corner of Arundel-street.

DR ARNOTT'S SMOKE-CONSUMING FIRE-GRATE is manufactured by F. EDWARDS, SON & Co., 42, Poland-street, Oxford-street; where one may be seen in daily use. The advantages of this Grate consist in the smoke being perfectly consumed, no chimney sweeping being required, and a saving of from 40 to 50 per cent. being effected in the cost of fuel. Prospectuses, with Testimonials, sent on application.

DISH COVERS and HOT WATER DISHES in every material, in great variety, and of the newest and most recherché patterns. Tin Dish Covers, 5*s.* 6*d.* the set of six; Block Tin, 12*s.* 3*d.* to 28*s.* 9*d.* the set of six; elegant modern patterns, 34*s.* to 58*s.* 6*d.* the set; Britannia Metal, with or without silver-plated handles, 76*s.* 6*d.* to 110*s.* 6*d.* the set; Sheffield plated, 10*l.* to 16*l.* 10*s.* the set; Block Tin Hot Water Disbes, with wells for gravy, 12*s.* to 30*s.*; Britannia Metal, 22*s.* to 77*s.*; Electro-plated on Nickel, full size, 11*l.* 11*s.*

THE PERFECT SUBSTITUTE for SILVER. —The REAL NICKEL SILVER, introduced 20 years ago by WILLIAM S. BURTON, when PLATED by the pateut process of Messrs. Elkington & Co., is beyond all comparison the very best article next to sterling silver tbat can be employed as such, either usefully or ornamentally, as by no possible test can it be distinguished from real silver.

	Fiddle Pattern.	Thread or Bruuswick Pattern.	King's Pattern.
Tea Spoons, per dozen	18*s.*	26*s.*	32*s.*
Dessert Forks ,,	30*s.*	40*s.*	46*s.*
Dessert Spoons ,,	30*s.*	42*s.*	48*s.*
Table Forks ,,	40*s.*	56*s.*	64*s.*
Table Spoons ,,	40*s.*	58*s.*	66*s.*

Tea and Coffee Sets, Waiters, Candlesticks, &c., at proportionate prices. All kinds of re-plating done by the patent process.

CHEMICALLY PURE NICKEL NOT PLATED.

	Fiddle.	Thread.	King's.
Table Spoons and Forks, full size, per doz.	12*s.*	28*s.*	30*s.*
Dessert ditto and ditto	10*s.*	21*s.*	25*s.*
Tea ditto	5*s.*	11*s.*	12*s.*

HOT AIR, Gas, Vesta, Joyce's STOVES.—STOVES for the economical and safe heating of halls, shops, warehouses, passages, basements, and the like, being at this season demanded, WILLIAM S. BURTON invites attention to his unrivalled assortment, adapted (one or the other) to every conceivable requirement, at prices from 10*s.* each to 30 guineas. His variety of Register and other Stoves is the largest in existence.

WILLIAM S. BURTON has TEN LARGE SHOW-ROOMS devoted to the show of GENERAL FURNISHING IRONMONGERY (including Cutlery, Nickel Silver, Plated and Japanned Wares, Iron and Brass Bedsteads and Bedding), so arranged and classified that purchasers may easily and at once make their selections.

Catalogues, with Engravings, sent (per post) free. The money returned for every article not approved of.

39, OXFORD-STREET (corner of Newman-street); 1, 2, and 3, NEWMAN-STREET; and 4 and 5, PERRY'S-PLACE.

TRY BATES'S VALUABLE and CELEBRATED IRISH EXHIBITION RAZORS, only Two Shillings each; by post, Two-and-Sixpence, prepaid. They are the best now made for keen shaving.—Manufactured by JAMES BATES, at 62, South George-street, Dublin.

INFANTS NEW FEEDING BOTTLES.—From the *Lancet*:—"We have seldom seen anything so beautiful as the nursing bottles introduced by Mr. Elam, of Oxford-street. They are adapted to milk, biscuits, and all kinds of food; and, whether for weaning, rearing by hand, or occasional feeding, are quite unrivalled."—BENJAMIN ELAM, 196, Oxford-street. 7*s.* 6*d.* The bottle and mouthpiece are stamped with my name and address.

DECAYED TEETH and TOOTH-ACHE.—Patronized by Her Majesty the Queen, and H.R.H. Prince Albert.—Mr. HOWARD'S PATENT WHITE SUCCEDANEUM for filling decayed teeth, however large the cavity. It is placed in the tooth in a soft state, without any pressure or pain, and in a short time becomes as hard as the enamel, lasting many years.—Sold by Savory, 220, Regent-street; Sanger, 150, and Hannay, 63, Oxford-street; Butler, 4, Cheapside; Johnston, 68, Cornhill; and all Chemists and Medicine Venders in the kingdom. Price 2*s.* 6*d.* with full directions for use inclosed.

DECORATION OF THE HEAD.—The admirable taste displayed in the *Head Dresses* of some of our leading belles, who are no less indebted to art than to nature for their superiority, may be imitated, but never equalled, without the *materiel* to work upon. The indispensable requisite is a GOOD HEAD OF HAIR. This, the skilful artist may embellish; but the lank, weak, and thinly-scattered locks he laboriously and vainly attempts to arrange in a manner befitting the requirements of the fashionable circles. For this, the Hair must be nourished and invigorated, and all relaxing tendencies overcome. *Oldridge's Balm of Columbia* is the only preparation, truly efficacious, without being in the slightest degree injurious.

By its frequent use the Hair is prevented from turning grey, is improved in appearance, strengthened, and receives, by frequent application, that beautiful gloss and luxuriance which so greatly adds to the grace and dignity of the human form.

Price 3*s.* 6*d.*, 6*s.*, and 11*s.* per Bottle; no other prices are genuine. Ask for OLDRIDGE'S BALM, 13, Wellington-street North, Strand, London.

Sold by all respectable Chemists, Perfumers and Stationers.

TO PARENTS AND GUARDIANS.

THE return of Youth to the respective Boarding-schools induces a solicitude for their Personal Comfort and Attraction. Now it is that

ROWLANDS' MACASSAR OIL,

for accelerating the growth and for improving and beautifying the hair,

ROWLANDS' KALYDOR,

for improving the Skin and Complexion, and removing Cutaneous Eruptions, and

ROWLANDS' ODONTO,

or PEARL DENTIFRICE, for rendering the Teeth beautifully white and preserving the Gums, are considered indispensable accompaniments for the attainment of those Personal Advantages so universally sought for and admired.

Sold by A. ROWLAND & SONS, 20, Hatton-garden, London; and by Chemists and Perfumers.

BEWARE OF SPURIOUS IMITATIONS.

BEAUTIFUL HAIR, WHISKERS, &c., are INVARIABLY PRODUCED IN TWO OR THREE WEEKS by COUPELLE'S CELEBRATED CRINUTRIAR, which is universally acknowledged as *the only preparation to be really depended upon* for the unfailing production of Hair, as also checking Greyness, Baldness, &c., and rendering the Hair luxuriant, curly, and glossy.—*Mr. Williams, 8, Lowther-street, Liverpool.* "I can now show as fine a head of hair as any person, solely from using your Crinutriar."—*Serjeant Craven, Longford Barracks, Ireland.* "Through using your Crinutriar, I have an excellent Moustache, which I had before despaired of."—*Mrs. Carter, Pangbourne, Berks.* "My head, which was quite bald, is now covered with new hair."—Price 2*s.* per packet, through all Chemists and Perfumers; or sent post free for 24 penny stamps, by ROSALIE COUPELLÉ, 69, Castle-street, Newman-street, Oxford-street, London.—Guard against imitations under closely similar names. Twenty pages of Testimonials, with list of Country Agents, post free for two stamps.

DO YOU WANT LUXURIANT HAIR, WHISKERS, &c.?—No other compound for the Hair has maintained such an enduring celebrity as EMILY DEAN'S CRINILENE. It is guaranteed to produce Whiskers, Moustachios, Eyebrows, &c. in a few weeks, and restore the Hair in baldness, from whatever cause, strengthen it when weak, prevent its falling off, and effectually check greyness in all its stages. For the nursery, Dr. Wilson says, it is unrivalled.—Price 2*s.* per Package (elegantly perfumed); sent post free on receipt of 24 penny-postage stamps, by MISS DEAN, 37A, Manchester-street, Gray's Inn-road, London. Sold by every Chemist in the Kingdom. —"In one fortnight it produced a beautiful set of moustachios." *H. Adams.*—"It has prevented my hair falling off." *J. Hickson.*—"It has quite checked the greyness that was coming on." *Mrs. Elder.*

VIOLETS.

H. BREIDENBACH, Distiller of Flowers and Eau de Cologne to the Queen, has now in great perfection several EXTRACTS of that favourite flower the WOOD VIOLET. It has a lasting odour, and will not stain the handkerchief. Violet Pomade, Cold Cream of Violets, Violet Sachet Powder, and several toilet preparations of the same flower equally fragrant.

157 B, New Bond-street, facing Redmayne's.

METCALFE & CO.'S NEW PATTERN TOOTH BRUSH & PENETRATING HAIR BRUSHES. —The Tooth Brush has the important advantage of searching thoroughly into the divisions of the Teeth, and is famous for the hairs not coming loose, 1*s.* An improved Clothes Brush, incapable of injuring the finest nap. Penetrating Hair Brushes, with the durable unbleached Russian bristles. Flesh Brushes of improved graduated and powerful friction. Velvet Brushes, which act in the most successful manner. Smyrna Sponges:—By means of direct importations, Metcalfe & Co. are enabled to secure to their customers the luxury of a Genuine Smyrna Sponge. Only at METCALFE, BINGLEY & CO.'S Sole Establishment, 130 B, Oxford-street, one door from Holles-street.

Caution.—Beware of the words "From Metcalfe's," adopted by some honses.

METCALFE'S ALKALINE TOOTH POWDER, 2*s.* per box.

DINNEFORD'S PURE FLUID MAGNESIA has been for many years sanctioned by the most eminent of the Medical Profession as an excellent remedy for Acidities, Heartburn, Headache, Gout, and Indigestion. As a Mild Aperient it is admirably adapted for delicate Females, particularly during Pregnancy; and it prevents the Food of Infants from turning sour during digestion. Combined with the ACIDULATED LEMON SYRUP, it forms an Effervescing Aperient Draught, which is highly agreeable and efficacious.—Prepared by DINNEFORD & CO., Dispensing Chemists, (and General Agents for the improved Horse Hair Gloves and Belts,) 172, New Bond-street, London, and sold by all respectable Chemists throughout the Empire.

DR. DE JONGH'S

LIGHT BROWN COD LIVER OIL.

Prepared for MEDICINAL USE in the LOFFODEN ISLES, NORWAY, and put to the test of Chemical Analysis.

THIS pure and unadulterated, transparent, light brown Cod Liver Oil, long known and justly appreciated on the Continent, has now acquired the general confidence of the Medical Profession in this country, by whom it has been extensively and successfully prescribed, and with almost immediate and remarkably beneficial results—in many instances where ordinary Cod Liver Oil had been copiously, though ineffectually, administered.

It owes its superior efficacy not only to its method of preparation, but to the fact—clearly established by chemical analysis and therapeutic experiments—that the liver of the species of cod-fish from which it is exclusively procured naturally contains a larger quantity of iodine, of the elements of the bile and other essential remedial properties, than is found in other kinds of the GENUS GANUS. It is of the finest quality, free from any admixture, or the usually repulsive, sickly, and nauseous flavour or after-taste of the Pale Oil, or of the coarse Brown Oil, commonly sold, though totally unfit for medicinal purposes.

Being sold by IMPERIAL MEASURE it is as low in price per ounce as any other genuine Cod Liver Oil, whilst its regular and speedy effects render it incalculably cheaper. Medical and Scientific Testimonials of the highest character delivered or forwarded, GRATIS, on application to Dr. de Jongh's Sole Agents and Consignees, ANSAR, HARFORD & CO., 77, STRAND, LONDON, by whom the Oil is sold Wholesale and Retail, in bottles capsuled and labelled with Dr. de Jongh's stamp and signature; and in the COUNTRY by respectable Chemists and Venders of Medicine. Where difficulty occurs in procuring the Oil, four half-pint bottles will be forwarded to any part of England, CARRIAGE PAID, on receipt of a remittance of ten shillings.

Half-pints (10 ounces), 2*s.* 6*d.*; Pints (20 ounces), 4*s.* 9*d.*; Quarts (40 ounces), 9*s.*

HENRY'S CALCINED MAGNESIA continues to be prepared, with the most scrupulous care and attention, by Messrs. THOS. & WM. HENRY, Manufacturing Chemists, Manchester. It is sold, in bottles price 2*s.* 9*d.*; or with glass stoppers at 4*s.* 6*d.*, Stamp included, with full directions for its use, by their various agents in the Metropolis, and throughout the United Kingdom; but it cannot be genuine unless their names are engraved on the Government Stamp, which is fixed over the cork or stopper of each bottle.

Sold in London, wholesale, by Messrs. Barclay & Sons, Farringdon-street; Sutton & Co. Bow Churchyard; Newbery & Sons, E. Edwards, Thos. Butler, St. Paul's Churchyard; Savory & Co. New Bond-street; Sanger, Oxford-street: and of most of the Venders of the Magnesia may be had, authenticated, by a similar Stamp, HENRY'S AROMATIC SPIRIT OF VINEGAR, the invention of Mr. HENRY, and the only genuine preparation of that article.

KNOW THYSELF! The secret art of DISCOVERING the TRUE CHARACTER of INDIVIDUALS from the peculiarities of their HANDWRITING, has long been practised by Miss GRAHAM with astonishing success. Her startling delineations are both full and detailed, differing from anything hitherto attempted. All persons wishing to "*know themselves*," or any friend in whom they are interested, must send a specimen of their writing, stating sex and age, inclosing 13 penny post stamps to Miss Graham, 10, CHICHESTER-PLACE, KING'S CROSS, LONDON, and they will receive in a few days a minute detail of the mental and moral qualities, talents, tastes, affections, virtues, failings, &c., of the writer, with many other things hitherto unsuspected.

"Miss Graham is a most successful graphiologist." *Family Herald.*

RUPTURES EFFECTUALLY CURED WITHOUT A TRUSS!—All sufferers from this alarming complaint are earnestly invited to consult or write to Dr. LESLIE, as he guarantees them relief in every case. His remedy has been successful in curing thousands of persons during the last twelve years, and is applicable to every kind of single and double Rupture, however bad or long-standing, in male or female of any age, causing no confinement or inconvenience in its use whatever. Sent post free to any part of the world, with full instructions for use, on receipt of 7*s.* 6*d.* in postage stamps, cash, or post-office order, payable at the General Post-office, to Dr. Herbert Leslie, 37A, Manchester-street, Gray's Inn-road, London.—At home daily (except Sunday) from 11 till 3 o'clock. A Pamphlet of Testimonials sent post free on receipt of one postage stamp.

TO MOTHERS AND NURSES.

MRS. JOHNSON'S AMERICAN SOOTHING SYRUP.—This efficacious Remedy has been in general use for upwards of Thirty Years, and has prescrved numerous Children when suffering from Convulsions arising from painful Dentition. As soon as the Syrup is rubbed on the Gums, the Child will be relieved, the Gums cooled, and the inflammation reduced. It is as innocent as efficacious, teuding to produce the Teeth with ease; and so pleasant, that no Child will refuse to let its Gums be rubbed with it. Parents should be very particular to ask for JOHNSON'S AMERICAN SOOTHING SYRUP, and to notice that the Names of BARCLAY & SONS, 95, Farringdon-street, London (to whom Mrs. Johnson has sold the recipe), are on the Stamp affixed to each Bottle.—Price 2*s.* 9*d.* per Bottle.

CHILBLAINS, RHEUMATISM, LUMBAGO.—Chilblains are prevented from breaking, and their tormenting itching instantly removed, by WHITEHEAD'S ESSENCE of MUSTARD, universally esteemed for its extraordinary efficacy in Rheumatism, Palsies, Gouty Affections, and Complaints of the Stomach; but where this certain remedy has been unknown or neglected, and the chilblains have actually suppurated or broke, WHITEHEAD'S FAMILY CERATE will ease the pain, and very speedily heal them.

CHILBLAINS.—WHITEHEAD'S ESSENCE of MUSTARD.

"The Rev. the Rector of Booton, Norfolk, to Mr. R. Johnston.
"Hemington Rectory, Radstock, Bath.

"Sir,—Last winter my little boy was tormented for three months with chilblains, which scarcely ever allowed him to sleep at night, and which ultimately broke and covered his feet with wounds. I tried all the outward applications I could hear of without the slightest success. This year the chilblains appeared again, as bad or worse than before, and promised to run the same course, when chancing to catch my eye on the advertisement of Whitehead's Essence of Mustard, I made a trial of it, and, though the chilblains were on the point of breaking, the first application stopped the itching, and in a day or two they were completely cured. I think it my duty to testify to the virtues of your medicine, that I may assist in making known a specific for a complaint which is both so general among children and so distressing to them.—I remain, yours obliged, WHITWELL ELWIN."

Prepared only by the Executors of the late Robert Johnston, deceased, and sold in bottles, 2*s.* 9*d.* each (the Cerate in boxes, 1*s.* 1½*d.* each), by Messrs. Barclay & Sons, 95, Farringdon-street, London, wholesale agents; and by every Druggist and Medicine Vender in the United Kingdom. The genuine has the name, "R. Johnston," engraved on the stamp.

DEAFNESS and NOISES in the HEAD.—Institution for the Cure of Deafness, 9, Suffolk-place, Pall Mall, London. Instant and permanent restoration of hearing guaranteed, without the use of ear-trumpets, instruments, or causing one moment's inconvenience to the most aged or nervous sufferer. Dr. HOGHTON'S new and extraordinary discovery, by one consultation enables deaf persons of either sex to hear immediately with perfect ease the lowest whisper, and magically removes all singing in the ears. Hospital and private testimonials and certificates from the most eminent Physicians and Surgeons in England, in whose presence deaf persons have been cured, and many hundreds of private patients cured can be seen or referred to. Hours of consultation, 11 till 4 every day. Francis Robert Hoghton, Member of the London Royal College of Surgeons, May 2, 1845; Licentiate of the Apothecaries Company, April 30, 1846.

Just published,
'SELF-CURE OF DEAFNESS,' for country patients; a stop to empiricism, quackery, and exorbitant fees, sent on receipt of seven stamps, free. Examination free. 9, Suffolk-place, Pall Mall.

FREEDOM FROM COUGHS.—One of Dr. LOCOCK'S PULMONIC WAFERS, allowed to dissolve in the mouth, immediately relieves the most violent fit of Coughing, and protects weak lungs from all the irritation of Fogs and Frosts. HAVE A PLEASANT TASTE. Sold by all Chemists, at 1*s.* 1½*d.*, 2*s.* 9*d.*, and 11*s.* per box.

HOLLOWAY'S PILLS an astonishing Remedy for the CURE of ASTHMA.—Mrs. Newton, of Hyde, states, in a letter to Mr. Wild, Chemist, Hyde, that for many years she had been afflicted with severe attacks of asthma, great difficulty of breathing, a violent cough, and acute pains in the side. She tried various remedies, and was under the treatment of several surgeons for months together, without obtaining any benefit. At length she was induced to try Holloway's Pills. The first dose gave relief, and by continuing them a cure has been effected. Being anxious that others so afflicted should obtain relief, she desires this fact to be publicly known.—Sold by all Venders of Medicine; and at Professor Holloway's Establishment, 244, Strand, London; and 80, Maiden-lane, New York.

NATIONAL PROVIDENT INSTITUTION.

The NINETEENTH ANNUAL MEETING of the Members of the NATIONAL PROVIDENT INSTITUTION was held at the London Tavern, on Wednesday, December 20, 1854, S. H. LUCAS, Esq., in the chair.

The advertisement convening the meeting having been read,

The SECRETARY proceeded to read the Report of the Directors for the past year, which is as follows:—

"On this the 19th anniversary of the Institution, the Directors have great pleasure in submitting to their fellow-members the following gratifying Report.

"In the last twelve months, 1,545 proposals for assurance have been made to the Board; the number of Policies issued is 1,302, assuring the sum of 583,074*l.*; the Annual Premiums on which amount to 10,624*l.* 8*s.* 8*d.* The remaining 243 proposals have either been declined or not completed. This large amount of business during the year just closed affords satisfactory evidence that the high position which the Institution has so long held in public estimation is steadily maintained, notwithstanding the eager competition to which all life assurance offices are now subjected.

"The number of deaths this year has been 139. The claims arising from these, including bonuses added to the sums assured, amount to 70,051*l.* 14*s.* 4*d.*, being 6,437*l.* 17*s.* 3*d.* less than the preceding year. The total amount paid and in course of payment, since the establishment of the Institution, to the representatives of deceased members, is 441,369*l.* 11*s.* 11*d.*

"The accounts for the year ending the 20th of November last have been duly audited; the balance of receipts over the disbursements in that period is 117,669*l.* 6*s.*, increasing the capital stock of the Institution to the sum of 1,092,166*l.* 9*s.* 8*d.*, which is invested on mortgage of real estate, and on Government and other satisfactory securities; 49,372*l.* being advanced on loan at interest to members on security of their respective policies.

The annual income arising from the premiums of 13,175 existing policies (after deducting the sum of 33,348*l.* 17*s.* 2*d.* for abatement of premiums at the last division) is 177,999*l.* 5*s.* 9*d.*, and from interest on invested capital, 44,073*l.* 7*s.* 7*d.*; showing a total annual income of 222,072*l.* 13*s.* 4*d.*

"The Acts relating to Friendly Societies, under which this Institution was originally enrolled, have of late years undergone repeated alterations. This frequent change in the law was productive of such great inconvenience that the Directors felt it incumbent on them to unite with certain other societies similarly founded in applying to Parliament for a special act, whereby they might in future be relieved from restrictions applicable only to local societies. This desirable object was attained at the close of the last session of Parliament, when an act (17 & 18 Vict. c. 56.) was passed, whereby this and other societies are henceforward relieved from restrictions, and are placed, in regard to the scope and character of business, on an equal footing with other Life Assurance Societies.

"A notice for convening a Special General Meeting of members, on Wednesday, the 10th of January next, has been issued, to consider the expediency of altering the quinquennial period of the divisions of profits to a triennial one. The Directors think it right to inform their fellow-members that this proposal has not been brought forward by the Board; and they trust the said meeting will be largely attended, so that the proposed change may obtain that deliberate consideration which a subject of such vast importance demands.

"The following statement shows the amount returned to the members, by abatement in premium, at the Divisions of Profits of the 17 years ending the 20th of November, 1852; in addition to which, the sum of 126,564*l.* has been added by way of bonus to the sums assured by those members who elected that mode of appropriation:—

	Reductions.
"At the division of 1842	£18,571 16 3
" " 1847	54,818 9 7
" " 1852	166,744 5 10
Total sum returned in abatement of premiums	£240,134 11 8

"The following statement shows the progress of the Institution:—

"NUMBER OF POLICIES ISSUED.

From 15 Dec. 1835, to 20 Nov. 1842 (7 years)	3,215
From 20 Nov. 1842, to 20 Nov. 1847 (5 years)	4,575
From 20 Nov. 1847, to 20 Nov. 1852 (5 years)	7,066
From 20 Nov. 1852, to 20 Nov. 1853 (1 year)	1,336
From 20 Nov. 1853, to 29 Nov. 1854 (1 year)	1,302
Total number issued	17,494

"AMOUNT OF INCOME.

20 Nov. 1842	£39,300 9 7
20 Nov. 1847	111,113 13 0
20 Nov. 1852	206,700 11 5
20 Nov. 1853 (after allowing the reduction on Premiums)	201,270 14 4
20 Nov. 1854	222,072 13 4

"AMOUNT OF CAPITAL.

20 Nov. 1842	£139,806 1 7
20 Nov. 1847	417,172 16 0
20 Nov. 1852	875,686 5 7
20 Nov. 1853	974,497 3 8
20 Nov. 1854	1,092,166 9 8

(Signed on behalf of the Directors),
"S. H. LUCAS, Chairman.
"JOSEPH MARSH, Secretary.

"London, Dec. 12, 1854."

The CHAIRMAN.—Gentlemen, It is again my privilege to congratulate you upon the increasing prosperity of our Institution. In proposing to you the usual acceptance of the Report which has just been read, I feel confident that every member in this room, and every member throughout the country, as soon as he or she shall come to a knowledge of its contents, must participate in those feelings of lively satisfaction which the Directors derive from being able to put forth such a document. Gentlemen, notwithstanding the very eager and active competition of some 200 life offices in this metropolis, we have received upwards of 1,545 new proposals for assurance in the course of the last year; 1,302 of which we were able to accept, and to issue policies of assurance upon, deriving annual premiums therefrom within a fraction of 20,000*l.* This I think a most cheering evidence, not only that the high reputation which the Society has attained is steadily maintained, but that it is yearly on the increase. (Applause.)

The next item in the Report is one of great moment—perhaps of the greatest moment—as an element of our success, is the low rate of mortality during the past year, and, indeed, during the whole period of our existence. I have the best authority for saying, that during last year, as well as in former years, the rate of mortality which we have experienced is considerably under that which might fairly be looked for. (Hear, hear.) This, I think, we may in no small degree attribute to the skill and watchfulness of our medical advisers. I know not whether they are present or not, but they deserve that it should be noticed, for if due vigilance in this respect were not maintained by them, and by the Board, any great accession of members from year to year, instead of proving an element of strength, would, I need not say, be an element of great weakness and danger. It is, therefore, gratifying to believe, from good authority, that the rate of mortality has been so favourable to the success of our Institution. We have passed through a year in which, as is well known, a very serious epidemic has prevailed in many parts of the country, and yet, notwithstanding the large addition of members, the number of deaths reported in the past year is very moderate.

The next circumstance I would notice is one which I always contemplate (as I am sure every member must) with the deepest interest, which is the large sum of 441,369*l.* that has been paid to the families or representatives of deceased members in the 19 years during which this Institution has existed. (Hear, hear.) I remember, in the early period of this Institution, the most hopeful among us ventured to predict that we should realize a capital of half a million at the end of 20 years. Now, after having paid away nearly that amount of money to the families of deceased members, we find that we have accumulated a capital of 1,092,000*l.* (Cheers.) I never will speak of it boastingly, but I do speak of it as most cheering, and as evincing the most conclusive evidence of success, so far as human ability can be brought to bear upon an Institution of this kind, and I say it in all humility, that I believe our success is unparalleled. I have here a copy of the first annual Report that the Directors presented to their fellow members on the 15th of December, 1836, and with your leave, I will trouble you with one paragraph only:—"The Directors have great satisfaction in stating that the balance of cash remaining in hand, &c., is 10,670*l.* 6*s.* 6*d.*, which sum is duly invested." I remember, on presenting that Report to the Annual Meeting, we were delighted to find that we had accomplished so much. That 10,000*l.* was the germ of the prosperity and magnitude to which the Institution has now risen; from that 10,000*l.* we have accumulated a capital of considerably upwards of one million sterling, after having paid to the families of deceased members, or their representatives, nearly half a million. (Cheers.) I advert to this as showing the fruits of our 19 years' labour. Here we see realized the great object for which the Institution was established; and when we contemplate the large amount of really substantial benefit thus diffused among hundreds, perhaps thousands, of families, it is most gratifying to think that the object with which we started has been so extensively realized; and I may state, from information on which I can rely, that a very large proportion of the sum so paid has been paid to families who, without this provision, would have been left comparatively destitute. (Hear, hear). Hence, I say, the encouragement to every member to induce his friends and connexions to secure to their families the benefits which this Institution affords.

Passing from figures however cheering, I would just notice, in very few words, a paragraph in the Report relating to the Act of Parliament which was obtained at the close of last session. In common with four or five other societies similarly founded, we felt it to be our duty to endeavour to obtain an act which should relieve us from legislative interference year after year—alterations being often made mainly, and almost entirely, to suit small local societies; and while such restrictions were highly proper for them, and did not necessarily impose any difficulty upon them, they greatly impeded the operations of an Institution of this magnitude. We were restricted from various eligible means of investment, which it was extremely desirable we should be able to avail ourselves of. We must all see that it is of the greatest importance that the funds of the Institution should be as profitably and securely invested as possible; and I need not say that that object closely occupies the anxious attention of the Board.

I do not know that I need detain you longer in commenting upon this Report, which, I am sure, speaks well for itself. However, there is one subject, although not therein noticed, which it would hardly be right in me to pass over. In the course of the 19 years that the Institution has existed, the Board has never seen it right to resist a claim arising from the death of any member, except in two instances (Hear, hear.) One was, I think, some ten years ago, on a policy for 500*l.*, and the other occurred during the current year, on a policy for 1,000*l.* I need not say that the Directors have always felt most reluctant to interpose any objection to the payment of a claim, unless upon substantial grounds, and where they also felt they would not be justified in paying it, unless compelled so to do. The claim which arose during the last year was on the death of a member who had only paid two premiums on his policy. Very soon after the death was announced, the Board received information which led them to suspect that some deception had been practised, and it shortly afterwards transpired that the same party had effected policies in several other offices to a large amount—nearly 18,000*l.* I am not going to mention names, nor need I dwell more particularly upon the circumstances, except to say, that at length such information was received by us that we felt, and were advised, that, in the discharge of our duty, we had no right to pay one penny upon that claim; and, feeling that, we had nothing to do but to resist it. An arbitration has been held on the case, and, owing to the peculiar circumstances, and the claimants bringing forward a great number of witnesses to invalidate the information that we had obtained, and to rebut the evidence upon which we relied, it occupied a very considerable time. I believe I am right in saying, that as far as we were concerned, four days only were occupied in our case, whereas something like nineteen meetings were taken up on the other side, occasioning a very protracted investigation However, no longer ago than last week we had the satisfaction of receiving the unanimous award of the arbitrators in our favour. (Applause.) As I said before, this is only the second instance in nineteen years that we have found it right to resist a claim. In the former instance we were equally successful. We had the unanimous award of the arbitrators in that case.

These successful results will not lead us to be captious (hear, hear)—they will not lead us to raise objections, except in such cases as our duty to our fellow-members may compel us to do; for if one thing is more necessary than another for upholding the character of our Institution, it is that we should keep good faith with all our members. (Hear, hear.) It was with extreme reluctance we were induced to resist this claim; but when we found facts accumulating so thick upon us, convincing our own judgment (whatever might be the judgment of other persons), we felt we were bound, in the discharge of our duty, to do as we have done; and I rejoice to find that the result has justified us in the course we have pursued. (Applause.)

Gentlemen, I am not aware of anything else that I need notice, except that a ballot is to take place, which will commence at 1 o'clock and close at 4, for the election of two Directors, in the room of two who retire by rotation, both of whom are eligible for re-election. Before I formally put the question to the Meeting for the acceptance of this Report, and for its being entered upon the minutes, if any gentleman has any observation to make, or any question to ask, I apprehend this is the time for him to do so.

After a few remarks from Mr. BENNOCH, in the course of which he congratulated the Meeting on the very excellent Report, the CHAIRMAN moved—

"That the Report be accepted and entered upon the minutes."

Which was carried unanimously.

Mr. BENNOCH, in pursuance of the notice he gave at the last Annual Meeting, moved, that the Directors be directed to apply to Parliament for powers to permit the members residing in the country to vote by proxy.

Mr. WATSON seconded the motion.

Mr. THWAITES dissented from Mr. Bennoch's views on this question, and felt bound to give his most hearty opposition to the motion. (Applause.)

The CHAIRMAN then called for a show of hands, when the motion was negatived, with very few dissentients.

The Auditors were re-appointed for the ensuing year.

The SECRETARY read the requisition for the meeting convened for the 10th of January next; also, one relating to the alteration of rules.

The Scrutineers on the ballot for the election of two Directors delivered in their report soon after 4 o'clock, by which it appeared the numbers were as follows:—

For John Bradbury, Esq.	382
,, Jonathan Thorp, Esq.	287
,, R. M. Holborn, Esq.	275

Whereupon the CHAIRMAN declared John Bradbury, Esq. and Jonathan Thorp, Esq. to be duly elected.

A vote of thanks to the Chairman for his able and impartial conduct in the chair this day, and to the Directors for their excellent management of the affairs of the Institution, was carried unanimously; which having been briefly acknowledged by the Chairman, the business of the meeting terminated.

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1424. LONDON, SATURDAY, FEBRUARY 10, 1855. PRICE FOURPENCE Stamped Edi 5d.

UNIVERSITY of LONDON.—MATRICULATION EXAMINATION, 1855.—The ANNUAL COURSE of LECTURES on each of the subjects appointed for this Examination will COMMENCE at King's College, London, on MONDAY, March 5, at Three o'clock, and will be continued each Monday, Tuesday, Thursday, and Friday through the months of March, April, May, and June (with the exception of the first fortnight in April). Fee, 5l. 5s. For further particulars apply to J. W. Cunningham, Esq., Secretary, King's College, Loudon.
January 29, 1855. R. W. JELF, D.D., Principal.

GEOLOGICAL SOCIETY OF LONDON.—The ANNIVERSARY will be held at the Apartments of the Society, in Somerset House, on FRIDAY, Feb. 16, at 1 o'clock; and the Fellows will DINE on the same day, at the Freemasons' Tavern, Great Queen-street, at 6 o'clock.
Members intending to dine are requested to leave their Names and those of their Friends at the Freemasons' Tavern, or at the Society's Apartments, previously to the 16th inst.

ARUNDEL SOCIETY.—*FIFTH YEAR'S ISSUE TO SUBSCRIBERS.*
Six large Wood Engravings, by Messrs. DALZIEL, from Mr. W. OLIVER WILLIAMS'S series of Drawings, from the Frescoes by GIOTTO in the Arena Chapel, Padua,
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ROYAL ACADEMY OF ARTS.—Sir RICHARD WESTMACOTT, R.A., Professor of Sculpture, will commence his COURSE of LECTURES on MONDAY, February 12, and continue them on the Eveniugs of Monday, the 19th, 26th, and of March 5th, 12th, and 19th.

ROYAL ACADEMY OF ARTS.—S. A. HART, Esq. R.A., Professor of Painting, will commence his COURSE of LECTURES on THURSDAY, February the 15th, and continue them ou the Evenings of Thursday, February 22nd, and March 1st.

ART-UNION OF LONDON.—By Royal Charter.—Every Subscriber of One Guinea will have an Impression of a Plate, by J. T. WILLMORE, A.R.A., from the Original Picture by the late J. J. CHALON, R.A., 'A WATER PARTY:' together with a Quarto Volume of Thirty Wood Engravings, illustrating Lord Byron's 'Childe Harold.' Each Prizebolder will be entitled to SELECT for HIMSELF, as heretofore, a Work of Art from one of the Public Exhibitions.
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444, West Strand. LEWIS POCOCK. } Secretaries.

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TAXES ON KNOWLEDGE (Association for promoting the Repeal of).—The ANNUAL PUBLIC MEETING will take place at Exeter Hall, on WEDNESDAY, Feb. 21st. The Meeting will be addressed by John Bright, M.P.; Richard Cobden, M.P.; George Dawson, M.A.; T. M. Gibson, M.P.; Apsley Pellatt, M.P.; Dr. Watts, &c.
Doors open at 7. Chair taken at 8.
Tickets for the Platform may be had of Novello, Dean-street, and 24, Poultry; Cash, Bishopsgate; at Exeter Hall; and Office of Association, 10, Ampton-place, Gray's Inn-road.

THE GOVERNESSES' INSTITUTION, 34, Soho-square.—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

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MISS H. S. PICKERSGILL, Professor of SINGING and the PIANOFORTE, has REMOVED TO 8, BAKER-STREET, PORTMAN-SQUARE, where she requests her Pupils will address all communications.

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LONDON, SATURDAY, FEBRUARY 10, 1855.

REVIEWS

The Life of Mohammad, from Original Sources. By A. Sprenger, M.D. Part I. Allahabad.

"THE Life of Mohammed has yet to be written for English and American readers," was the remark with which we, five years ago [see *Athen.* No. 1163, p. 154], concluded a review of Mr. Washington Irving's Life of the Arabian Prophet. We were obliged, whilst acknowledging the graceful style of that pleasing writer, to pronounce his work superficial and inaccurate; and a feeling of its deficiency in original information prompted our concluding remark. Prof. Weil, in the Preface to his well-studied work, 'Mohammed der Prophet,' has observed that the advance of knowledge in these days requires the historical characters handed down to us from remote periods to be re-examined by the light of new and of better classified authorities, and recast upon a surer and more truthful basis. Among characters of world-wide celebrity there is not one that calls more loudly for a re-investigation of the "original sources" than that of Mohammed. Born in an obscure age, among a people whose antecedents are dimly shadowed out to us, in a country of all famous regions the least explored, his own career was a series of marvels and contradictions. While searching earnestly for truth, he taught millions of men to believe a gigantic fable; and, while tormented with doubts agonizing to his own breast, he inspired others with an invincible faith in his infallibility. With too little energy or too little ambition to support himself, except by the despised employment of a shepherd, he withstood for years the ridicule, the malice and the furious opposition of the leaders of his own family and of the nation, and finally vanquished all their efforts. Over this extraordinary and seemingly unfathomable character, the disciples and the opponents of his doctrines have alike combined to draw an additional veil of uncertainty. The first Mahommedans piously encompassed their Prophet with a cloud of miracles, —"the mythology," as Dr. Sprenger calls it, of Islám. Western prelates piously distorted history to calumniate him; and philosophers, more impartial but equally unjust, endowed him with crimes of their own invention, such as they thought congenial to the character of an impostor. Thus, while Khadijah beheld him shaded by angels on his journey to Syria, Prideaux accuses him of robbing orphans of their patrimony, and Voltaire depicts him as yielding to the indulgence of his passions on his triumphal return to Mecca, — a triumph of which the greatest glory was his clemency and forbearance. Of those who have pretended to describe this singular being, one party has studiously disguised or perverted what they knew, and another has sedulously invented what they did but suspect or hope. In fact, the great difficulty of the Arabic language, and the rarity and inaccessibility of the MSS. of early Mohammedan writers, have been sufficient of themselves, if not to deter Europeans from undertaking the biography of the Apostle of Islám, at least to cover the attempt hitherto with the disgrace of failure. The earliest and most authentic chronicles of the rise of Mohammedanism were not known, even by name, to those who have aspired to guide the opinions of Europe on that great event. Gibbon, for example, appeals to Gagnier's translation of Abulfeda, a prince who wrote in the fourteenth century, as to his "best and most authentic guide." But we now learn from a more reliable quarter that, "to consider so late an historian as Abulfeda any authority at all, would convict an Orientalist of the most culpable ignorance in Arabic literature."

It is to far other and better authorities that Dr. Sprenger has had recourse; and, moreover, to him belongs the honour of being the first to discover two of the earliest and best chronicles of Mohammedan history. These are Wâckidi and the original Arabic of Tabari,—the former of which he brought to light at Cawnpore and the latter at Lakhnau. In addition to these, he has consulted the six canonical collections of traditions of the Sunnies and the Hayát al-qolúb, or Shiah collection of the same. To these must be added the Biography of Ibn Isháq, or rather Ibn Hishám's edition of it, completed before A.D. 828, and of which Dr. Sprenger remarks that, although by no means entirely to be relied upon, "it is the only original source which has hitherto been used by European historians." Dr. Sprenger further notices as among his "original sources" the traditions of Tirmidzy, who died in 892,—the *Kitáb al-Aghány*, or Song Book, of Abú-l-Faraj, of Ispahan,—the Kashsháf, a valuable commentary on the Koran,— and the Tárykh Khamys, which has also been largely consulted by Prof. Weil.

Dr. Sprenger is better acquainted with the sources to which reference should be made for a biography of Mohammed than any writer who has hitherto dealt with this great story. The next question is, how has he availed himself of these sources? It is due to him to reply, at once, that, as far as his work has advanced (that is, to the arrival of Mohammed at Medina, 24th of September, 622), he has shown the greatest research and discrimination. So far, every reader must feel in following him through the difficult questions with which the subject is beset, that the way is threaded with a guide of rare caution and exactness. His conceptions are original and striking, and even those who will not unconditionally admit them must acknowledge themselves instructed where they are not convinced. We will presently state concisely his theory of the rise of Islám; but ere doing so, let us lay before our readers a living portrait of the man whose disciples overthrew the thrones of the Cæsars and Chozroes.—

"Before speaking of the mission of the prophet, it is necessary to introduce him to our readers, and to acquaint them with his character. Mohammad was of middling size, had broad shoulders, a wide chest, and large bones; and he was fleshy, but not stout. The immoderate size of his head was partly disguised by the long locks of hair, which in slight curls came nearly down to the lobe of his ears. His oval face, though tawny, was rather fair for an Arab, but neither pale nor high coloured. The forehead was broad, and his fine and long but narrow eyebrows were separated by a vein, which you could see throbbing if he was angry. Under long eyelashes sparkled bloodshot black eyes through wide slit eyelids. His nose was large, prominent and slightly hooked, and the tip of it seemed to be turned up, but was not so in reality. The mouth was wide; he had a good set of teeth, and the fore-teeth were asunder. His beard rose from the cheek-bones, and came down to the collar-bone; he clipped his mustachios, but did not shave them. He stooped, and was slightly hump-backed. His gait was careless, and he walked fast but heavily, as if he were ascending a hill; and if he looked back, he turned round his whole body. The mildness of his countenance gained him the confidence of every one; but he could not look straight into a man's face: he turned his eyes usually outwards. On his back he had a round fleshy tumour of the size of a pigeon's egg; its furrowed surface was covered with hair, and its base was surrounded by black moles. This was considered as the seal of his prophetic mission, at least during the latter part of his career, by his followers, who were so devout that they found a cure for their ailings in drinking the water in which he had bathed; and it must have been very refreshing, for he perspired profusely, and his skin exhaled a strong smell. He bestowed considerable care on his person, and more particularly on his teeth, which he rubbed so frequently with a piece of wood, that a Shiah author was induced to consider it as one of the signs of his prophetic mission. He bathed frequently, washed several times a day, and oiled his head profusely after washing it. At times he dyed his hair and beard red, with henna, in imitation of his grandfather, who imported this habit from Yaman. Though he did not comb himself regularly, he did it now and then. At first he wore his hair like the Jews and Christians; for he said, In all instances, in which God has not given me an order to the contrary, I like to follow their example;—but subsequently he divided it, like most of his countrymen. Every evening he applied antimony to his eyes; and though he had not many grey hairs even when he died, he concealed them by dyeing or oiling them, in order to please his wives, many of whom were young and inclined to be giddy; and whose numbers he increased in proportion as he became more decrepit. The prophet was usually dressed in a white cotton shirt, or blouse, (qamyç), with pockets, and sleeves which reached to his wrists. He had a skull-cap and a turban on his head, the extremities hanging down the back; and sandals, with two leather straps over the instep, on his feet. In the house he wore merely a piece of cloth ('içâbah) tied round his temples, leaving the crown of the head uncovered. Sometimes he wore, instead of the shirt, a 'suit of clothes' (*h*ollah), which consisted of an apron (izár), that is to say, a piece of cloth tied round the waist and hanging in folds down to the legs, like a woman's petticoat; and a sheet (ridá), or square shawl, which was thrown over the left shoulder and wrapped round the body under the right arm. Sometimes he wrapped himself in a blanket (mirt)."

Some gastronomers may like to learn that the Founder of Islám was exceedingly fond of "Polish stew," and so captivated by the charms of "bread soaked in gravy that he compared his beloved 'A'yishah with it;" but we leave these *deliciæ* for what is of more importance to his prophetical career. Here is the description of his mental qualities.—

"The temperament of Mohammad was melancholic, and in the highest degree nervous. He was generally low-spirited, thinking, and restless; and he spoke little, and never without necessity. His eyes were mostly cast to the ground, and he seldom raised them towards heaven. The excitement under which he composed the more poetical Súrahs of the Qorân was so great, that he said that they had caused him grey hair; his lips were quivering and his hands shaking whilst he received the inspiration. An offensive smell made him so uncomfortable that he forbad persons who had eaten garlic or onions to come into his place of worship. In a man of semi-barbarous habits this is remarkable. He had a woollen garment, and was obliged to throw it away when it began to smell from perspiration, 'on account of his delicate constitution.' When he was taken ill, he sobbed like a woman in hysterics; or, as 'A'yishah says, he roared like a camel; and his friends reproached him for his unmanly bearing. And during the battle of Badr his nervous excitement seems to have bordered on frenzy. The faculties of his mind were extremely unequally developed; he was unfit for the common duties of life, and even after his mission he was led in all practical questions by his friends. But he had a vivid imagination, the greatest elevation of mind, refined sentiments, and a taste for the sublime. Much as he disliked the name, he was a poet; and a harmonious language and sublime lyric constitute the principal merits of the Qorân. His mind dwelt constantly on the contemplation of God; he saw his finger in the rising sun, in the falling rain, in the growing crop; he heard his voice in the thunder, in the murmuring of the waters, and in the hymns which the birds sing to his praise; and in the lonely deserts and ruins of ancient cities he saw the traces of his anger. His imagination peopled these fastnesses with jinn, who were created like ourselves to praise God. His notions of the Divinity, however, are far from being as pure as they are generally believed to

be. The God of Mohammad is not the result of abstraction; he merely possesses those epithets, which man covets, in a superlative degree. His ascribing to him ninety-nine attributes would by itself be sufficient to convince us how concrete his ideas were respecting his divine nature. The Prophet was not free from superstition; he believed in jinn, omens and charms, and he had many superstitious habits. The jinn were, according to his opinion, of three kinds: some have wings and fly; others are snakes and dogs; and those of the third kind move about from place to place like men. Again, some of them believed in him, and others did not. He gave instructions to his followers, if a fly falls into a dish of victuals, to plunge it in completely, then to take it out and to throw it away; for in one of its wings is a cause of sickness, and in the other a cause of health; and in falling it falls on the sick wing; and if it is submerged, the other wing will counteract its bad effect. To make a bad dream harmless, he thought it necessary to spit three times over the left shoulder. He was very careful to begin every thing on the right side, and to end with the left; and he smeared the antimony first in the right eye. His ideas of omens, however, were more sensible; he admitted lucky omens, but forbad to believe in unlucky ones. The energy and enthusiasm of Mohammad claim our highest admiration. The following pages contain instances of his extraordinary firmness and perseverance. His followers, however, admit that in his trials he was greatly supported by the endurance of his wife Khadyjah. His dark and bloody fanaticism fills us with horror, and his cunning weakens our faith in his honesty of purpose. When he was on the grave of his mother, he publicly declared that her soul was condemned for having worshipped idols; and his judgment on his uncle and protector, the noble-minded Abú Tálib, was equally severe. His actions were, in some instances, as cruel as his poetry: some apostates from his faith were sentenced by him to have their hands and feet cut off, and their eyes pierced with hot irons. In this condition they were thrown on the stony plains of Madynah. They asked for water, and it was refused to them; and so they died. Such instances of cruelty are the more characteristic of his fanaticism, as he was naturally mild, and even soft."

Having thus exhibited the most prominent figure in Dr. Sprenger's canvas, the conception of which appears to us both original and truthful, we come to his general theory. It is a question which every one, versed or not in the history of those times, will have asked himself, How is it that Mohammedanism grew with such astonishing rapidity? We turn over the pages of the Koran and ask — can this be the book for which martyrs have died and which has shaken princes from their thrones? We are far, indeed, from agreeing with Gibbon in styling Mohammed "an illiterate barbarian"; but how could any individual personage, however great his talents, have so bowed the hearts of the nations as to produce the results his teaching did? Our author's theory, in reply to these questions is, that the great revolution of which we speak, was not the work of one man. He shows that Zayd and Warakah and others had discarded the idolatrous creed of the Arabs before Mohammed assumed his prophetic mission, and that still earlier Qoss of the Iyádites, the Arabian Wycliffe, had preached the unity of God at the great fair of 'Okátz. The Arabs, when Mohammed appeared, were already ripe for better things than a belief in Lát and Ozzà. While the flame of Christianity seemed expiring in the West and thick darkness brooded over the rest of the world, there were men of earnest minds and determined purpose in Mecca, searching for truth, whose enthusiasm was not kindled by Mohammed, but by whose zeal he himself rather was hurried resistlessly along.—

"From the preceding account of early converts, and it embraces nearly all those who joined Mohammad during the first six years, it appears that the leading men among them held the tenets, which form the basis of the religion of the Arabic prophet, long before he preached them. They were not his tools, but his constituents. He clothed the sentiments, which he had in common with them, in poetical language; and his malady gave divine sanction to his oracles. Even when he was acknowledged as the messenger of God, 'Omar had as much or more influence on the development of the Islám as Mohammad himself. He sometimes attempted to overrule the convictions of these men, but he succeeded in very few instances. The Islám is not the work of Mohammad; it is not the doctrine of the Impostor; it embodies the faith and the sentiments of men who, for their talents and virtues, must be considered as the most distinguished of their nation, and who acted under all circumstances so faithful to the spirit of the Arabs that they must be regarded as their representatives. The Islám is therefore the offspring of the spirit of the time, and the voice of the Arabic nation. And it is this which made it victorious, particularly among nations whose habits resemble those of the Arabs, like the Berbers and Tatars. There is, however, no doubt that the Impostor has defiled it by his immorality and perverseness of mind, and that most of the objectionable doctrines are his."

With a band of such disciples ready to his hand, the successes of Mohammed seem less surprising. Nor must the nature of his doctrines be forgotten. The unity of God, alms, good works, prayer, perfect resignation to the will of Heaven—these are high themes, likely enough to topple down the Dagon of idolatry. In thus detracting, moreover, from the all-powerful influence which others suppose Mohammed to have exerted on the rise of Islám, Dr. Sprenger does not fail to do him justice in some other particulars. He repels, for instance, the charge which has been brought against him, and which he himself, to magnify his mission, seems to have winked at, of being illiterate. Thus, in the well-known passage of the Koran, 7, 156, the Prophet is thought to style himself illiterate, where he says: "*Credito ergo in Deum et Legatum, ejus Prophetam idiotam;*" and on this Maracci, with almost ludicrous bitterness, observes, "*Imo! ultro concedimus Mahumetum idiotam idiotissimum fuisse!*" But, in explanation of the word *ummíy*, here rendered "illiterate" by Sale, Sprenger well adduces another passage of the Koran, Sura 2, 73, where the same word, *ummíy*, is defined to mean, "having no revealed book." Mohammed, therefore, might have styled himself Prophet of the *ummíys*, that is, of the Arabs, in contradistinction to the Jews and Christians, who had a previous revelation. Another passage in the 96th Sura is more doubtful; but the general argument is decidedly in favour of Dr. Sprenger's view. Mohammed was a noble, of the noblest tribe of Mecca, where even ordinary persons could read and write, as is proved by an incident in the war with Medina. We may suppose that he was at least as well informed as his wife, Khadyjah; and we know from Tabari, "that when Mohammed entered on his office he had read the Scriptures and was acquainted with the history of the Prophets." Nor must Mohammed's early trading expeditions to Syria be forgotten, which he could hardly have conducted had he been wholly illiterate. In spite, too, of what Dr. Sprenger suggests "as to his instructors," we must continue to think that Mohammed composed the whole or the greater part of the Koran himself,—a work which, though tedious and insipid enough in translation to justify Gibbon's sneers, yet in the original, in poetical imagery and musical cadence, equals if not excels the best works in Arabic literature. And here we must, for the first time, find fault with our biographer, and unequivocally condemn his rhyming translations of the Koran. Take, for example,—

"By the star when it passeth away, your countryman does not err; nor is he led astray, in what he preaches; he has not his own way, but a revelation he does say; a mighty one, of great sway, personally appeared to him in open day, where there rises the sun's ray; high in the sky he did fly; then he drew nigh in his array, and only two bows' distance from him he did stay, that the revelations, which he had to say, he might to his servant convey. How can Mohammad's heart a falsehood state? Why do you with him on this vision debate? He saw him another time in the same state; at the sidrah tree of the limit he did wait; there to the garden of repose is the gate; and whilst the tree was covered, with what at the top of it hovered, Mohammad attentively looked, and his eyes from the sight did not deviate; for he saw the greatest of the signs of his Lord."

Sale's translation may appear flat, but this is a lower depth indeed. Surely here, if anywhere, Sadi's well-known lines are applicable.—

> If in this fashion the Korán you read,
> You'll mar the loveliness of Islam's creed.

We think that there is somewhat of inconsistency in the estimate of the subsequent career of the Prophet, and that the charges of fanaticism and of being a wilful impostor can hardly be, simultaneously, made good. Perhaps, too, there is more of dramatic effect than of truth in the following picture of the transition period in Mohammed's life.—

"This crisis of Mohammad's struggles bears a strange resemblance to the opening scene of Goethe's Faust. The poet paints, in that admirable drama, the struggles of mind which attend the transition in men of genius, from the ideal to the real—from youth to manhood. Both in Mohammad and in Faust the anguish of the mind, distracted by doubts, is dispelled by the song of angels, which rises from their own bosoms, and is the voice of the consciousness of their sincerity and warmth in seeking for truth; and in both, after this crisis, the enthusiasm ebbs gradually down to calm design, and they now blasphemously sacrifice their faith and God to self-aggrandizement. In this respect the resemblance of the second part of Faust to Mohammad's career at Madynah is complete. As the period of transition in the life of the prophet has hitherto been completely unknown in Europe, Goethe's general picture of this period in the life of enthusiasts, is like a prediction in reference to the individual case of Mohammad."

On the whole, however, we are bound to express our high sense of Dr. Sprenger's merits, particularly of his erudition and of his laborious accuracy. It is a strong feeling, indeed, of these merits which makes us regret some trifling blemishes. Among these must be included his spelling of oriental words. Such vocables as *Qoçayy*, *Tamymyy*, *açhàb* are like nothing we have ever seen or heard of before. Dr. Sprenger is here a veritable iconoclast, for he destroys at a blow all the idols of former oriental systematizers. Nor does his style sustain a comparison with some of those who have preceded him as writers of the same biography. With these deductions, his Life of Mohammed must be admitted to be a remarkable work; and we should welcome its reproduction in this country, undisfigured by those typographical errors inseparable from a book printed in India.

A Summer's Excursion in New Zealand; with Gleanings from other Writers. Kerby & Sons.

Those who have a respect for ancient institutions, will regret to hear that the fashion of *tatooing* is becoming a sign of vulgarity, and is therefore gradually dying away in New Zealand. Few fashions have had so long a run. The *mode* began in Scythia, in dark mythological days, when dates were considered as matters unworthy notice. It began, not in honour but in dishonour. Some Thracian female captives happened to be in the power of certain Scythian ladies. The captives were pretty, which was more than their keepers were, and the latter determined to mar the good looks of which they were intensely jealous. Of course, neither guardians nor guarded were burthened with much costume: a fair

skin was the more prized, and this was the especial distinction of the Thracian ladies. Their Scythian mistresses seized and bound them as they slept,—and having effectually prevented all resistance, they proceeded to *tatoo* their flesh from forehead to hip, describing thereon a series of the most revolting figures. When the Thracian captives were left to contemplate themselves in their new adornments, they wisely made the best of their sorry condition. By a little ingenuity, they involved the figures drawn upon their skins in such a maze of additional tatooed lines, curves, zigzags, and flourishes, that the original design was lost beneath them, and the captives were considered so irresistible in their novel embroidery that the fashion spread throughout a great portion of Asia, passed from Asia to the isles, and at length reached New Zealand,—where, as we have said, it is only now beginning to be considered ridiculous. A tatooed chief, in short, is now laughed at, and even New Zealanders look upon him with much the same feelings as the young dandies looked on old George the Second when, once a year, he presumed to stalk about his "drawing-room," attired in the identical dress which he had worn in the days of his youthful chivalry, on the bloody field of Oudenarde.

The author of the modest and useful—and, we may add, agreeable—volume before us, thus speaks, in the course of his progress through the country, of the existing condition of the fashion to which we have alluded.—

"We reached the river Manawatu, a distance of about 16 miles from the Ohau, shortly after noon. We crossed in the canoe, the horses swimming alongside. While the horses were swimming across we indulged ourselves in criticizing the object of the various facial scarifications which we had met with in our excursion. We have seen some chiefs so entirely carved about the head as scarcely to have one spot unengraved, while we have seen others without a scratch; the same difference appearing in cases where the people were in the most menial employment. In some the tattoe appears as if the impression had been made by merely pricking the surface; in others, one would imagine that a portion of the flesh had actually been removed. In the case of women, the marking is generally confined to the lower lip, which is thereby rendered of a deep neutral tint colour. The different kind of tattoe has been regarded as a distinction of tribes, an armorial bearing, or a sign manual; but the question is apparently involved in considerable mystery. As far as I could judge, it appeared to be indicative of nothing beyond the peculiar fancy of the person so decorated, or disfigured. The rising generation do not submit to the mutilating process."

The most useful portion of this volume is doubtless that which is devoted to giving information to settlers,—but the most amusing, and certainly not the least important, is that which describes the natives in their present transition state. Here is a scene which could only occur among a people in such a state. The travellers had arrived way-worn, at the village of Witta-Kau, where all the inhabitants vied with each other to give them welcome.—

"Fortune favoured the chief of the village, who appeared wrapped in a dog-skin cloak, alternately black and white, his face being so elaborately carved as scarcely to leave any portion which nature might claim as her own handy-work. We were duly ushered into a hut consisting of two rooms, having a fire-place in the inner sanctuary; at one end was a deal-boarded bed without mattrass or furniture, and from the wall was suspended a dilapidated bookcase, on the dusty shelves of which were some well-worn portions of Scripture. Duly installed, a fire was lighted, but with a truly Maori disregard of all politeness, our porters surrounded the fire-place drying their clothes, leaving us in the outer circle to enjoy an occasional glimpse. To thrust them on one side was in vain, for throngs of all classes filled the room, and smoke, dense and fearful, overpowered us. We entreated that a little more space might be allowed; we pointed to our streaming eyes; but no sympathizing action followed: so, unwilling to offend our host, but desirous of saving ourselves, we effected a precipitate retreat to the fenced enclosure, where we set to work and pitched our tent amid the laughing jokes of old and young, who regarded our proceedings with amusing interest. Success at length crowned our efforts; the tent was reared, and as a barrier against an irruption of the outside barbarians, a fire was lighted in the very vestibule. Futile were all our labours, vain our ingenuity: the sanctuary was stormed: around the fire a dense group was assembled, and some even took up a position inside. Extremes meeting, we roared with laughter; a counter cheer was elicited from their side: we appealed to their feelings; they could not readily find them: we appealed to the chief, intimating, with hand outstretched towards a neighbouring height, our intention to remove our encampment unless we were allowed a little privacy. Our entreaties are not in vain: a successful effort is made, silence reigns around. But oh! the transient character of all earthly enjoyment. We had scarcely begun to unpack and to remove our saturated clothes, when, lo! a woman's head appears from beneath the lower part of the tent: a fresh inroad is made, the citadel is taken; and we are obliged, in order to obtain a little quiet, to betake ourselves to a rapid retreat. With indignant remonstrances in English, impressive from their very unintelligibility, we strike our tent to the silent amazement of the assembled multitude, and learning that an Englishman's house was nigh, we shouldered our packs and started off in search of it. Wonder now gave place to triumph, and the 'tenā-koe,' which had welcomed our arrival, was changed into a derisive cheer at our odd notions in departing."

The author tells us, that "every village, be it ever so small, has a church, and that without fail the very best house in it." This is a gratifying proof of progress; but, on the other hand, we are disappointed by finding that the church is invariably used as a sort of caravanserai for travellers, and that matters of a very irreligious aspect are transacted therein. People eat, drink, and sleep there. This is the more remarkable as, previous to their conversion to Christianity, the Maori would not allow of any secular business whatever being transacted under the shadow of their religious edifices. We should be sorry to believe that they have less respect for the "house of God" than they had for the houses of their old idols and the shrines on which they stood in hideous ugliness. The author speaks of the ceaseless intruding curiosity of the natives being perfectly intolerable,—but this seems to us to be a more promising trait than the savage, stolid indifference of the aborigines of Australia. Besides, as the author remarks, these "curious" people were cannibals but yesterday, and "now you are treated only with an obtrusive inquisitiveness, while then they would have treated themselves to the most tender morsels about you." Curiosity is, undoubtedly, better than cannibalism, and so far progress has been made. Cunning succeeds to violence, and it is only when divine and human philosophy has penetrated a people that a higher quality of mind or a better principle distinguishes them. Many a self-styled civilized nation is little further advanced in this respect than our brethren in New Zealand.

Lady Morgan's Works.—Vol. I. *The Life and Times of Salvator Rosa.* Bryce.

In the fullness of years and literary honour,—ere the brightness of her fancy dims, or the strength of her execution fails,—it is well that Lady Morgan should collect her works. A few hours may be well bestowed on the pleasant task of revising and reprinting books which are a portion of our literary history, and which, therefore, even apart from transient tastes and changing canons, must always interest those who desire to know what books were popular in the early half of the nineteenth century. But the Lady and her works are not confined to the sympathies of the hour. So long as wit can fascinate—so long as beauty of style has power over the soul—and so long as goodness, gaiety, and dashing spirits are in the ascendant—so long may we expect a public for the works of this writer.—In the constellation of modern genius, the Author of 'Florence Macarthy,' 'O'Donnel,' 'Italy,' and the 'Letter to Cardinal Wiseman,' will hold her place as a bright particular star.

When the series of her works is before us in its final shape, we may venture to consider more in detail the claim which they establish; in the mean time, we announce the publication of Volume First, and transfer to our columns the few words addressed by Lady Morgan to her new public on the re-appearance of her 'Salvator Rosa.'—

"It is the desire of the Publisher of this new edition of my works, that I should prefix a few introductory lines to the first volume of the Series, 'The Life and Times of Salvator Rosa.' But the great Artist will speak best for himself to the present generation, as he has done to so many others in the course of those two centuries of his triumphs which have swept on to

The years beyond the flood.

Painter, Poet, Musician, Philosopher, and Patriot, he combined in his fine organisation the supreme elements of high Art, with the noblest instincts of intellectual humanity. He worked through his great vocation with a spirit of independence that never quailed, and with unflinching resistance to the persecutions of despotism and the intrigues of professional rivalry. His moral dignity refused to pander to the licentious tastes of the profligate times in which he flourished, and, in this respect superior to many of his great predecessors, he left not one picture that,

—dying, he might blush to own,

while he exhibited in his great historical compositions, 'The Death of Regulus' and 'The Conspiracy of Catiline,' a graphic eloquence which Herodotus and Gibbon have scarcely surpassed.—The story of Modern Italy writhing under foreign rule, he depicted in those groups of outlawed gentlemen and an outraged people, who, being denied all law, lived lawlessly, and, driven into crime by necessity, peopled the savage scenery of the Abruzzi, or sought refuge in the caves of Calabria, where Salvator found and painted them, as the moral results of political misrule. But these *fuori citti*, these *condottieri* of romantic history, whose graceful forms and noble bearing bespoke their high caste, natural and social, were capable of chivalrous deeds and generous sympathies,—unlike those banded serfs of modern warfare, of low instinct and Tartar aspect, who, with the sword in their hands, and the cross in their hearts,' strike down their foe to murder him at leisure, as palpitating life moves one muscle more to impede the plunder of some bosom gem, the gift of love or maternal affection. As the poet of Liberty, Salvator takes his place among the high priests of her altars in Italy—Dante, Petrarch, Tasso, Filacaja. He rendered even philosophy familiar to the eye, when, by the double despotism of Church and State, its truths were prohibited from meeting the understanding; and while Galileo was condemned to death for proving that the earth moved, Salvator, unsuspected and unpunished, painted, in allegories of artistic excellence, theories at least as dangerous. Did Salvator live now, one might fancy him joining the ranks of the gallant defenders of national independence and civilisation; standing out, like one of his own bold figures, upon the heights of Balaklava, pencil in hand and revolver in belt, realising for the homage of posterity the grand battle raging below, till, borne away by his kindling sympathies, he flings down his pencil, and, plunging into the *mêlée*, meets a glorious death or shares a not less glorious triumph.—With respect to the Authorship of the 'Life of Salvator Rosa,' it was written *con amore* in the prime

of the Author's life, and of her enthusiasm for Italy. Of the principle which animates it, time has not 'bated one jot,' nor quenched one sympathy. The style in which it was written may now, perhaps, be deemed *rococo*, by the censors of the modern free-and-easy school, who write that those who *run* may *read*. Such as it is, it was the style with which the Author won her spurs, under the command of Field-Marshal 'O'Donnel' and other heroes, native and foreign, who 'championed' to their utmost the sublime cause of right and their country's independence. If, however, with the conceit of other veterans, she now

Shoulders *her* crutch and shows how fields were won,

she pleads that she served, though only as a subaltern, in times of the greatest literary enterprise and mental competitorship that British genius ever produced since the Augustan ages of Elizabeth and Anne!"

The volume thus heralded is printed in good type and on good paper; so that the work may take its place on the library-shelf after it has served its turn once more on the boudoir-table.

A Ramble through Normandy; or, Scenes, Characters, and Incidents in a Sketching Excursion through Calvados. By G. M. Musgrave, M.A. Bogue.

We prefer to accompany Mr. Musgrave when he remembers that he is an amateur student of Art and Archæology, rather than when he forgets that he is not an historian and a wit. His portfolio, we suspect, is better filled than his diary,—indeed, the illustrations of this volume are clever and interesting. Norman landscapes, Norman architecture, Norman customs, and groups of Norman peasantry supply enough materials to render a tourist's journal amusing, without melancholy puns and deplorable conceits. Normandy is a region of the picturesque. Its towns are memorials of curious art and curious civilization. Where do studies for the painter abound more than in Honfleur, with its projecting roofs, its vast windows, its grotesque corbels, its gurgoyles and images wrought in chestnut or oak? Where would a sketcher choose to sit who found nothing to admire in the stone towers of Normandy,—the bell-turrets of Caen,—the antique bridges of one arch,—the timber houses of many gables, mellowed to a warmth of colour by wood-smoke instead of being blackened by coal,—the ancient churches,—the buildings with ten feet of upright wall and fifty feet of sloping roof? For all whose fancies these street and city scenes fail to touch, Normandy has rural pictures, which Mr. Musgrave does not depreciate or neglect. In Liseaux he rambled through parts of the old town, which had more beauty for him than the richest Italian palaces, glittering in the lustre of the brightest Italian sun. So, also, his imagination was enchanted by the autumnal aspects of Calvados, with its surface covered by orchards and tinged with red, brown, and gold, and its hills crested with castles of the baronial age. Mr. Musgrave dwells on these panoramas; but he dwells, too, at tedious length, on the worn stories of William, Harold, and the Bayeux Tapestry. *A-propos* of this old subject, he ventures on a new joke, and sympathizes with "the *worsted* heroes" who fought with the English king. Hereupon Mr. Musgrave observes, parenthetically, that he has made "a pun." We know, and are sorry for it. Not that one absurdity of this kind ought to be reproved as a cardinal sin. There is no need to shoot at folly as it flies by railway. But Mr. Musgrave is laboriously perverse, and continually writes in a strain which convinces us that he is not an intelligent observer or a judicious diarist. Almost invariably he mars his sketches as well as his accounts of incidents by a ridiculous comment or still more hopeless pleasantry. We are detained on the Great Western Railway while he jokes in dismal paragraphs on veal-pies and pickled walnuts: and when we find a characteristic fragment in his pages, it is an introduction to some new example of his infatuated humour. He had remarked the variety of employments devolving on women in parts of France:—

"But I was not prepared to see what passed before my eyes one morning, at the prison gates, alongside of the Palais de Justice in Caen: A woman arrived from the country with a man handcuffed, in a small spring cart,—she seated on the front bench, he on the hinder; and, delivering the reins to a trooper that stood at hand, she got down, lowered the backboard of the cart, and told her prisoner to jump down. This was done; the man was at once taken by two gens d'armes into the Court-house where the criminal judge was sitting, and, in about a quarter of an hour's time, brought out and consigned again to her cart, to be handed over to the tribunal of the district to which it was ascertained the village, where he had been pilfering goods, belonged; and away she went again, whip in hand, and malefactor *en arrière*, followed by two Gardes Champêtres on horseback. She would be allowed five-pence a mile, both coming and going, for this service; and I was told it was of continual occurrence."

And then Mr. Musgrave adds, that it would not surprise him to see a woman acting as public executioner. Now, for the application:—

"It would not be the first instance of woman casting off a man, to keep him in suspense!"

His account of a cider-vat at Caen is interesting.—

"On my arrival, the vast retort was dry; the robinet, or tap, had been removed from the extremity where it opened into the hall of entrance, or vestibule, together with the ponderous mass of iron pannel and its ten huge rivets, in which the said tap was inserted. The orifice thus left was large enough to enable me to creep through; which, after taking off my coat, and giving it into the hands of my conductress and a servant who had come to draw the cider from the second reservoir, I immediately did; to the great astonishment and delight of the two beholders. I thought of Belzoni in the Pyramids! I found myself in an apartment thirty-two feet long, eighteen wide, and eighteen in height, paved with granite, and exhibiting all the strength and solidity of a casemate rather than of a tank for liquor. The great Tun of the Heidelberg measures, I believe, thirty feet in length, and twenty in depth. But it is made of wood, and its inside measure cannot, in this case, exceed twenty-eight in length, and eighteen in height. It is twelve feet wide in its extreme diameter. It is stated to contain 800 hogsheads of wine, but some accounts mention 283,200 bottles. Allowing a pint and a half to each bottle, and fifty-four gallons to the hogshead, the latter estimate would make a total of 933 hogsheads. This is too large a quantity for the dimensions of the Tun which I saw in 1849. I conceive 800 is the correct figure. Each of the two mighty reservoirs above mentioned, contains 190,000 French litres, which amount to somewhat more than 878 hogsheads; and a dozen youths might be taught to swim in this 'Peerless Pool' of apple juice!"

Of course, the beer-vats of London are huge in comparison with this; but the construction of the French "cider-cellar" is curious, and it should be mentioned that it supplies only one establishment—a lunatic asylum. Mr. Musgrave notes, as a fact for temperance advocates, that a large proportion of the insane cases in this district are ascribed to the continual use of brandy. He then passes on to religious topics, and finishes off a page of pious declamation with a tail-piece representing Beau Brummel's cravat.

At Bayeux, however, Mr. Musgrave's politics came into play.—

"Close to the Cathedral is the Prison; and in the square open space of this precinct is a circular mound, artificially thrown up, to cherish and strengthen the roots of a superb Plane-tree, sixty-five years old:—the Tree of Liberty, planted here in 1789, when, 'nefasto die,' the men of the Revolution set up these emblems in every part of France; the rottenness and decay and fall of which, by stroke of lightning, frost, or axe, within the last half-century, have served more to exemplify the unsoundness and inanity, the perils and penalties of Democracy, than to deter the people from yielding allegiance to crowned sovereignty, or to revive in them a desire to live under many masters instead of one."

The logical confusion of this passage is astonishing; but it is a specimen of the writer's manner. As we have hinted, Mr. Musgrave is at fault whenever he breaks off his gossip—for gossip it essentially is—on antiquities, on landscapes and on picturesque effects, to generalize on a higher level. We are told that our "ecclesiastical tourist" "understands many more things than he has ability to illustrate or express." But why apologize for neglecting to descant on things in general in the narrative of thirty days' travel in France? For our part, we should have been satisfied to find in this volume a greater variety of Norman sketches, and less glorification of Mr. Musgrave.

The Literary Life and Correspondence of the Countess of Blessington. By R. R. Madden, M.R.I.A. 3 vols.

[Second Notice.]

We last week spoke of the correspondence betwixt Lady Blessington and Mr. Landor, mentioning at the same time that some of the Lady's best letters are those addressed to the Author of the 'Imaginary Conversations.' Of these, a brief and graceful example may be given.—

"Gore House, Kensington Gore, March 10, 1836.

"I write to you from my new residence, in what *I* call the country, being a mile from London. I have not forgotten that your last letter announced the pleasing intelligence that you were to be in London in April, and I write to request that you will take up your residence at my house. I have a comfortable room to offer you; and what is better still, a cordial welcome. Pray bear this in mind, and let me have the pleasure of having you under my roof. Have you heard of the death of poor Sir William Gell? He expired at Naples, on the 4th of February, literally exhausted by his bodily infirmity. Poor Gell! I regret him much; he was gentle, kind-hearted and good-tempered, possessed a great fund of information, which was always at the service of any one requiring it, and if free from passion (not always, in my opinion, a desirable thing), totally exempt from prejudice, which I hold to be *most* desirable. How much more frequently we think of a friend we have lost than when he lived! I have thought of poor Gell continually, since I got Mr. Craven's melancholy letter, announcing his demise, yet when he lived I have passed weeks without bestowing a thought on him. Is not this a curious fact in all our natures, that we only begin to know the value of friends when they are lost to us for ever? It ought to teach us to turn with increased tenderness to those that remain. I always feel that my affection for living friends is enlivened by the reflection that they too may pass away. *If we were only half as lenient to the living as we are to the dead, how much happiness might we render them, and from how much vain and bitter remorse might we be spared, when the grave, 'the all-atoning grave,' has closed over them.* I long to read your book; it will be to me like water in the desert to the parched pilgrim. Let me hear from you, and, above all, tell me that you will take up your abode with me, where quiet and friendship await you. M. Blessington."

The letters from the Author of 'Pericles and Aspasia' illustrate the thought, the old-world courtesy, and the quaint humour of the writer,—also, the trenchant style of comparison and valuation, cordially appreciated and epigrammatically characterized by Sir E. Bulwer Lytton, at a later page of the Correspondence.—

"Landor [says he], thanks to your introduction, had no humours, no oddities, for me. He invited me to h's villa, which is charmingly situated, and

smoothed himself down so much, that I thought him one of the best-bred men I ever met, as well as one of the most really able: (pity, nevertheless, so far as his talent is concerned, that he pets paradoxes so much: he keeps them as other people keep dogs, coaxes them, plays with them, and now and then sets them to bite a disagreeable intruder)."

Here is a specimen from Mr. Landor's hand, which attests the justice of the foregoing character.—

"January 13, 1835.

"Arnold is so mischievous as to show me, this moment, the portrait of the Duchess of ——, and to say she ought to have been put in the Index or the Notes. Sure enough she never was a beauty. The Duke had so little idea of countenance, that he remarked a wonderful resemblance between me and ——. Perhaps he thought to compliment both parties. Now you had better find a ghost than a resemblance. If an ugly woman is compared to a beautiful one, she will tell you, 'this is the first time I was ever taken for an idiot.' If a sensible woman is compared to Madame de Staël, she shows you her foot, and thanks God she has not yet taken to rouge. I have been reading Beckford's Travels, and Vathek. The last pleases me less than it did forty years ago, and yet the Arabian Nights have lost none of their charms for me. All the learned and wiseacres in England cried out against this wonderful work, upon its first appearance; Gray among the rest. Yet I doubt whether any man, except Shakespeare, has afforded so much delight, if we open our hearts to receive it. The author of the Arabian Nights was the greatest benefactor the East ever had, not excepting Mahomet. How many hours of pure happiness has he bestowed on six-and-twenty millions of hearers. All the springs of the Desert have less refreshed the Arabs than those delightful tales, and they cast their gems and genii over our benighted and foggy regions. B., in his second letter, says, that two or three of Rosa da Tivoli's landseapes merit observation, and in the next he scorns P. Potter. Now all Rosa da Tivoli's works are not worth a blade of grass from the hand of P. Potter. The one was a consummate artist; the other one of the coarsest that ever bedaubed a canvas. He talks of 'the worst roads that ever *pretended* to be made use of,' and of a *dish* of tea, without giving us the ladle or the carving-knife for it. When I read such things, I rub my eyes, and awaken my recollections. I not only fancy that I am older than I am in reality, (which is old enough, in all conscience), but that I have begun to lose my acquaintanee with our idiom. Those who desire to write upon light matters graeefully, must read with attention the writings of Pope, Lady M. W. Montagu, and Lord Chesterfield — three ladies of the first water. I am sorry you sent my 'Examination' by a private hand. I never in my life sent even a note by a private hand. Nothing affeets me but pain and disappointment. Hannah More says, 'There are no evils in the world but sin and bile.' They fall upon me very unequally. I would give a good quantity of bile for a trifle of sin, and yet my philosophy would induce me to throw it aside. No man ever began so early to abolish hopes and wishes. Happy he, who is resolved to walk with Epicurus on his right and Epietetus on his left, and to shut his ears to every other voice along the road.

"W. S. L."

In other epistles, we have Southey, and Wordsworth, and Lamb discussed—and "George the Fourth, the vilest wretch in Europe"—and Bonaparte, who could have been "hated," "if he had been a gentleman," and other living and dead celebrities. The last bit for whieh we can make room from this portion of the correspondenee has the Attie grace of a stray leaf from Mr. Landor's Greek romanee. The "NEVER," too, is a characteristie promise, happily for the world made to be broken.—

"I hope in the spring I may be able to pay you my respects. Where else can I find so mueh wit and so much wisdom? The rest of the earth may pretend it ean collect (but I doubt it) as much beauty. Do not whisper a word of this to a certain pair of sisters. I hope I myself shall be in full bloom when we meet again. Indeed, I have little doubt of it—I have youth on my side. I shall not see seventy, for nearly three months to come. I am very busy colleeting all I have written. It may perhaps be published in another eight or ten months. Once beyond seventy, I will never write a line in verse or prose for publication. I will be my own Gil Blas. The wisest of us are unconscious when our faculties begin to decay. Knowing this I fixed my determination many years ago. I am now plucking out my weeds all over the field, and will leave only the strongest shoots of the best plants standing.

"W. S. L."

The Third Volume opens with letters from the Marquis of Wellesley during his residence at Kingston House. Even when an octogenarian, the Marquis had scholarship, fancy, and courtesy enough still to write charming notes and polished verses to his neighbour. Then appears his more famous brother, with another biographical notice, and a selection of notes,—from which we give the two following, as containing characteristic specimens of "the Wellington touch."—

"London, June 12th, 1838.

"Nothing will give me greater satisfaction than to receive anybody that you recommend to me. Foreigners are not exactly aware of our habits; they think that we sit up to receive visits and compliments as they do. Unfortunately, I don't find the day long enough to be able to receive all who are really under the necessity of seeing me. However, I will receive Mons. Rio, or anybody else you will send to me." * *

"London, March 2d, 1839.

"You are one of that kind part of the creation which don't feel the difference between conferring a favour and asking a favour. You are right; he from whom the favour is asked, ought to be as much delighted with the occasion afforded of gratifying the fair solicitor, as he would be by the favour conferred. I am very much amused by your recollection of my note upon your recommendation of Mr. Landor."

We have already treated the reader to a serap by the Author of 'Rienzi.' We must give two other extracts from his letters. The first from Paris, without a date, is almost Walpolian, in the ease and felieity of its style.—

"This place seems in no way changed, except that the people, I knew, have grown three years younger; the ordinary eourse of progression in France,

Where lips at seventy still shed honey;

and even as much, if not more, honey than in the previous years. The polities of the plaee are simply these. The King, by setting each party against the other, has so eontrived to discredit all, as to have been able to get a ministry entirely his own, and without a single person of note or capaeity in it. Ancient jealousies were for awhile strong enough to prevent the great men who were out from uniting against the little men who were in. But present ambition is stronger than all past passions, and at last a league is formed of all the *ci-devant* ministers against the existing ones. I must tell you a *bon mot* which Madame de L —— told me:—'Je n'ai pas besoin de tant de *rossignols* dans ma ehambre,' said the King, speaking of the orators he despises.—'Mais, votre Majesté,' said Monsieur ——. 's'ils ne chantent pas, ils sifflent.'

E. L. B."

The second, dated April, 1846, has the value of a propheey.—

"But Italy has improved since I was there last. Life is more aetive in the streets, eivilization reflowing to its old ehannels. Of all Italy, however, the improvement is most visible in Sardinia. There the foundations of a great State are being surely and firmly laid. The King himself approaehes to a great man, and though priest-ridden, is eertainly an admirable governor and monarch. I venture to predict, that Sardinia will beeome the leading nation of Italy, and eventually rise to a first-rate power in Europe. It is the only State in Italy with new blood in its veins. It has youth,—not old age, attempting to struggle baek into vigour in Medea's ealdron."

We cannot make room for what Dr. Madden has to say of Mr. Disraeli, "the eldest son of the distinguished *literati*," who complimented Lady Blessington, in a note, on writing "pure Saxon." Having peeped into Italian politics through Sir Edward Lytton's spy-glass, we cannot resist a picture of other Italian things by Mr. Dickens,—which we do not recollect to have found in the latter's 'Pictures of Italy.' The letter, of which the following forms part, is dated Milan.—

"The Roman amphitheatre there, delighted me beyond expression. I never saw any thing so full of solemn, ancient interest. There are the four-and-forty rows of seats, as fresh and perfect as if their occupants had vacated them but yesterday—the entrances, passages, dens, rooms, corridors; the numbers over some of the arches. An equestrian troop had been there some days before, and had scooped out a little ring at one end of the arena, and had their performances in that spot. I should like to have seen it, of all things, for its very dreariness. Faney a handful of people sprinkled over one corner of the great place (the whole population of Verona wouldn't fill it now); and a spangled cavalier bowing to the echoes, and the grass-grown walls! I climbed to the topmost seat, and looked away at the beautiful view for some minutes; when I turned round, and looked down into the theatre again, it had exactly the appearance of an immense straw hat, to which the helmet in the Castle of Otranto was a baby: the rows of seats representing the different plaits of straw, and the arena the inside of the crown. I had great expectations of Venice, but they fell immeasurably short of the wonderful reality. The short time I passed there went by me in a dream. I hardly think it possible to exaggerate its beauties, its sources of interest, its uncommon novelty and freshness. A thousand and one realizations of the thousand and one nights, could scarcely captivate and enchant me more than Venice.....Your old house at Albaro—Il Paradiso—is spoken of as yours to this day. What a gallant place it is! I don't know the present inmate, but I hear that he bought and furnished it not long sinee, with great splendour, in the French style, and that he wishes to sell it. I wish I were rich, and could buy it. There is a third-rate wine-shop below Byron's house; and the place looks dull, and miserable, and ruinous enough. Old —— is a trifle uglier than when I first arrived. He has periodical parties, at whieh there are a great many flower-pots and a few ices—no other refreshments. He goes about, constantly eharged with extemporaneous poetry; and is always ready, like tavern-dinners, on the shortest notice and the most reasonable terms. He keeps a gigantie harp in his bed-room, together with pen, ink, and paper, for fixing his ideas as they flow,—a kind of profane King David, but truly good-natured and very harmless. Pray say to Count D'Orsay everything that is cordial and loving from me. The travelling purse he gave me has been of immense service. It has been constantly opened. All Italy seems to yearn to put its hand in it. I think of hanging it, when I eome baek to England, on a nail as a trophy, and of gashing the brim like the blade of an old sword, and saying to my son and heir, as they do upon the stage: 'You see this notch, boy? Five hundred francs were laid low on that day, for post-horses. Where this gap is, a waiter charged your father treble the correct amount—and got it. This end, worn into teeth like the rasped edge of an old file, is saered to the Custom Houses, boy, the passports, and the shabby soldiers at town-gates, who put an open hand and a dirty coat-cuff into the eoach windows of all Forestieri. Take it, boy. Thy father has nothing else to give!' My desk is eooling itself in a mail eoaeh, somewhere down at the back of the cathedral, and the pens and ink in this house are so detestable, that I have no hope of your ever getting to this portion of my letter. But I have the less misery in this state of mind, from knowing that it has nothing in it to repay you for the trouble of perusal.

"CHARLES DICKENS."

Nor does this third volume contain only letters from persons, like the Lady whom they addressed, occupied in the gentle eraft of authorship. Next to the Authors of 'Rienzi,' and 'Coningsby,' and 'Pickwick,' stands a knot of those graver wizards who have stood closest to

the cauldron of public affairs in England. Lord Abinger wrote—less complimentary than the Author of 'The Curiosities of Literature'—to set the Lady's "pure Saxon" to rights,—to protest against her using two words which he disliked, "*agreeability*" and "*mentally*,"—and, in 1837, to express his conviction of the obstinate love of place (no matter what the sacrifice of principle) maintained by the Whigs;—Lord Durbam on Canadian appointments, and the dedication of 'The Children of the Nobility,' to Her Majesty. Lord John Russell's excuse for *not* writing in Lady Blessington's *boudoir*-book is too neat to be passed over.—

"Woburn Abbey, February 5, 1838.

"Dear Lady Blessington,—Although I am *in opposition*, I have got my head so muddled with politics, that I cannot turn my mind with any effect to higher and more agreeable pursuits. In short, I am quite unfit to contribute to 'The Book of Beauty,' and am almost reduced to the state of 'the beast. This it is—to get harnessed in the state car.

"I remain, yours faithfully, J. Russell."

So poetical an allusion to the weight of "the state car"—whimsically recalls the more homely character of the minister who "upset the coach," put forth somewhere about the same period, by the witty Canon of St. Paul's—the most patriotic of Sydneys—the neatest-handed of Smiths!

After all, the men of letters show to the best advantage in this Correspondence.—The next extract we shall give (and one of the last) is full of character.—

"Hatton, January 26, 1822.

"May it please your Ladyship to accept the tribute of my best thanks for the present of a gorgeous cake, which does equal honour to your courtesy and your taste. It reached me last night. It seized the admiration of my wife, and two Oxford friends. They gazed upon its magnitude. They eulogized the colouring and the gilding of the figures with raptures. They listened gladly to the tales which I told, about the beautiful, ingenious, and noble donor. I perceive that your Ladyship's gift was sent by the Crown Prince coach, which I had pointed out, and upon which I depend chiefly. My wife and my cook, and her auxiliary, are waiting with some anxiety, for a magnificent turbot, with which Lord Blessington intends to decorate the banquet. You may be assured that grateful and honourable mention of your names will be made in our toasts. I shall write to Lord Blessington when I know the fate of the fish. As it did not come by the Crown Prince, possibly it may be conveyed by the mail, which passes my door about nine, or by the Liverpool, which passes about the middle of the day. My village peal of eight bells is ringing merrily, and I wish that you and Lord Blessington were here, the witnesses of their music. I probably shall visit the capital in the spring, and with the permission of your Ladyship and Lord Blessington, I shall pay my personal compliments to you, in St. James's Square. I have the honour to be, with the greatest respect, my Lady, your Ladyship's faithful well-wisher, and much obliged humble servant, S. Parr."

We must pass epistles from Moore (one gracefully begging for assistance to his Byron Memoirs), notes from Campbell and Barry Cornwall—punning letters, somewhat elaborate, from Jekyll—rhymed jokes from James Smith—concluding our drafts on this book by a longish outpouring from the Author of 'Peter Simple,'—containing that fiery and fertile writer's notion of the proper way of dealing with the Reviewers.—

"And now permit me to enter into my defence with respect to the lady you refer to. I was fully aware that I lay myself open to the charge which you have brought forward, and moreover that it will be brought forward, as one in which the public feelings are likely to be enlisted; if so, my reply will be such in tenor as I now give to you. The lady has thought proper to vault into the arena especially allotted to the conflicts of the other sex. She has done so, avowing herself the *champion* of the worst species of democracy and infidelity. In so doing, she has *unsexed* herself, and has no claim to sympathy on that score. I consider that a person who advocates such doctrines as she has done, at this present time, when every energy should be employed to stem the torrent which is fast bearing down this country to destruction, ought to be hooted, pelted, and pursued to death, like the rabid dog who has already communicated its fatal virus; and allow me to put the question, whether you ever yet heard when the hue and cry was raised, and weapons for its destruction seized, that the populace were known to show the unheard-of politeness of inquiring, before they commenced the pursuit, whether the animal so necessary to be sacrificed was of the masculine or feminine gender? I wage war on the doctrine, not the enunciator, of whom I know nothing, except that the person being clever, is therefore the more dangerous. As for your observation, that the lady never wrote a line in the *Edinburgh*, I can only say that, although it is of no moment, I did most truly and sincerely believe she did, and my authority was from her having been reported to have said to a friend that 'she had paid me off well in the *Edinburgh*.' That she did say so I could, I think, satisfactorily prove, were not my authority (like all other mischievous ones) under the pledge of secresy; but the fact is, I cared very little whether she did or did not write the articles, though I confess that I fully believe that she did. As for the attacks of petty reviewers, I care nothing for them. 'I take it from wherever it comes, as the sailor said when the jackass kicked him'; but I will not permit any influential work like the *Edinburgh* to ride *me roughshod* any more than when a boy, I would not take a blow from any man, however powerful, without returning it to the utmost of my power. But a review is a legion composed of many; to attack a review is of little use—like a bundle of sticks strong from union, you cannot break them; but if I can get one stick out, I can put it across my knee, and if strong enough, succeed in smashing it; and in so doing, I really do injure the review, as any contributor fancies that he may be the stick selected. The only method, therefore, by which you can retaliate upon a review like the *Edinburgh* is to select one of its known contributors, and make the reply *personal* to him. For instance, I have advised the *Edinburgh* to put a better hand on next time. Suppose that it attacks me again, I shall assume that their best hand, Lord B——, is the writer of the article, and my reply will be most personal to *him;* and you must acknowledge that I shall be able to raise a laugh, which is all I care for. You may think that this is not fair; I reply that it is; I cannot put my strength against a host: all I can do is to select one of the opponents in opinion and politics, and try my strength with him. This I am gratified in doing, until the parties who write a review put their names to the article; as long as they preserve the anonymous, I select what I please, and if I happen to take the wrong one, the fault is theirs and not mine. So recollect, that if I am attacked in the *Edinburgh* (should I reply to the article when I publish my 'Diary of a Blasé' in June next), my reply will be to Lord B——, and will be as bitter as gall, although I have the highest respect for his Lordship's talents, and have a very good feeling towards him."

We could lengthen this notice to quadruple its present extent, by presenting more of the characteristic epistles and epistolary curiosities which Dr. Madden has heaped together in his third volume. But enough has been given to show the quality of its contents.

Whitelocke's Memorials. A New Edition. 4 vols. Oxford University Press.

Whitelocke's Swedish Embassy. A New Edition, revised by Henry Reeve. 2 vols. Longman & Co.

The principle—if there be a principle—which regulates the activity of the Oxford University Press is not very intelligible. Do the directors of this Press desire to make money by their reprints?—or do they seek primarily to be of service to historical literature? On either ground, we cannot comprehend their reason for reprinting Whitelocke's 'Memorials.' The book is not very important,—not at all interesting,—not very scarce. The first folio sells for a few shillings, and is met with on every London stall. The second and best edition—the folio of 1732, printed from the original manuscript, with the suppressed passages restored—is not so common; but it cannot be called scarce, and its price in the market is little more than twenty shillings. The reprint, in four volumes, sells for something more than the best folio. Clearly, then, no service is done to literature by this reproduction.

These reasons also render it all but impossible that the new edition can bring grist to the mill. Even if it were cheaper than the old, it is not a work to create new readers. Whitelocke never had, never can have, a public. No duller writer ever wrote the English language. He has no style, scarcely a method; his facts are tumbled into type, without order,—and his opinions on the great acts of the Revolution are contradictory. His use lies in his collection of facts: which he nevertheless contrives to rob even of the interest of a chronology by his alternate dryness and verbosity. The special collector must have him on his shelf; but even he will not dare to go beyond a reference. The man who preferred the galleys to Guicciardini would have hanged himself after three pages of Whitelocke.

Here, however, rises a suggestion. Whitelocke's 'Memorials' is notoriously a book for reference:—and the first requisite for a book of reference is a good index. The folio of 1732, as admirable as such a book could be in other respects, has a meagre index. Here, therefore, Oxford might have stepped in to some purpose. An index, equal in its minute accuracy to the Index of the 'Harleian Miscellany,' would have made this new edition valuable. But no; Oxford is not equal to an index. This reprint in four volumes positively appears with the old index of the folio,—not even distributed into volumes. After this announcement, the reader will not be surprised—however much he may be annoyed—to hear that in the whole four volumes there is not one word of note, elucidation or illustration.

Why should the University Press waste time, funds, and opportunity on the production of these worthless reprints? Are there no manuscript treasures at Oxford? Why not treat us to a decent edition of Aubrey's Letters and Lives? Every student knows how much unprinted matter is contained in those dirty papers at the Asbmolean Museum. Is not Hearne still waiting for printer's ink? Are there not, in fact, multitudinous historical treasures lying in manuscript at Oxford more worthy of attention than Whitelocke's 'Memorials'?

The 'Journal of the Swedish Embassy,' first printed by Dr. Morton in 1772, and now revised by Mr. Reeve, is a more creditable performance than the 'Memorials.' It is the best written of Whitelocke's works, and it has an enduring interest as the picture of a country and a court then at the zenith of its greatness. Mr. Reeve has done the little that he had to do in the way of notes and illustrations with zeal and care, though some few errors have escaped his eye. His estimate of Whitelocke as a statesman is kindly and lenient, and he does not exaggerate his parts as a lawyer or his abilities as a writer. In short, his task is undertaken with zeal and executed with moderation. This is no slight praise to accord an antiquary.

The Poetry of Christian Art. Translated from the French of A. F. Rio. Bosworth.

It is now nearly twenty years since we first drew the attention of the English public to the excellencies and defects of Rio's opinions on the mysticism of Art. Long before Mr. Ruskin had begun to carry out the opinions existing in their germ in Rio's book we had earnestly directed attention to the simple piety of these patriarchs of Art, to the beauty of Fra Angelico's colour, to the sublimity of Orcagna, and the devotion of every touch of Giotto:—at the same time we warned Rio's disciples against the narrow bigotry that in pardoning the child-like errors of Cimabue should turn with disgust from the aberrations of Michael Angelo. We regret to say we spoke in vain. In Mr. Ruskin's works we find all the stern fanaticism of Rio, heightened with greater eloquence and still more intolerance. We find a wilful blindness to the fact, that Greek mysticism in Art, if it did not originate the mysticism of early Italian Christian Art, at least carried it forward and gave it its stronger impulses.

We think it due to ourselves to remember that we were the first pioneers in this now triumphant cause. We were the first to point to the mysticism of early Art as a source of pure inspiration, superior to that of the Greek statue or the Grecian frieze,—to show that it was more adapted to our Gothic spirit, to our climate, our religion, and our manners. We regret that we were the first and last to warn the Art-student against too violent a reaction.

We now, after nearly twenty years, have to repeat that the mysticism or religious principle of Grecian as of all other Art is catholic, and never pagan or sectarian. If we had genius enough we might mould into the forehead of a Dead Christ the divine repose of the Colossi of Memphis,—and we repeat, that debased Christian Art is more essentially pagan in every essential than the Apollo of Calamis or the Venus of Milo.

According to Rio, that beautiful form of Christian poetry Christian Art originated in the rude sketches found on the walls of the Catacombs, on the roofs of the subterranean chapels, and on the tombs of the buried martyrs. From this dark grave it emerged in brightness to reign Christ's regent upon earth. A necessity for concealment, and a super-idealism naturally re-acting from a corrupt and depraved age, gave rise to the first pictorial allegories which concealed the mysteries of Redemption as in hieroglyphics, intelligible only to the faithful. In these zealous times of early faith Art scorned to record individual piety or transitory suffering. As soon as Christianity became triumphant, the boughs long beaten bare by the storm, frozen and scathed, began to bud and flower, and the voices of the choristers arose in hymns of gratitude, like those of the forest birds newly released from the ark. The walls became radiant with mosaics, now that the Church, long militant and suffering, had become the Church triumphant. The tradition of the Greek fathers, that Christ was the least comely of the children of men,—an opinion supported by Tertullian and St. Justin, who considered that the abject form which the Redeemer had assumed rendered the mystery of the Incarnation more sublime,—tended to hasten the decline of Art; and the iconoclastic persecution still further accelerated the event.

With Charlemagne's patronage Rio dates the rise of the Germano-Christian school, which, succeeding the Romano-Christian, flourished till the birth of the Renaissance. The Monastery of St. Gall became a school for missal miniature painting; and in France originated the use of painted glass in cathedrals, and the employment of tapestry for the decoration of churches. Our author denies that Christian sprang from Byzantine Art. He shows that the Romano-Christian style had never become extinct; and that Cimabue was not the first painter to found a new school in opposition to that of the Greeks, but only the reformer who caused the final extinction of Byzantine conventions. Reforms appear sudden only to the superficial observer. Wickliffe, Huss, Savonarola, and the Waldenses all cleared the jungle for Luther's path; and many forgotten men toiled life-long in order that Cimabue should become immortal. About the beginning of the thirteenth century, in the reign of our Edward the First, when English architecture had already reached its second stage of perfection, schools of painting arose in Italy, but not in Florence with Cimabue, says Rio, but among the marshes of Sienna, the City of the Virgin. The great subjects now were not the mere allegorical ciphers of the singers in the Catacombs, but the miracles of the saints in the deserts. We have at Pisa of this age the Lions digging the Grave of St. Paul, the Temptations of St. Anthony, whom Christ visits to console, St. Hilary chasing away the Dragon that infested Dalmatia, St. Mary the Egyptian receiving the Eucharist from the hands of the Blessed Zosima, and the two friends, Onofrio and Panuza, picking the Fruit from the miraculous Palm-Bough, or the heavenly Choir chanting the Service at the Burial of St. Dominic. The joyous Giotto, who completed the reformation that Cimabue had begun, delighted to pourtray the love and humility of St. Francis, and St. Jerome was the favourite saint of Taddeo Gaddi.

The poems of Dante opened a new world in Art; the mystic became the inspirer of all the great painters. Art grew to be essentially Christian. The subjects were universally taken from the Litanies. The painter was the auxiliary of the preacher. In the words of Buffalmacco, a pupil of Giotto, "we painters occupy ourselves entirely in tracing saints on the walls and on the altars, in order that by this means men, to the great despite of the demons, may be more drawn to virtue and piety." The confraternity of St. Luke met periodically, simply to offer up thanks and praises to God. The whole city, to the poorest peasant, came to see a new Madonna. There was such sympathy between the People and the Painter, that the tomb of Barna, who was killed by falling from a fresco scaffold, became a complete shrine for the daily visit of the *condottieri*. The *condottieri* spared a gate of Florence because of its painted Virgin. The early painters fasted and prayed before they painted,—and frequently received the sacrament during the progress of their work. Our modern artists frequently fast while they paint, but rather unwillingly than voluntarily; and their prayers, if said at all, are rather that their pictures may sell well and soon, than that they may convert a sinner or strengthen a waverer.

Rio traces the decline of Art from the naturalism of Paolo Ucelli, about 1430. He studied perspective, painted animals, and designed scenes from Ovid on the coffers of the Florentine nobles. Classical pedantry, luxury, and frivolity soon followed. Patrician vanity multiplied the number of portraits in religious pictures,—one of the great elements of decadence in modern Art. Ucelli represented his friend Dello as one of the sons of Noah. Andrea del Castagno, the murderer of his rival Veneziano, drew himself as Judas in a Last Supper. Masaccio painted Pope Martin the Fifth and the Emperor Sigismond as saint and patriarch. Art became degraded by this subtle means of flattery. That debauched adventurer, Lippi, who had been a prisoner in Barbary, painted a nun whom he had seduced as a Madonna. Raphael and Andrea del Sarto, as Art grew more pagan, more beautiful, less saintly and more meretricious, repeatedly took their mistresses as their models for the Mother of God. Castagno introduced the Medici, the Pitti, the Strozzi, and the Guicciardini as apostles, angels, and beatified saints,—the faces, seamed with vice and convulsed by passion, were only known to be holy by the established conventions of the lily branch, the palmer's staff, or the gilded crozier.

As early as the commencement of the fifteenth century, the unity of Christian Art had perished. Portrait took the place of idealism. The exact and minute imitation of living or inanimate Nature became slowly the avowed aim of Art. Landscape assumed a more prominent place. Mystical subjects, which did not admit of the introduction of things daily seen and everywhere existing, grew into disfavour. The study of antiquity became an absorbing study. Some artists borrowed antique composition—others antique form. Some filled their pictures with classic ornaments—others with classic draperies. Art became not merely un-Christianized, but impure. Raphael's life is divided by Rio into its Christian and Pagan portions.

An interesting chapter of this valuable book is that devoted to Savonarola's efforts to purify Art from its pagan element. Drawing from the nude was to be abandoned, and all antique statues were to be treated as mere grave-stones and lumber. These were among the reforms that the "pastor of Florence" inculcated beneath the rose-tree of St. Marco and in the square of the Cathedral, among the fig-trees of Fiesole and the grassy slopes of the Lombard plains. From his religious Platonism sprang Fra Bartolommeo and his imitators, who battled in vain against advancing naturalism.

A perusal of this book will remove an impression of the originality of Mr. Ruskin's views of Art. His hatred to naturalism, his distrust of many of Raphael's works, his love of the Gothic spirit, his contempt of the antique, his apotheosis of Fra Angelico, are all foreshadowed here. Although Rio cares less for colour than Mr. Ruskin, he is equally glowing when he extols the religious spirit that led the Venetian Doge to be brought to die at the foot of the high altar of St. Mark, exclaiming "In manus tuas, Domine, commendo spiritum meum et rempublicam"; or the conquering general to write over his porch, "Not unto us, not unto us, O Lord! but to Thy name give the glory."

The ease and accuracy of the translation reflect great credit on the translator.

The Czarina: Drama, in Five Acts, in Prose—[*La Czarine, &c.*]. By Eugène Scribe, of the French Academy. Paris, Lévy.

Odious as comparisons are (at least in the estimation of those who have reason to fear comparison), they are sometimes not to be neglected as a compendious mode of illustration. When we find M. Scribe running the same heroine, as maid and wife, through two dramas (a third being possibly to come), we cannot but think of the use which was thus made of *Rosina* and *Count Almaviva* and *Figaro*, by Beaumarchais, and be led to compare the value of the dead and the living dramatist. Nor is this done altogether in the unreasoning spirit of Sterne's simile-maker. No one will accuse M. Scribe of being a philosopher,—still less, a political agitator; yet he may have been attracted to his "*Czarine*" as a heroine by instincts or considerations akin to those which made the Author of 'Le Barbier' select his democratic hero as a type belonging to his own time. In days like ours, when revolutions and sovereignties and alliances and wars appear entering into such new conditions, the

figure of the Empress from the ranks, breaking down the brutal will of her appointed sovereign, by her personal ascendancy,—in one lustre of her charms, saving his life,—in another, listening to conspiracies against it,—might naturally rise up in association with the phenomena of Royalties without ancestry—of arbitrary despotisms wrested (so to say) into the cause of justice and progress, which Europe is now beholding. But if such has been the train of thought by which M. Scribe has been led to adopt Catherine and "Master Peter" as hero and heroine, he has proved less equal to the working out and sustaining his conception than Beaumarchais was. He has tottered beneath the weight of his idea,—he has been bewildered by the complexity of his characters. Neither his 'Bertrand et Raton', nor his 'Le Verre d'Eau' will stand as historical plays; but 'La Czarine' is inferior to either.—Doubtless, the incidents are skilfully cemented;—the drama moves along smoothly and with that clearness in its progress which, in part, belongs to the author's habit of mind, in part to his vast experience of the stage;—but his characters have little more bone and muscle than are requisite for a serious *vaudeville*. His *Catherine* in 'L'Étoile,' with her barrel of rum (introduced to authenticate her historically) and her trite saying, "*To will is to do*," is as vivid a "being of the mind" as the *Czarine*, who has been just cut out, and set in motion, for Mdlle. Rachel to personate.—The Empress has a wonderful "*I see him!*" to repeat, at a juncture of torment, when her conscience is placed on the rack by her lover led past the window to the scaffold. She has a moment for a striking attitude with the poignard, which she brings from its concealment to be used, in case the execution of Sapieha should be consummated; but there is nothing, in either word or gesture, that might not belong to melo-drama,—nothing in any of the speeches and scenes leading up to this strong situation which are not the oldest expressions of woman's passion,—not the most threadbare embroideries of the robes of stage-queens. The dialogue is lean, bald and mechanical; going direct to the purpose of the scene, it is true, but with little more of high drama in it than belongs to a street "Good-morrow." Since the play may have a certain circulation, owing to the circumstances of its subject and its production, the reader will hardly be displeased to have an opportunity of testing for himself the justice of our opinions; and to afford this, we will paraphrase a few speeches from the scene closing its fourth act. The Czar, who, from being a semi-savage nobleman addicted to rum, in 'L'Étoile,' has become a most "fantastical Duke of dark corners" in 'La Czarine,' suspects that his liege Lady is engaged in an amour with a Prince Sapieha, and resolves to end the matter with a quiet little dose of poison. Accordingly, he intimates his intention to Prince Menzikoff; at the same time blandly hinting that, should it not be carried out, the Prince's daughter, who is in his hands, shall forthwith set out for Toholsk.—The next scene explains itself.—

The Czarine, Menzikoff.

The Czarine (coming out of the room on the right). The Czar is not here now?

Menzi. He has just gone to the review.

The C. He has spoken to you of me?

Menzi. Yes.

The C. He was in a passion?

Menzi. No!—He smiled coldly—the smile of steel that he smiled on the morning of the death of Alexis, when, in order to prove his clemency and gentleness for his son, he himself selected the poison that was the daintiest.

The C. Heavens!

Menzi. That poison he intends for you, too!

The C. (with animation). A crime like that! It cannot be true!

Menzi. He has entrusted it to one of his faithful servants—

The C. (vehemently). It is not true!

Menzi. That servant is—myself!

The C. You!!

Menzi. At this price I am pardoned:—received into his favour—his confidence.

The C. (with grief). Peter!—he to ordain my death—he!

Menzi. Your death is not the only one which he has ordained!—I have here, thank Heaven! written by his hand, the names of all those whom he has destined for punishment!

The C. Thank Heaven!....what say you?

Menzi. The certainty of death gives courage. They will show it! (*in a low voice*) The power is in your hands. I wait for only a breath from you!

The C. I refuse!—do you hear me?—I refuse! and I command you to renounce your project.—Let others count up his crimes;—I behold only his benefits. He has given me his hand and his crown!

We cannot imagine that any reader has the slightest curiosity to see by what subtleties of argument the vengeance of the Empress is induced to meet the villany of the Favourite half way; or how, without her participating in the murder so neatly propounded, the tables are turned by her on this Muscovite *Peter the Cruel*, at the precise moment when, having surprised his wife's secret, he is about to sign, not the death-warrant of her lover, but of herself.—Enough, surely, has been given to show of what common stuff a five-act tragedy may be made, and still succeed. Nor does the absence of individuality and vigour just displayed arise, as some may fancy, from the fact of its being written in French prose. That, too, is the vehicle of tragic passion employed by M. Victor Hugo in his 'Lucrèce Borgia' and 'Angelo;' but the language of those two tragedies is so pregnant with passion,—so florid in colour,—so burning with life (though it be the life of fever),—as to make us feel that the dramatist did wisely in discarding the rhyme and cadence which belong to the rhymed tragedy of the *Théâtre Français*. Such mastery is not here shown by M. Scribe. His contours are not distinguished, his lines are petty, and his execution is trivial. When Mrs. Siddons bought a summer gown, or asked for beer at dinner, the transaction became a weighty and solemn thing:—even so, we doubt not that Mdlle. Rachel's presence and voice can give body and soul to the dialogue just rendered, meagre and unspiritual though it seems. But the glory of such triumph, he it less or more, must lie with the *Czarina* not of the author, but of the actress.

OUR LIBRARY TABLE.

The History of the Papacy to the Period of the Reformation. By the Rev. J. E. Riddle. 2 vols. (Bentley.)—By the word "Papacy," as used by Mr. Riddle, is to be understood not the Church of Rome generally, nor the Popes as its governors, but the Church of Rome "as aspiring to, and obtaining pre-eminence and power." In dealing with this important subject, Mr. Riddle does not profess to assign a specific date for the commencement of the Romish supremacy; he contents himself with proving that there was a time when no traces of that authority are to be found, and afterwards showing by what a gradual succession of events and circumstances Rome was ultimately placed in her lofty spiritual position. In executing this important task, Mr. Riddle has availed himself of the works of Schröck and Planck. He has, according to his own statement, "condensed and transfused" the labours of those two great Church historians—removed by their size, and the language in which they are written, very far beyond the reach of ordinary English readers. We will add, that Mr. Riddle has executed this labour in no slavish spirit. Independent research has been brought to bear upon many of the leading events, and especially upon those in which England was particularly interested. Mr. Riddle writes in a candid and liberal spirit towards the Church of Rome, and, in many places, displays anxiety to give her the benefit of any historical doubt. For example, he concedes the probability of St. Peter having visited Rome;—regards the story of Pope Joan as altogether fabulous;—adopts the succession of the early Roman bishops given by Eusebius;—notices, without approval, Mr. Shepherd's disbelief of the genuineness of the writings of Cyprian; and so in other cases gives the Church of Rome all the advantage it can derive from the commonly received views of its early history. He traces the rise of her spiritual despotism to the notion infused into the laity, and adopted by them in the second century, that the clergy formed a separate class or caste divinely instituted and superior to the laity. Upon this foundation, "it was easy to establish the idea that they also possessed the right of dominion," and circumstances operating upon the clerical body from without and occasionally assisting ambitious views entertained by leading men amongst the clergy themselves, ultimately shaped the government into that hierarchical form which we see predominant wherever the Church of Rome bears sway. Whoever desires to see this notion of the "history of the Papacy" worked out, in a calm spirit and with scholar-like knowledge of the subject, may turn with confidence to the work of Mr. Riddle.

Sketches and Anecdotes of Animal Life. By the Rev. J. Y. Wood, M.A. (Routledge & Co.)—We noticed some time since the author's 'Illustrated Natural History,' of which this work appears to be a kind of sequel. He tells us in his Preface that the matter of the present work was prepared for the former one, but was kept out for want of space. We much prefer these overflowings to the original specimens in the first measure. Mr. Wood is evidently not a zoologist, but a lover of animals. He has collected here a large store of interesting anecdotes, and tells us that he was again obliged to stop short for want of space. We think it probable that Mr. Wood will be induced to publish the remainder of his anecdotes, if we may judge of their quality by the present volume. The present work is not merely a collection of anecdotes, but a series of papers on the habits of animals, with illustrative anecdotes. It also contains a series of illustrations from the pencil of Harrison Weir. On the whole, we know of no book that contains so large an amount of matter on the habits of animals so agreeably told, as this volume of 'Sketches and Anecdotes of Animal Life.'

The Entomologist's Companion. By T. H. Stainton. (Van Voorst.)—Let no one be deceived by the name of this book into the belief that it is a volume for entomologists generally. Every one is probably aware that the great family of insects is divided into a number of orders, such as Coleoptera, Diptera, and Hymenoptera. It would appear that each one of these orders is so large as to defy the ambition of an entomologist who wishes to enrol his name amongst the list of discoverers of species. Thus it is not an uncommon thing to find an entomologist hunting amongst a net full of insects he has caught for the peculiar genus to which he has deliberately devoted the energies of his life. Mr. Stainton does not devote himself to a genus, but to a section of one of the large orders of insects. The butterflies and moths are divided into two sections, Macro-Lepidoptera and Micro-Lepidoptera. It is to the latter group,—the smaller moths, as they would be popularly called,—that Mr. Stainton has devoted himself and this book. For those interested in this branch of insect study, Mr. Stainton's book will be found of great use. The ways of catching, keeping, rearing, killing, and setting these minute creatures are fully detailed. It also gives a list of the British species, and the localities in which they may be found. Nor let any one despise these collectors of insects; they are doing a great work for science,—they are collecting the materials wherewith such men as Ray, Linnæus, Cuvier, and Edward Forbes have developed the grand laws which regulate the development and distribution of organic beings on the surface of the earth. Without an accurate record of the special forms of minerals, plants, and animals, the sciences of chemistry, botany, zoology, and physiology, would be impossible; and every one possesses observant powers, which, if duly cultivated, may be made to contribute materials to the great science of life, to which all branches of natural history are subservient.

Cornwall: its Mines, Miners, and Scenery. By the Author of 'Our Coal Fields and Our Coal Pits.' (Longman & Co.)—We have not met with a more agreeable account of Cornwall than this. The writer is familiar with his subject, and treats it in a style full of variety and animation. He affords a just idea of the peculiar social economy developed among our mining population, describes the processes and incidents of their industrious life, exhibits the value of their labours, and does good service by warning such persons as propose to speculate, that they should consult a more reliable authority than a prospectus. On this point his advice is given. Three golden rules, he says, are to be observed by a family man, with visionary dividends in his purse,—"First,

consult your wife; second, count your children; third, calculate your household expenses." These are wise maxims; and the writer collects facts from the mines which justify his view; and his summary contains the following statement:—"The quantity of copper annually extracted from Cornwall is not worth the money annually spent in Cornwall in copper-miuing." Of course, the result is divided hetween fortunes made hy some, and losses suffered by others. However, the hook is, from the style in which it is written, likely to he popular; so that the public will have the full hencfit of its practical illustrations and its useful counsels.

Summer Tours in Central Europe in 1853. By John Barrow. (Dalton.)—It is true that visitors to Cologne, Munich, the villages of the Tyrol, and Mont Cenis should cease to print the story of their rambles, unless they have at least some touches of novelty to justify the publication. One original writer, on the most worn of topics, could hold his own against a field of handhooks; hut the notes of an itinerary on the churches, picture-galleries, hotels, and public walks of the Continent scarcely ever contain remarks or suggestions that have not been repeated year after year, since railways made a commonplace path of the Grand Tour. Mr. Barrow treads in the steps of the Ten Thousand; and is as lively as could he expected under the circumstances. Nothing fresh is to be looked for in the narrative of a diarist who compares Genoa to Wapping. Travelling, therefore, without much reverence for the time-honoured and story-haunted cities of Italy, he never meets an object in Art or Nature which warms his imagination. Nor is it his custom to criticize social aspects with any view to found an opinion on his ohservations. The reader, consequently, will he prepared to find in Mr. Barrow's volume nothing but desultory chat, written in an unpretendiug manner.

Architectural, Archæological, and Historic Society, for the County, City, and Neighbourhood of Chester. Journal. Part III. From January to December, 1852. (Chester, *Courant* Office.)—No one is likely to draw a favourable inference as to the management of the Chester Archæological Society from the present number of their Journal. At the commencement of 1855, we are presented with an account of the proceedings and expenditure of the Society up to the end of 1852. Nor has the volume heen delayed by unusual care in the printing, for the hook is full of mistakes of the press; nor hy the finished character of the illustrations, for they are all paltry, and some of them discreditahle. Three or four are like woodcuts borrowed from old chap-hooks. The Committee are aware of the character of their plates, and defend the use of them in several passages in their report,—passages remarkahle for being expressed in bad English and written with an air of *sang-froid*, not to say impertinence. The plea is want of money to procure hetter illustrations: the subscribers must take these or none. We are at issue with the Committee upon this plea. Such plates as those we have alluded to are utterly useless; nay, they are worse than useless, they disseminate false notions and bad taste. We prefer "none" to such illustrations as these. Letter-press can do its work just as well without them. But the Committee have not stated the question rightly. It does not lie between "these" and "none"; hut between a mass of trumpery and two or three respectahle and useful plates. The truth is, and the Committee must be content to hear it from us, that the present number hears the stamp of obvious inattention, or incompetency, we might almost say upon every part of it. The editorship is altogether defective. The Committee do not understand their work, or else they leave it to be done hy incompetent persons. A county and city which have such peculiar connexion with the past, and contain so many ancient monuments of the very highest interest, ought not to he in this predicament; nor would it he so, if the gentlemen whose names give honour to the list of officers of this Society would really take an interest in its management. The papers in the volume are good enough in intention, but they require the editorial supervision of a hetter antiquary and a more practised writer than there seems to be connected with the Society. Until the Committee can effect the alterations ohviously necessary, neither the county nor archæological literature can hope to derive credit or advantage from this Society. The people at present in connexion with its management may he excellent archæological recruits; hut, like all other recruits, they require to he drilled and taught their duties.

Among publications of a religious character we have—*The Disciple whom Jesus loved, being Chapters from the History of John the Evangelist*, hy James Macfarlane. It is extended to a wearisome length.—The same remark applies to *The Footsteps of St. Paul*, in which, indeed, the writer is still more voluhle and diffuse. He "fills up from his own mind" whenever materials fail, and "imagines" details in scenes of which no record has been preserved. This is surely unwise.—Besides these Scriptural hiographies, we have *A Beginning without an End: an Allegory*, hy M. A. E. C. The author's good intention will not atone for the turgid monotony of her style; nor is the "militant" tone of the Preface in keeping with that charity which is afterwards so conspicuously extolled. M. A. E. C. imitates the masques of Spenser and the studies of Raffaelle, but fails to vitalize her allegorical impersonations of virtues and vices in this earth.—More practical in their ohjects are Bishop Selwyn's Four Sermons on *The Work of Christ in the World*, liberally conceived, and eloquently written,—and the Rev. H. Goodwin's *Guide to the Parish Church*, in which we are benignly informed that the author intends to "speak nothing of a severe kind" concerning his fellow Christians.—The Rev. J. Tulloch has printed his Inaugural Lecture, delivered at the opening of St. Mary's College, Edinhurgh, on *The Theological Tendencies of the Age*,—and the Church Protestant Defence Society have issued their *Ninth Paper*, on the subject of Convocation.—Mr. William Fraser, Curate of Alton, has heen induced to puhlish a volume of *Parish Sermons* hy observing the attention with which they were heard hy his congregation.—As connected with religious topics, we may here notice the Rev. A. Arrowsmith's *Geographical Dictionary of the Holy Scriptures, including also Notes on the Chief Places and People mentioned in the Apocrypha*. A defect in the compiler's plan has spoilt what might otherwise have proved a useful book. He rarely refers to an authority. It is singular that, while engaged in verifying the geographical statements of the Bihle, and in so many instances comparing the geography of the Jewish period with our own, Mr. Arrowsmith should consult writers whose names he finds it unnecessary to quote. Such a Dictionary could not well be composed without extensive research; hut whatever he the range of Mr. Arrowsmith's learning, he has not appealed to it in confirmation of his views. To scholars, therefore, his elahorate work can be of little value.

LIST OF NEW BOOKS.

Atherton's (C.) Capability of Steam-Ships, 2nd edit. 10s. 6d. cl.
Bancroft's (G.) History of United States, Vols. 3, 4, and, 5 fc. 7s. 6d.
Bellenger's (W. A.) French Conversations, 22nd edit. 12mo. 2s. 6d.
Blackstone's Commentaries, abridged by Wilmot, 3rd edit. 6s. 6d.
Bouchut (M.) on the Diseases of Children, 8vo. 20s. cl.
Boultbee's Sermons before Students of Cheltenham College, 2s. 6d.
Brabazon's (E. J.) Russia and her Czars, cr. 8vo. 6s. cl.
Burton's (Dr.) Lectures on Eccles. Hist. 1st 3 Centuries, 4th ed. 12s.
Buttercups and Daisies, sq. 1s. cl.
Clarke's (Dr.) Dictionary of the English Language, 3s. 6d. (Weale.)
Copley's (Miss) Cottage Comforts, 2nd edit. 12mo. 2s. 6d. cl.
Croly's (Dr.) Modern Orlando, 2nd edit. cr. 8vo. 5s. cl.
Edwards's (C.) History and Poetry of Finger-Rings, 12mo. 6s. cl.
Elwes's Dict. of Italian, Eng., and French Lang., Pt. 1, 2s. (Weale.)
Flowers of Scottish Melody, sq. 2s. 6d. silk.
Foreign Office for 1855, 8vo. 2s. swd.
Garret (Dr.) on East and North-East Winds, 12mo. 4s. cl.
Goodwin's (T.) Latin-English Dictionary, 12mo. 2s. swd. (Weale.)
Gorham's Unfrequented Paths in Optics, Part 1, 8vo. 2s. 6d. cl.
Gross on Foreign Bodies in Air-Passages, royal 8vo. 16s. cl.
Historical Pocket Annual for 1855, by Dr. Bergel, 18mo. 1s. cl. swd.
Holy Thoughts, new edit. 32mo. 1s. 6d. cl.
Homeri Odyssea ex Recognitione Gulielmi Dindorfii, 8vo. 5s. 6d.
Hughes's Essay on Political System of Europe, cr. 8vo. 2s. swd.
Humphrey's (Dr.) Manual of Political Science, 12mo. 3s. 6d. cl.
Hussey's (Rev. J. M. C.) Joy for the Sorrowful, 12mo. 3s. 6d. cl.
Lawrance's (J. Z.) Diagnosis of Surgical Cancers. 8vo. 4s. 6d. cl.
Maurice's Prophets and Kings of the Old Test., 2nd edit. 10s. 6d.
M'Laren's (Peter) Glory of the Holy Ghost, fc. 3s. 6d. cl.
Milton's Paradise Lost, First Four Books, Notes by Connon, 3s. 6d.
My Courtship and its Consequences, by H. Wikoff, 31s. 6d. cl.
Oxford Essays, Contributed by Members of University, 8vo. 7s. 6d.
Pasha's (Sadyk) Moslem and Christian, 3 vols. cr. 8vo. 31s. 6d. cl.
Reinnel's Mason's, Bricklayer's, and Plasterer's Assistant, 1s. 6d.
Relative Rights and Interests of Employer and Employed, 4s. cl.
Renton's Grazier's Ready Reckoner, new edit. fc. 8vo. 2s. 6d. swd.
Restoration of Belief, cr. 8vo. 8s. 6d. cl.
Smith's (Rev. J.) Sabbath Reading, 32mo. 1s. 6d. cl. gilt.
Spencer's (Capt.) Fall of the Crimea, 2nd edit. 12mo. 5s. cl.
Stirling's (Major W.) Rivers of Paradise, 8vo. 4s. 6d. cl.
Stratford Shakspere, edited by Knight, Vol. 12, fc. 3s. bds.
Tobin's Shadows of the East, Maps and Illustrations, 25s. cl. gilt.
Wheeler's (H. M.) Popular Harmony of the Bible, 12mo. 5s. cl.

'MOREDUN' AND THE BRITISH PRESS.

On the 25th of November, 1854, I puhlished an account of the extraordinary manner in which the manuscript of a tale or romance, in three volumes, entitled 'Moredun: a Tale of the 1210,' came into my hands, accompanied hy a letter of most singular interest. That manuscript and that letter I placed in my bureau, and I invited *all* whom the discovery interested to come and inspect them, and to judge for themselves of the grounds on which I founded the opinion, which I still entertain more strongly than ever, that Sir Walter Scott alone could have heen the author of that romance.

One of the most eminent critics in France, and a personal friend of Sir Walter Scott, M. Philarète Chasles, was the first distinguished writer of my own country who examined the evidence, *and he concurred in my opinion*, after having studied the original in English of the letter signed W. S.:—to the discussion and examination of which he devoted *five* columns of the *Journal des Débats* of the 27th of December last.

Other literary gentlemen, among whom were several English critics, examined the documents, and expressed themselves unanimously and decidedly of the same opinion with M. Philarète Chasles and myself,—some of them even pointing out minuter corroborative circumstances, which had escaped our ohservation;—although, *now*, frightened apparently hy the storm of insults with which, I understand, I have heen assailed in England, they advise me to go to London or Edinhurgh, there to have the authenticity of the letter determined.

By whom? By those who have *prejudged* the question, and who, without examining the evidence, have treated with contempt the opinion of the first literary critic in France, and received with contumely the testimony of the Society of Archivists of that country? This is *trop fort!*

But more than this. What,—as M. Chasles and others have said,—what has the question of whether the letter be in Scott's own handwriting, or a copy hy the other W. S. imitative of it, to give to the German whilst he kept the original,—what has this to do with the authorship of the work?—Nothing whatever. Those who have read the work, or portions of it (as a select party of distinguished English residents in the *Faubourg Saint-Honoré* did the other evening), and have heen convinced *by itself* that it was written by Sir Walter Scott, would their conviction of this he swayed in the smallest degree hy such a circumstance?—Not in the least. That letter is written on note paper, hearing the water-mark of the *first* Empire, having the bust of Napoleon the First surrounded hy his titles. It is clear from that and other circumstances, which have heen examined hy the Society of Archivists, that it is either the original letter or a copy taken of it *at the time*. I think it the former,—so do the others who have examined it;—it may be asserted to he the latter, without the authenticity of the work heing in the smallest degree affected by such a circumstance.

But even in this view of the case, as either is an object of considerable interest, I am now having three copies of the letter most carefully traced:—of these I shall send one to the British Museum, one to the Crystal Palace at Sydenham, and the third I shall lodge with my London puhlishers,—so soon as I find any hold enough to give to the world a work of fiction full of interest, rich in humour, rapid and hrilliant in its descriptions of scenery and of character, hut which the critical press of England is determined *shall not* have heen written by Sir Walter Scott. I shall accompany the copy sent to such publishers with some papers *of most singular interest* in themselves, but which are douhly so from heing found in the same box with the MS. of 'Moredun.'

They are *forty-three* in number, and relate entirely to the period of the Hundred Days and the Restoration (1814, 1815, and 1816). These papers would have been of such immense value to the Author of the 'Life of Napoleon,' that I think all who examine them will go along me in considering them a collection, or the commencement of a collection, intended for presentation, as an expression of thanks to the Author of 'Moredun.' My attention was so entirely engrossed by that work, that I did not at first give them the examination they were entitled to.

In the course of that examination, too, some pages of MS. in English were found, which supply several *lacunes* in 'Moredun' which had greatly puzzled those who were translating it for me into French. Among them was the followiug, without heading or title, evidently intended as an introduction to the work.—"I have somewhere met with the remark, that 'Dante's only object is to interest.' Such has been my aim in that to which I have, on that account, given the name of a tale, rather than claim for it the title of a romance; and if, as has been said of his poetry, it can be said of this tale that the interest never flags, my main object, besides that of turning to it as a recreation, will have heen gained. If any apology be necessary for the neglect of the unities of time and place in such a narrative, I can quote the authority of Dr. Johnson, who justifies the want of them in much higher productions. I may likewise quote the same illustrious writer for a justification of many departures from the rules of criticism, and say with him, "that there is always an appeal open from criticism to Nature." The paper seems to be of English manufacture; and bears in the watermark the name of "Horne," with the date "1817."

All the facts relative to the MS. of 'Moredun' known to myself are now before the world. I do not intend to take any special notice of the articles —I cannot call them criticisms—of the English press, having seen only a small portion of them, —few of their authors or publishers having had the fairness or politeness to send me a copy of the journals in which they appeared,—although the literary treaty lately signed between the two countries would have led one naturally to expect a little *courtesy*, if not justice, on the part of the English journalists towards the director of a literary society in France, who gave his name and address along with his statements. But whilst one doubter says that Scott wrote all his novels himself,—another, that he always employed an amanuensis,—a third, that that amanuensis had a name full of L's,—and a fourth, that they were not L's, but G's,—I may safely leave them to demolish each other. The latest *fiction*, however, I must not pass unnoticed. It is therein alleged, as a suspicious circumstance, that the discovery of 'Moredun' was not made known until *after* the death of Mr. Lockhart. I reply, my notice of the discovery was lodged with the Minister of the Interior, in Paris, on the 24th of November, and was published here and in London (in the *Sun* newspaper) on the 25th, *the day on which Mr. Lockhart died in Scotland.* The telegraph does wonders; hut it could scarcely have told in Paris on the 24th of November what happened at Abbotsford on the 25th:—*ab uno disce omnes.*

E. DE SAINT-MAURICE CABANY,
Proprietor of 'Moredun.'

OUR WEEKLY GOSSIP.

A minor reform often urged in the *Athenæum* has been effected by the House of Lords:—the public papers of that body are in future to be sold to the general public without the formality of a peer's order. Of course the personal papers—those relating to peerages, private actions, and the like —are not affected by this new regulation. With these the public have no concern. The order, we are sorry to say, is not retro-active.

The piratical field is gradually failing the pirates. Last week the literary convention between England and Belgium was ratified. From the date of this new convention the authors of works of literature and art in each country, will be entitled to exercise the right of property in their works (where the laws now confer that right) in the territories of the other, and the protection given to original works will be extended to translations with certain express stipulations. Dramatic works and the performance of musical compositions will be included in the provisions of the convention in so far as the laws of each of the two countries are applicable. Pirated works or articles will be seized and destroyed, and such penalties levied as the laws of each country may prescribe. Works, to be protected, must be registered,—if Belgian, at Stationers' Hall, London, and if English, at the office of the Belgian Minister of the Interior in Brussels. During the continuanee of this convention the duties now payable on the importation into the United Kingdom of books and musical works published in Belgium will be reduced to 15*s.* per cwt., and the duty on prints or drawings to 1½*d.* per lb. The duties now payable on the importation of books, music, and prints into Belgium will be reduced to and fixed at the uniform rate of 10 francs per 100 kilogrammes. Books may still be prohibited by either Government.

Mr. Robertson writes again on the suhject of Copyright in Australia.—

"35, Lower Sackville Strcet, Dublin,
"Feh. 5.

"The *Empire*, Sydney newspaper, must get the credit of having given tho assurance that 'it will be seen that, in New South Wales, the Imperial Copyright Law will in future be strictly enforced,' inasmuch as these words are an extract from its pages, and not an assurance of mine, as Mr. Howitt represents, for I recorded the statement a second time as one 'that the *newspaper* mentions with satisfaction.' * * Although Mr. Howitt did not in his first letter draw attention to the facts, terminating in the re-shipment of the pirated editions to America, nor to 'the most able and pertinent letters' in reply to the *Argus*, yet these are important features of the case, showing the better side and the existence of correct opinions. In England, societies exist, whose object it is to see that certain laws are not transgressed, such as 'The Society for the Prevention of Cruelty to Animals':—such societies are not organized because the promoters have no faith in the law, but it is because of their faith in the authority of the law, that they associate in a combined capacity. In like manner, an organization may be formed, with the object of seeing that certain laws are not transgressed in Australia;—and the suggestion of such an organization does not imply a want of faith in the enforcement of the law. The strongest point in favour of such an organization is the existence of the law, for if actions are brought against booksellers for infringement of the Copyright Law, the penalty will follow, —when penalties are enforced, hooksellers will not keep such stock,—and, as the sale will thus be checked, shipment must ccase;—when, in addition, we have the shipment of any adventurous speculator re-shipped to him, as is done at Sydney, a heavy blow and great discouragement will be given to American piracy. Our Australian countrymen will not consider themselves flattered if we coincide in the idea that their allegiance to Britain is dependent on our encouragement of American literary piracy. I have letters from my Correspondeut, Mr. George Robertson, hookseller, Melbourne,—and under date of November 11th, he writes: —'As to the American piracies, I have already checked them to a very great extent, hy insisting on the interference of the Customs; but it would be as well that publishers should have a power of attorney here';—and again, under date of the 24th of November, he writes: 'In reference to the copyright question, I send for your perusal a copy of correspondence hetween self and Collector of Customs. The result has heen to diminish American shipments almost to nothing; but we must try and stop the thing more effectually.' These remarks of my Correspondent may he considered as supplying a reply to some of Mr. Howitt's statements and ideas. Yours, &c., WILLIAM ROBERTSON."

The Prynne and other Commonwealth Pamphlets, sold the other day by Messrs. Sotheby & Wilkinson, brought good prices:—and the sale of 700 lots, in a not very choice selection of books, realized 200*l.* The 'Histrio-Mastix' brought 2*l.* 10*s.*, —the 'Vindication of Liberties,' 1*l.* 19*s.*, and other lots in proportion. The dealers bought largely; but Mr. John Bruce secured a number of the Prynne lots for his collection; and Mr. Hepworth Dixon about sixty tracts by Lilburne, Prynne, Sir Thomas Fairfax and other writers, particularly a series on the celebrated case of the Eleven Members.

Mr. Bernal's library—a collection of choice works—is announced for sale next week. It comprises works on costume, illustrations of mediæval art, galleries, books of emblems, illuminated missals and printed horæ, illustrations of the different branches of natural history, Polar and other voyages and travels, poetry and the drama, bibliography, literary history, heraldry, books of fancy and imagination, county histories, and autograph letters of royal and literary personages, including holograph specimens by Charles the First, Alexander Pope, and Samuel Richardson.

The General Committee appointed by the Royal Society to secure an adequate representation of philosophical instruments at the French International Exhibition held its last meeting, at Marlborough House, on Thursday. The attendance of the distinguished *savans* forming this Committee has been on all occasions large, and the zealous co-operation which they have given to the Board of Trade in promoting the objects for which they were appointed will, no doubt, be viewed by our French neighbours as an expression of the sympathy aud admiration of our scientific bodies with the efforts now making in France to promote the peaceful Arts, notwithstanding the impediments which have arisen from the war.—It is understood that the Astronomer Royal will send to the Exhibition a full-sized Model of the Great Transit Circle of Greenwich, executed under his superintendence, at the expense of the Government. The telescopes of Lord Rosse, Lassell and Nasmyth will also be sent in model.—The Astronomer Royal of Edinburgh has various useful instruments in preparation;—and Mr. Cook, of York, will show that the professional astronomical makers of this country are reviving, if they have in any degree lost their former renown.—The Kew Observatory sends a complete collection of magnetical and meteorological instruments, which will be adjusted, in Paris, under the careful superintendence of Mr. Walsh.—The Ordnance Board propose to send the great Theodolite used in the Trigonometrical Survey, and specimens of the maps on the various scales. The Geological Survey is also engaged in preparing a complete representation of its labours. Among the men of science who are exhibitors, the names of Herschel, Brewster, Sabine, Smythe, Tyndall, James, De la Beche, Willis, Sheepshanks, Lord Wrottesley, Lord Rosse, Snow Harris, Wheatstone, Lassell, De la Rue, Grove, Arnott, Frankland, Gassiot, and Brodie have been mentioned to us. Although at first there was considerable hesitation among the instrument makers to exhibit, this reluctance has now in almost all cases been overcome, and out of the list of 98 exhibitors under this head, there are very few names the omission of which is to be regretted. It is pleasing in the list of exhibitors to observe that some of our public institutions, such as University College, and Guy's Hospital, and the London Institution, send collections.

A third dividend under the late Mr. W. Pickering's estate is now in course of payment, making 15*s.* in the pound on the debts proved; and when the remainder of the modern stock, copyrights, &c., is sold, it is supposed there will be sufficient to satisfy the claims of all the creditors. Messrs. Sotheby & Wilkinson concluded a three days' sale of the last portion of the old stock on the 13th ult.,—the whole having produced a sum exceeding 9,000*l.* A collection of letters by the celebrated Mrs. Elizabeth Montagu (doubtless bought with a view to publication), as well as others from persons of eminence, found amongst the papers of the late Mr. Pickering, will shortly be offered for sale.

The following is from a Correspondent.—

"When the *Times* the other day cast such solemn discredit on the possibility of any person, such as the M. Wikoff, of its "Nichoff" mystery, having figured as a contributor to any journal of repute, such protest can only have been registered on the writer's own short memory. In 1849-50 this person was an avowed and frequent contributor to *La Presse* in Paris; and in a number of the *Spectator* of January, 1850, will be found an elaborate English panegyric on the Wikoff letters there printed. Y. Y."

Mr. Lake writes on the subject of new acids:—

"A new acid is obtained from the *Cimex lectularius* by digesting a quantity of these insects in distilled water for several days. On pouring a portion of sulphuric acid into this solution effervescence takes place, and, on the application of heat, an acid gas is copiously given off, which is soluble in water. This gas has a pungent, suffocating odour; it might not be inaptly named *cimic acid.* The scarlet-leaf species of geranium yields also a new acid. It has a sharp, pleasant odour, and is soluble in water. It may be obtained by macerating the leaves and green branches in distilled water and adding sulphuric acid to the solution. The gas is readily given off on the application of heat. This might be named *geranic acid.*"

We hear that by order of the King of Prussia

all autographs of Frederic the Great are being bought up at Paris. The greatest collector of autographs in France, M. Feuillet de Conches, is said to have procured already a great number of them for His Majesty.

Herr Gutzkow, the indefatigable German dramatist, bas brought out a new comedy, 'Lenz und Söhne' ('Lenz and Sons'), which, on being performed for the first time at Dresden, was received with considerable applause, — a result towards which Herr Emil Devrient, by his masterly impersonation of one of the characters, is said to bave largely contributed. After its first successful night, however, the play has been prohibited,—as it is whispered, by command of the King himself. It is not to be represented any more, eitber at Dresden or at any other place in Saxony. Has the success of 'The Gladiator of Ravenna' turned Court attention to the danger of allowing patriotic sentiments expression at the theatres?

A Milan paper gives a few particnlars of tbe Piedmontese literary and political organs which have their head-quarters at Turin. From this account we learn that there are four regular reviews published in tbat capital:—*La Ravista Contemporanea,* a journal edited by Signor Chiala, and numbering among its contributors Signors Rosmini, Tommaseo, and Rovere,—*La Ravista Enciclopedica Italiana,* though founded by M. Predari and sustained by some of the best writers of Italy, Signors Amari, La Farina, Montanelli, and Mazzoni, has not, we are told, attained tbe success whicb its friends expected,—*Il Cemento,* a paper devoted to the cause of Italian nationality in the spheres of literature and philosophy, is the organ of the more ardent patriots, and numbers among its editors Signors Spaventa, a disciple of Hegel, Antonio Gallenga, a writer well known in England under his *nom de plume* "L. Marriotti," and Constantino Nigro, a young Italian poet,—and *La Ragione,* founded by Signor Antonio Franchi, an organ exclusively devoted to the discussion of high and abstract questions of philosophy. Of these, *La Ravista Contemporanea* alone reaches a sale of 2,000. The other journals amount to eleven. *Il Piemonte,* the ministerial organ, which has replaced *Il Parliamento,* sells 2,000. *La Gazetta del Popolo,* the republican organ, sells 7,000, about double the circulation of all the other journals put togetber. *L'Opinione,* organ of the moderates, sells 800; the circulation of *L'Armonia,* a clerical paper, is not known; nor is that of *L'Unione,* the journal of Signor Giovini. In neither case is it large. *La Voce della Libertà* is edited by Signors Brofferio and La Cicilia, and bas 500 subscribers. *L'Espero* sells 500 copies,—*Goffredo Mameli,* 300. Turin has two satirical journals:—*Il Fischietto,* with a sale of 850, and *Il Campanone,* a sort of 'Punch,' supported by and supporting the *parti prêtre. Il Diritto* is written by young men unconnected with the old parties, and has a sale of 500 copies.

A collection of autographs (brought togetber by Dr. Strahl, of Berlin) was sold the other day at Cologne. There were many valuable lots, tbe greatest part of which were sold at moderate prices. Gustavus Adolphus of Sweden, f. i., brought 11 thalers 10 silbergroschen,—Charles XII., 8 th., —Frederic the Great, 8 th. 10 s.g.,—James I. of England, 4 th. 2 s.g.,—Francis I. of France, 3 th. 2 s.g.,—Catbarina de Medici, 3 th. 2 s.g.,—Philippus Melancthon, 7 th. 5 s.g.,—Conrad Peutinger, 7 tb., —Hugo Grotius, 4 th.,—Simon Dach, 5 th. 21 s.g., —Linnée, 8 th.,—Emanuel Kant, 7 th.,—Lessing, 10 th.,—Klopstock, 4 th. 15 s.g.—Schiller, 10 th., —Theodore Körner, 4 th. 5 s.g.,—Blücher, 3 th. 16 s.g.,—Beethoven, 6 th. 5 s.g. An autograph letter of Lutber's (for which there were bidders up to 100 thalers) was withdrawn from the sale, on account of Herr Heberle not being quite certain of its authenticity.

An additional gleam of light has been cast over the probable fate of the Franklin Expedition by an Esquimaux, named Mastitukwin, who accompanied Dr. Rae's party, and who has been for many years a member of the Wesleyan congregation at Rossville, in Hudson's Bay. Dr. Rae has always considered this native highly efficient and trustworthy. On his return to Rossville, the Esquimaux stated, that "he wintered with bis party in a snow house, where they bad six weeks' constant night. In March last (1854) they started, on the ice, to the north, and were thirty-seven days on their northern journey. They were 100 miles beyond the region inhabited by the Esquimaux, but they still found the tracks of the musk ox. Sir John Franklin and his party are dead; but, perhaps, one or two of the men may still be alive, and amongst the Esquimaux. Sir John's watch, all in pieces, with his silver spoons, knives and forks, were found. The ship was a great godsend to these people; and they now all have good sledges, spears, canoes, &c., of oak wood. Dr. Rae and his party did not see any of the remains of Sir John and his party; but the Esquimaux informed him that Sir John was found dead, with bis blanket over him and bis gun by his side. The probability is, that it is not more than two or three years since the party perished by hunger." Such are the words of Mastitukwin's narrative, as detailed to the Rev. T. Hurlburt, of Rossville Mission, Hudson's Bay. They are entitled to credence because the narrator is a native of the country, acquainted with the language, and could have had no object in making a false statement. The various implements made of oak which were seen in the Esquimaux encampment, prove that they must have had access to at least one of the ships of tbe missing Expedition.

We are enabled to add to former notices of the progress already made in the collection of Napoleon's works some interesting details. The number of documents now subscribed exceeds five thousand; this number,—when contrasted with that set down in our last paragraph on the subject, will show how rapidly contributions are reaching the Ministry. The most interesting of tbese contributions—because the least known—are those written while the hero of Austerlitz held inferior rank in the army. Numbers of letters written during the early portion of his career have been sent to the Imperial Commission. They were addressed to people—often almost unknown—and were treasured by them after the writer had become celebrated. Of these contributions the most remarkable are about sixty letters of instructions and explanations written by Napoleon while commanding the artillery at Toulon. Tbe Imperial Commissioners have also in their possession an autograph letter, addressed by Napoleon to Cardinal Fesch—in which he describes, minutely and clearly, the proper duties of an archbishop. Indeed, Napoleon's correspondence with the clergy promises to form a remarkable portion of his collected works. It appears that he wrote a series of letters to the Ministre des Cultes, in which he gave his notion of a good priest. The main point on which he forcibly dwells is, that the Church bas no business with affairs of State. It is said that these lessons to the Minister of Religion are both severe and just. Napoleon favoured the priests while they remained within the walls of their church; but bis correspondence clearly shows that be was little inclined to encourage their fondness for inserting a spiritual finger in the political pie. Tbe active search which has been made in every ministry bas, in short, already produced some very curious contributions to the history of the Empire. They will further prove the universality of Napoleon's genius; for be touches upon every detail of public business, and always in a vigorous, argumentative way. Great events never appear to have distracted his mind from the minor calls upon his time. The decree, establishing the *Comédic Française* was dated from Moscow.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is open daily, from Ten till Five. Admission 1s.; Catalogue 6d. GEORGE NICOL, Secretary.

The WINTER EXHIBITION of CABINET PICTURES, SKETCHES, and WATER-COLOUR DRAWINGS, at the GALLERY, 121, Pall Mall, opposite the Opera Colonnade, WILL FINALLY CLOSE on SATURDAY, the 17th inst.—Open from Ten till Five o'clock daily.—Admittance, One Shilling.

The ARCHITECTURAL EXHIBITION and COLLECTION of MANUFACTURES connected with ARCHITECTURE is NOW OPEN, from 9 till 4, at the Galleries of the Society of British Artists, Suffolk-street, Pall Mall East.—Admission, One Shilling; Catalogues, Sixpence.—And in the EVENING (except on Saturday) from 7 till 10. Admission, Sixpence.
WILL CLOSE February 24, and all objects exhibited must be removed on the 26th. JAS. FERGUSSON, F.R.A.S. } Hon. Secs. JAS. EDMESTON, Jun. }

PHOTOGRAPHIC SOCIETY.—The SECOND ANNUAL EXHIBITION of this SOCIETY is NOW OPEN at the Rooms of the Society of Water-Colour Painters, Pall Mall East, in the Morning from 10 to 5; in the Evening from 7 to 10.—Admission, Morning, 1s.; Evening, 6d. Catalogues, 6d.

Will shortly close.

COLOSSEUM, Regent's Park.—Admission, 1s.—The origina PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

CYCLORAMA, Albany Street.—NOW OPEN, with a Colossal Moving Diorama of the City and Bay of NAPLES, MOUNT VESUVIUS, and POMPEII, exhibiting the great Eruption of '79, and present state of the Excavated City. Painted by Mr. J. M'Nevin, from Sketches taken by himself in 1852. Daily at Three and Eight o'clock, with appropriate Music and Description.—Admission, 1s.; Children and Schools, half-price.

PATRIOTIC FUND.—ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The Proceeds of the Afternoon Representation of the DIORAMA on MONDAY NEXT will be devoted to the BENEFIT of the PATRIOTIC FUND, on which occasion the Battle of Inkerman and the Great Storm in the Black Sea will be exhibited for the first time.—To commence at 3 o'clock, Evening at 8. Admission, 1s., 2s. and 3s.

CROSBY HALL, BISHOPSGATE.—MONDAY EVENING NEXT, February 12, Mr. HERBERT'S New RANDOM ENTERTAINMENT, entitled "RAILWAY READING," with MUSICAL ILLUSTRATIONS.—Hall, 1s.; Balcony, 6d.; Stalls, 2s. Doors open at 8, commence at half-past.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—*Jan.* 31.—W. J. Hamilton, Esq., President, in the chair.—The following communications were read:—'Observations on the Silurian and Devonian Rocks of Christiania, in Norway, on presenting M. Kjerulf's New Geological Map of that District,' by Sir R. I. Murchison.—'On the Foliated Rocks of Norway,' by D. Forbes, Esq.

HORTICULTURAL.—*Feb.* 6.—The Hon. Lawrence Sulivan, V.P., in the chair.—Three gentlemen were elected Fellows. The new regulations brought together an assemblage of flowers and fruits such as the Society never has bad before at its meetings in Regent Street. Not only was the meeting-room filled, but even the passage leading to it and the Secretary's room next the library were full of gay-flowering plants, fruit, and examples of forced vegetables, certainly a promising beginning so early as tbe month of February. Those who are interested in the details of the competition had better refer to the Report in the *Gardeners' Chronicle.* Amongst the articles of peculiar interest shown, was the *Holcus saccharatus,* in a green state, and bearing seed, from Frogmore; also, dried stalks of it, and a sample of its fibre, from Mr. Henderson, of Kingskerswell. It was stated that its fibre, which is what is left after the sugar, for which it is grown in France, is pressed out of it, has been ascertained from paper-makers here to be worth at least 10*l.* a ton, a fact worth knowing during the present scarcity of textile material. A root and figure of the potato yam (*Dioscores batatas*), from M. Decaisne was also exhibited. The root was about the size of a well-grown parsnip, the tbick end being that which is furthest from the plant, and deepest in the ground. It can only, therefore, be grown with advantage on ridges, and in deep light land; when fresh, this root was said to weigh about 3 lb. Finally, on the walls of the room, were suspended some drawings of the *Wellingtoniana gigantea,* from Mr. Bateman. In one of these, the "great tree" is compared with the west fronts of the Cathedrals of Salisbury (406 feet), St. Paul's (365 feet), St. Peter's at Rome (457 feet), and the Great Pyramid of Egypt (476 feet); and it is shown that the Wellingtoniana, which is 450 feet in height, is nearly as high as the Great Pyramid itself. One immense diagram represented the natural size of the trunk of a young Wellingtoniana, cut off at 3 feet above the ground. Another showed a portion of the wood and bark, with the supposed age of tree, as ascertained by the annual rings in its semi-diameter. It is thus set down by the Americans at 3,000 years old; but it was stated tbat this was doubtless arrived at by erroneous computation, and that 1,120 years (as ascertained by Dr. Torrey, who visited the spot, and took much pains to ascertain the age of the tree) was much nearer the truth.

INSTITUTION OF CIVIL ENGINEERS.—*Feb.* 6.—J. Simpson, Esq., President, in the chair.—'On the

Flow of Water, through Pipes and Orifices,' by Mr. J. Leslie.—Messrs. H. Banister, P. Hedger, and J. Henderson, were elected Associates.

Royal Institution.—*Jan.* 19.—W. R. Grove, Esq., V.P., in the chair.—'On some Points of Magnetic Philosophy,' by Prof. Faraday.

Feb. 5.—W. Pole, Esq., Treasurer, in the chair.—Messrs. E. Macrory, H. Maudslay, Major Gen. J. Stuart, C.B., H. Wedgwood, and J. W. Wrey, were duly elected,—and Messrs. H. Pemberton, and R. Hoper, were admitted Members. Thanks were voted to Profs. Faraday and Tyndall, and to the Astronomer Royal, for their discourses on the evenings of January 19 and 26, and February 2.

Society of Arts.—*Feb.* 2.—*Special Meeting.*—Viscount Ebrington, M.P., in the chair.—The paper read was 'Observations on the Proposed Congress, in Paris, as to the Improvement of International Commercial Law,' by Mr. Leone Levi. It was explained that when the assimilation of the law relating to commerce was spoken of, no distinction was made as to the sources—they might be statutes, ordonnances, codes, usages of trades, or customs of places or markets, sanctioned by law. Again, as to the word "code," it was only the form in which the law was often embodied in a set of rules or definitions. So, when codification was spoken of, no reference was made hy it to the value of the law itself, but simply to the mode of expressing, publishing, or applying it. The laws of two countries might he assimilated, yet the modes in which they were stated might continue different. The most important point, therefore, was the assimilation of the law—the codification of it was a secondary consideration. Mr. Levi then examined how a merchant was affected hy the provisions of mercantile law. Whether, in fact, he formed a partnership, purchased or sold, shipped goods, effected an insurance, became a hankrupt or sued another for money—as partner, as dehtor, and as creditor, as shipowner or insurer, as a shareholder in national enterprises, and even as an author or an artist—in all these relations he was touched hy the mercantile law of the State wherein he resided or transacted husiness. But it had heen said that commerce was essentially universal, and of an international character. A firm might have a house of husiness in many countries; goods were bought in one country and shipped to another, and, perhaps, on account of a merchant residing in a third, bills might he drawn in this country ou another, and circulated through many more. In such cases the individuals, the articles, the instrument and the transaction were all affected hy the law of the place wherein the husiness originated, hy the law of the place through which it passed, and hy that of the place wherein the affair was consummated. The idea of the proposed congress had originated with an Edinhurgh Society for promoting an international code of commercial law, by whom it had heen suggested to the French Government. They likewise recommended the issuing of an Imperial Commission, similar to that in this country. From such a congress much mutual advantage could not but accrue. Great Britain possessed a houndless store of legal learning—France excelled in the heauty and perspicuity of the exposition of the law—the Spanish and Portuguese codes were distinguished for their fullness and precision—Germany was rich in learned and philosophical jurisconsults—Italy had in her legislation many institutions in advance of other countries—whilst the United States of America had the greatest experience in international law, owing to their peculiar federative constitution, and the complicated relations consequently arising hetween their several semi-independent Governments. An animated discussion followed the reading of the paper, in which Mr. Howel, Mr. Headlam, Mr. Collier, Mr. Hope, Mr. Chadwick, Mr. Hawes, Mr. Lyne, Dr. Waddilove, Col. Sykes, Mr. Elihu Burritt, Mr. Campin, and the noble Chairman took part—when the following resolution, proposed hy Mr. Hope, and seconded hy Mr. Hawes, was carried unanimously:—"That the Council of the Society of Arts be requested to appoint a committee to consider the best means to he adopted to further the object of the proposed congress at Paris, for promotion of the assimilation of the commercial laws of the great nations of the world."

Feb. 7.—S. F. Gihson, Esq., in the chair.—The paper read was 'The Commercial Consideration of the Silk Worm and its Products,' hy Mr. Thomas Dickens.

MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Academy, 8.—'On Sculpture,' by Sir R. Westmacott.
— Geographical, 8½.—'On the Sources of the Purus, a great Tributary of the Amazon,' by Mr. Markham.—'Report on the Arrival of the Chadda Expedition, under Dr. Baikie, at Fernando Po.'—'Accounts from the Central African Mission,' by Dr. Vogel.
Tues. Institution of Civil Engineers, 8.—Renewed Discussion on Mr. Leslie's paper 'On the Flow of Water through Pipes and Orifices.'
— Syro-Egyptian, 7½.—'On the Yezidis, or Devil-Worshippers,' by Mr. Ainsworth.
— Zoological, 9.—Scientific.
— Royal Institution, 3.—'On Electricity,' by Prof. Tyndall.
Wed. Society of Arts, 8.—'On the Expediency of at once Decimalizing English Moneys and Weights,' by Mr. Franklin.—'On the Basis of a Decimal System of Money for the United Kingdom,' by Mr. Minasi.—'On Decimal Coinage,' Mr. Reid.
— Ethnological, 8½.—'On the Ordeal, or Fetish-Tree of Western Africa,' by Dr. Daniell.—'Remarks on the Analysis and Comparison of the Personal Pronouns in the Shemitic and old Egyptian Languages,' by Mr. Cull.
— Royal Society of Literature, 8½.
— Graphic, 8.
— British Archæological, 8½.
Thurs. Royal Academy, 8.—'On Painting,' by Prof. Hart.
— Royal Institution, 3.—'On English Literature,' by Mr. Donne.
— Artists' and Amateurs' Conversazione, 7¾
— Society of Antiquaries, 8.
— Royal, 8½.—'Account of Recent Researches near Cairo;' 'Geological History of the Alluvial Land of Egypt,' by Mr. Horner.—'On the Computation of the Attraction of Mountain Masses,' by Mr. Airy.
Fri. Royal Institution, 8½.—'On Siege Operations,' by Mr. Jekyll.
— Geological, 1.—Anniversary.
Sat. Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.
— Asiatic, 3.

FINE ARTS

BRITISH INSTITUTION.

In spite of a display of five hundred and fifty-nine works of Art, we are sorry to say this much-ahused Institution does not appear this year with flying colours. Not that we would imply that its colours—to use a commercial phrase—are flown. Quite the reverse,—they are gay as a flower-bed. Like Mortimer, in Gray's 'Elegy,' the Institution has only to—

Shake *its* quivering *Lance*

to refute any such charge.

Of views at Malta, Cohlentz, Derwentwater, &c., on which smalt and cohalt are generally expended, we have more than enough. Of anything that shows thought—not merely originality, but even in plagiarism or repetition,—we see nothing. As far as creativeness, poetry, imagination, character, humour, or ideality go, the Exhibition really consists of two pictures—*Gil Blas relating his Adventures to the Licentiate Sedillo* (No. 155), hy Mr. Selous, and *The Interview between Queen Elizabeth and the Countess of Nottingham* (138), by Mr. T. M. Joy. The first is a picture of the Leslie school of character; the second, an historical picture. In hoth we regret to see that exaggeration which is to real thought what padding is compared with the development of real strength. In both, also, we are sorry to see the author and the painter at variance;—a discord, we suppose, as inevitahle as that of poet and musician,—a quarrel as irreconcileahle as that of science with imagination. Neither Mr. Joy nor Mr. Selous seems to care the least for Hume or Le Sage. In the one picture Mr. Joy represents the Countess of Nottingham, an elderly woman, as a mere girl of perhaps eighteen; and Queen Elizaheth—who according to the old coin still preserved was at this time a perfect hag, a Sycorax, a paragon of ugliness—as forsooth a Semiramis dame of scarce fifty. Mr. Joy, on the other hand, depicts the Licentiate's housekeeper no selfish crone, anxious to prevent her master heing smitten hy apoplexy hefore he had made his will, hut a hlooming grisette (pure Saxon, not Spanish,) apparently shocked at Gil Blas's rashness in telling a story so dangerous to so good a master.

But to description: Mr. Joy represents the celebrated interview—one of the most romantic incidents in the life of Elizaheth—as full of a certain pathos, though, as history tells it, rather too repulsive for the conscientious painter. A frightful, rouged old woman, all chin and nose, with sunk cheeks, with a yellow face choked up with false curls and jewels, freaked and flounced and furbelowed, all ruff, and frill and bows,—and another old woman, pale and dying, minus rouge, &c.—can never make a picture that tells a story without half a page of catalogue description. The picture has, however, power, and its tone is solemn and impressive. The gem of the Exhihition is, however, indubitahly the head of Mr. Selous's Licentiate. Swollen purple with coughing, with small sodden grey eyes squeezed up and watering, and the tongue projecting from the mouth, it looks for all the world like an Orleans plum ready to hurst with excess of ripeness. The dress is also good: the hlack velvet skull-cap, the stuhhy grey hair, the loose doublet over the Falstaff paunch, the bandaged gouty legs, the soft cushions, the small soft dimply white hands, Epicurean and voluptuous tell-tales of bygone *ollas* and *fricandeaus*, now to be atoned for by purgatorial twinges. The picture is all but spoiled by the barher's man-milliner of a Gil Blas, whose face is poor in colour and spottily painted. The tone of the whole composition is pale and vapid,—all washy buffs and feehle hrowns.

We do not wish to speak intemperately, but really Mr. Glass is a glass too much. We, indeed, see him through a glass darkly. His picture is an admirable picture, only we can see nothing hut a figure as hlack as a sweep, sweeping along as if practising for a sweepstakes. To all painters who are uncertain what expression to throw into the faces of their figures, we recommend Mr. Glass's plan of hiding the face altogether, just as Vandyke, when he had not time to paint a portrait with two hands feminine and taper as his own, tucks one into the grandee's vest contemplatively. His *Border Spear* (228) horders on the ridiculous. What does the title mean?—must we go over the border to "spier"? How long are really clever artists to go on printing from the same indestructihle stereotype;—throwing off the same impressions from the same worn-out mould, as like as one envelope to another, or one hullet to its fellow?

Mr. Naish's *Swoon of Endymion* (418) is in the Etty manner. The nude figures of the Nereïds who carry off the hero of Keats are well drawn and carefully painted; and yet the flesh is flat and not round, and huffy and monotonous in colour. Such heings could not float in the air, but would pay homage to Newton, and yield to the laws of gravitation, if to no other. Spots of paint may he short-hand notes for flowers, but the fuzz and woolliness of Turkey carpet vegetahles are not fit denizens of an artist's foreground.

The Portrait suhjects (heing less amhitious and more in the way of trade) are as good as usual. A *Sea Nymph* (25), hy Mr. W. E. Frost, is, if not etherial, at least a pretty study.—Mr. Inskipp is as clever and careless as usual; scorning anatomy, form, and finish, and yet pleasing, by a dash and firm self-confidence.—Mr. Desanges (a slave to moonlight) has *A Sibyl* (153), that is to say, a dark lady reading,—not an antique lady, hut one, though somewhat supernatural, really "ripe and real."—Mr. Sant—*Hear thou in Heaven, thy dwelling place* (63)—gives us a pretty praying face—a sort of infant-Samuel-grown-up expression; finished to drawing-room requisitions, but with that cream colour and purple which have now become this pleasing artist's mannerism, whatever face he paint, old or young, English or foreign.—*A Study* (42), by Mr. Partridge, is a pleasing picture and well painted.—Mr. Collins's *Jacqueline* (184) is, of course, poetical, but has nothing to do with the name or with flight. This lady is not flighty.—Mr. W. Dyer's *Mariana* (68) has something of the poem about it. But Mariana need not he ugly and grim because she is melancholy.—In the Domestic school, appealing to the pocket aud the affections, Mr. G. Smith, Mr. Goodall, and Mr. Cobbett stand prominent. Mr. Smith's Boys are smooth and clear as ever; Mr. Goodall is tender and finely finished; and Mr. Cohbett hearty and English.

Of Pre-Raphaelite pictures we find only one, although the whole gallery shows a quickening and increased care, for which we are indebted to

this new schism. This isolated heretic is *An Incursion of the Danes* (407), by Mr. W. Gale. A group of weeping, trembling, yellow-haired Saxon women are watching, from a plateau of cliffs, the Danes landing in the Isle of Wight. In some of the faces there are both beauty and sentiment; but the background, if true, is most Chinese and repulsively quaint. Why take disagreeable truths, when there is a choice?—Mr. Selous's second picture, the *Decision of the Caskets* (408), is gay in colour, but totally destitute of character. Portia is not queenly nor Italian, and her face implies neither suspense nor anxiety.—Of the High Church ascetic school, Mr. Burchett's *Death of St. Oswald* (992) is the only example. St. Oswald, having just recited fifteen Psalms, waited at twelve dinners, and washed twelve pairs of feet, is falling back senseless in the arms of his cross-bearer. St. Oswald is "rather yellow," as Canning said of the Nabob, and the whole forms an elaborate but rather lifeless picture. The poor men seem accustomed to the deaths of saints, and quite resigned to the melancholy event.

Mr. F. Underhill is as good, but no better than usual. His *Wheatsheaf* (80) is a plagiarism from Mr. Uwins's picture of last year.—Mr. Wyhurd is as delicate and enamelled as ever, with a little too much of the meretricious graces of snuff-box ornament about his style.

As usual, in an English Exhibition, the landscapes stand high as regards merit. Perhaps the most original is Mr. Anthony's *Wood-yard* (472). This artist is too deep an observer, and of too individual a mind ever to join a sect, — and he is as unlike the conventional hum-drum school as he is unlike the Pre-Raphaelites. He delights in the sombre effects of evening, and of impending rain and thunder, and seeks no beauty at the expense of truth.—Mr. Hering's *Convent on the Lago Maggiore* (69) is timid, compared with Mr. Stanfield's dash; vague, as contrasted with Mr. Roberts's accuracy and freedom; but yet pleasing of the strong, smooth, heavy, glazed, obscure, French-polish school,—showing poetry and long experience.—To paint the *Park* (243) Messrs. Creswick and Ansdell join forces; but the holy alliance has not done much.—Mr. Branwhite has a snow-piece—the subject good, but not bran new—*A Winter Afternoon* (178). The trees are knobbly, and want delicacy of spray and twig. The red, coppery light on the snow and on the trunks is very truthful; but the snow in the foreground does not lie loose and drifted as in Nature, but seems smeared on the ground with a spatula. There is no sparkle, no ripple, no footprints of birds, no grass growing through, — in fact, no minute or painstaking truth.—Mr. Linton's Welsh scene is, as usual, atmospheric and pleasing.

Mr. Dearle—*A Welsh River, Evening* (185)—who was last year eulogized by Mr. Ruskin, repeats this year the same trick of the flying duck; showing that no new thought has visited his studio since last May.

Mr. Danby is much the same as ever. He exhibits *Off Beachey Head, near Hastings* (235), and *Ventnor, Isle of Wight* (332),—and Mr. Copley Fielding's *View of the South Downs* (14) is a most foggy, vapoury, pallid scene,—perhaps very truthful, — certainly very unpleasing. — Mr. Cooper's *Cows and Sheep* (1) need no praise from us.—Of lesser men, we may mention favourably Mr. J. Percy's *Barmouth Water* (191).—Of miscellaneous pictures, Mr. T. Earle's *Dream of the Shepherd Dog* (464), with the sleeping child, has much poetry.—Of the young artists, we see much promise in Mr. Stark's *Views in Surrey* (41),—and Mr. J. Vernon's Flowers and Fruit.

Last, but not least, we must mention Mr. Lance's *Fruit* (168). His picture is all gold and gems and irises, and appeals, of course, to the eye rather than the head. A dead peacock in the foreground is a new effort of gorgeousness. The emerald eyes of the tail feathers are dull, and seem copied from a bad specimen. The artist has caught with great skill the effect of the golden spangle of the lower plumings; but in parts his touch seems to turn the filaments into a heavy fringe, not buoyant or downy.

FINE-ART GOSSIP.—One hundred and sixteen plans have been sent in for the new Sheffield School of Art. That of Messrs. Wightman, Hadfield & Goldie, of Sheffield, received the premium of 50*l*.

Mr. Mayall has sent for our inspection a number of daguerreotypes, with enlarged collodion copies of the same. The photographer appears to have invented a process by which he can reproduce, on a large scale, any likeness that may have been secured by the daguerreotype process,—thus doing away with the most disagreeable feature of the art:—the deathly hue and unpleasant reflexion of the original plate. This is an important improvement. The features present, in the copy, all the accuracy of detail belonging to the daguerreotype; but the metallic surface and the melancholy tint of the shifting shadow are no longer there. The plan of copying introduced by Mr. Mayall, we understand, is to place the daguerreotype before the camera and take an enlarged negative copy of it on glass. From this negative a positive impression is printed, and we have then a *fac-simile* of the daguerreotype so far as the likeness is concerned, but it comes out a totally different thing as regards the appearance of the picture. The copy has the agreeable effect of a very fine lithograph; and as the paper surface will admit of miniature work and colouring, any degree of artistic finish may be added. In the copies under our eye—portraits of men well known to us—the effect is admirable. This art is certainly approaching the domain of Fine Art.

A Correspondent writes on the subject of the Oxford designs:—

"The letter from your Correspondent of last week with reference to the competition for the Oxford University Museum requires some comment. It is possible that, as 'One of the Six,' he may have had information not vouchsafed to the other competitors, but certainly the account of the proceedings given in the public journals was to the effect that Mr. Hardwick examined the six designs *after* they had been chosen by the delegacy,—and not, as your Correspondent states, that they were selected by him. Had they been so chosen, it would, indeed, seem strange that he should have reported that not one of them complied with the requirements either as to cost or arrangement. And it is of the fact that the delegacy did not request him to examine the rest of the designs himself after he had as plainly as possible told them they were unable to select what they really did want, that I, in common, I am sure, with many other competitors, most justly complain,—the more so in my own case as personal inspection has convinced me of the justice of his report. These facts were very judiciously noticed by a Correspondent of yours some weeks previously, and I have felt compelled to call attention to them again, as it is bad enough to have endured the injustice of this competition at the hands of the delegacy, but it would be far worse to let the incorrect statement that part of their deeds were done under professional guidance pass uncorrected. I am, &c., A COMPETITOR."

Messrs. Bradbury & Evans have effected considerable improvements lately in the line medallion-engraving machines. They can now copy medallions, or even historical subjects, in rilievo; reversing the position, and increasing or reducing the size of the original. Nothing can surpass the finish and relief of the specimens we have seen.

A Lover of Art expresses his dread of the intended restoration of the Chapter House of Salisbury Cathedral as a memorial to the late Bishop. He complains of the desecration of bad taste in that building. In one new window St. George is represented in armour of the sixteenth century, surrounded by borders of the thirteenth. The oak stalls of the choir are canopied with deal, and the Hungerford Chapel has iron work repaired with wood.

Mr. Birch's collection of pictures by living artists is announced for sale next week; a collection including several gems of the modern English school. Among others, we notice Wilkie's 'First Ear-ring,'—Etty's 'Fleur de Lis' and 'The Lattice,'—Turner's 'The Lock,'—Constable's picture, also called 'The Lock,'—'Waiting for the Deer to rise,' by Sir Edwin Landseer, — 'Alfred in the Danish Camp,' by Mr. Maclise,—'A Pyrenean Pass, with Smugglers,' by Mr. C. Stanfield,—'Spezzia Bay,' by the late Sir Augustus Callcott,—'Beating for Recruits,' by Mr. Webster,—'The Mountain Pass,' by Mr. P. F. Poole,—'Dolly Varden,' by Mr. W. P. Frith,—'The Tambourine Player,' by Mr. J. Uwins,—'A Golden Landscape,' by Mr. Linnell,—'Diana Vernon,' by Mr. Leslie,—'Contemplation' and 'The Thistle,' by Mr. F. Stone,—Sea Pieces, by Mr. Edward Cooke,—Landscapes, by Mr. Danby, Mr. S. Cooper, Mr. Harding, Mr. Creswick, Mr. F. R. Lee, and Mr. Pyne,—'The Hall Fruit Table,' by Mr. Lance,—'Nimrod,' by Mr. Herbert, — and 'Dumblane Cathedral,' by Mr. D. Roberts.

An "Old Subscriber," in reference to the remarks of our Paris Correspondent of last week, observes:—"Art is a matter of prejudice for or against. Your Correspondent's prejudices seem in favour of Doo and Robinson. No one can doubt their talents, still it is a well-known fact, that the French can beat us in historical line engraving. No so in landscape. Here, no doubt, the Paris Exhibition will clearly prove that we are the only landscape-engravers in the world. That the art of line engraving will become extinct with the present men no one acquainted with the art can doubt for one moment; and it is in some measure owing to the enormous sums demanded by painters for copyright, forgetting how much their fame is spread by the art. The public also share the blame, as they are content with a wooden representation of pictures and passing events if they can get them for sixpence. The publishers, too, carry out the principle of Sir Robert Peel with a vengeance:—viz., 'the right to buy in the cheapest market and sell in the dearest,' which, when put into plain English, means starving the producer and cheating the purchaser. If it be worth while to attempt to save the art, a hint in your paper might have some good effect."

An old French *savant* has been taken in by a seller of curiosities who sold him a sham Assyrian obelisk for 5,000 francs. It appeared that the stone came from a quarry near Paris, and the *savant's* own work on Assyrian antiquities had been consulted for the requisite number of hieroglyphics. There is, however, something to be said for the *savant*, who, after all, discovered the imposture, and recognized on the stone the marks of modern tools. The marine-store-dealer was sentenced to pay 6,000f. damages, besides returning the purchase-money, and in default fifteen months imprisonment. There is need for such an exposure, if it be true that some credulous antiquary lately believed that he had discovered written on a Babylonian stone the whole Jewish Decalogue!

From the *Crayon*, a new Art-paper, published in New York, and conducted in a fine, if rather speculative, spirit, we extract a few lines of American Art-intelligence. Speaking of the studios of the New Country, our contemporary says:—"Kensett has just finished a picture, which he gives the name of 'An October Day in the White Mountains.' It is, to our mind, the most powerful in colour, and most satisfactory, as a whole, of his pictures, so far as we have seen. In the distance is Mount Chocorua; and the Saco, in the middle distance, winds through a valley dim with the purple autumn haze; and in the foreground, most judiciously used, are a few flashes of strongly-coloured autumnal foliage.—Church is at work on a large composition of South American Andean scenery. A picture, recently finished for Mr. Sturges, from the material gathered in his South American tour, is one of the most attractive and poetic compositions he has produced.—Stearns is painting Washington as the statesman, for his Washington series,—the incident being the adoption of the Constitution.—Greene, whose exquisite piece of colour in the last Academy Exhibition won him so much applause, is painting a portrait which promises still more.—Walcutt, who has recently returned from Paris, has brought with him several compositions painted there, which show a great improvement upon his European study. The overthrowing of the statue of George the Third, at Bowling Green, has some very brilliant colour,—and a passage of pioneer life, an American Mazeppa, is a wild episode of our history.—Thompson has a hunting scene on one of the lakes on his easel,—and a road-side scene just finished shows, as it ought, improvement. If the 'hard times' make the artists work the harder, we shall scarcely regret them—when they have passed."

MUSIC AND THE DRAMA

MUSICAL WINTER EVENING.—THURSDAY, February 15, Willis's Rooms, at half-past Eight o'clock.—Quartett, 3 B flat, Mozart; Quintett, Op. 44 (MS.), Piano, Oboe, Clarinet, Bassoon, and Horn, Pauer; Quartett, con Canzonetta, E flat, Mendelssohn; Morceau for Violin and Piano, Ernst and Heller. Executants: Ernst, Goffrie, Hill, Piatti and Pauer, Barret, Lazarus, Snelling, and Harper.—Single Tickets, Half-a-Guinea, to be had of Cramer & Co., Chappell & Co., and Olliviers', Bond Street. The remaining Sofas, with Reserved Places for Five Persons, may be secured for the Series of Four Concerts for Five Guineas.
J. ELLA, Director.

NEW PHILHARMONIC SOCIETY, Exeter Hall.—WEDNESDAY, February 14, will be performed Cherubini's Grand Choral Work, in C; Beethoven's Symphony in A; Mendelssohn's Overture ('Ruy Blas'); Weber's Overture ('Euryanthe'); Beethoven's Overture ('Egmont'); Part Song (Mendelssohn), with chorus of nearly 300 voices. Vocalists engaged: Miss Birch, Miss Dyer, Miss Dianelli, Mr. Augustus Braham, Mr. Herberte, and Mr. Hamilton Braham. Violin, Herr Ernst; Conductor, Dr. Wylde. Performance will commence at 8 o'clock.—Stall Tickets, One Guinea; Reserve Seats, Area, 10s. 6d.; Portion of West Gallery, 5s.; Western Area, 2s. 6d., to be had at Messrs. Cramer, Beale & Co., and Messrs. Keith, Prowse & Co., where Subscriptions are also received.—Subscription, 2l. 2s.

EXETER HALL.—The Right Hon. the Lord Mayor and Sheriffs of the City of London have kindly signified their intention of being present at the Performance by the NEW PHILHARMONIC SOCIETY in aid of the FUNDS of the ASYLUM for IDIOTS on WEDNESDAY, February 14.—Stall Tickets, One Guinea; Reserved Seats, 10s. 6d., to be had at the Office of the Asylum, 29, Poultry. W. NICHOLAS, Sub-Secretary.

EXETER HALL.—Mrs. FANNY KEMBLE.—Mr. Mitchell respectfully announces a SECOND READING (and positively the Last) of Shakspeare's Play, A MIDSUMMER NIGHT'S DREAM, by Mrs. FANNY KEMBLE, with the incidental Music by Mendelssohn, on MONDAY EVENING, February 12, commencing at Eight o'clock. The Orchestra and Chorus under the Direction of Mr. Benedict. — Prices of Admission: Reserved and Numbered Seats (for which early application is requested), 7s. 6d.; Reserved Seats (not numbered), Centre Area, 5s.; West Gallery, 3s.; Area, 2s.—Tickets and Books of the Words may be obtained at Mr. Mitchell's Royal Library, 33, Old Bond Street; of Messrs. Keith, Prowse & Co., Cheapside; at the principal Libraries and Music-sellers; and at the Office, No. 6, in Exeter Hall.

AMATEUR SOCIETY.—Our musical season may be said to have begun with the first Concert of the *Amateur Society*, which was held on Monday last. This was more to our liking, from its being more amateur, than any previous meeting of the kind. The number of professional performers in the band has been reduced, and the executive machine now fairly represents the best and the worst qualities of those who execute musical works because such execution gives them pleasure,—but who cannot have the unfaltering precision or the steady nerve of persons trained up to particular services and accomplishments, as forming their occupation in life. The orchestra was efficiently conducted by Mr. H. Leslie. The overture to 'Der Freischütz,' and Mendelssohn's Symphony in A major, went fairly. The vocal music was contributed by the Society of German Part-singers, whose training—commenced by Mr. C. Horsley—has been well carried out by Herr Pauer.

MARYLEBONE.—Mr. Bayle Bernard's new drama of 'Leon; or, the Iron Mask' was produced on Monday. It is a romantic play, in five acts, much indebted to the tragedy of M. Casimir Delavigne, but elegantly interpreted by the adapter. The subject itself we do not consider well suited to dramatic purposes; and it has required much inventive skill to fit it for the stage. It is interesting as an historical mystery, but of too simple a texture for a long drama. The author has, however, evaded the great difficulty, by spreading the action over many years, and confining the topic of "the iron mask" itself to the fourth act, only a small portion of which it actually occupies. The scene in the Bastile, in which the poor sufferer laments his imprisonment and constant blindness, is intensely pathetic. His likeness to the King, of whom he was the twin-brother, is supposed by the dramatist to be the reason for this dreadful punishment. The previous hilarity and generosity of the hero, while ignorant of his claims, and rejoicing in the freedom of his boyhood, contrast strongly with his latter condition, and deepen the pathos of the situation. The fidelity of a Huguenot friend, who ultimately effects his deliverance by voluntarily dying for him, and by the aid of a monk causing his own dead body to be substituted for that of his beloved prince, is also a touching incident, alike beautifully conceived and executed. Mr. Wallack, as the hero, supported the character in the earlier portions of the play with dignity and spirit; and in the quiet demonstration of his sorrows in the later scenes was truthful and touching. Mrs. Wallack performed the part of *Hortense*,—a lady of the Court attached to *Leon*, whose love is always on the alert to preserve him from danger or to mitigate his sufferings, and who, at last, plans and executes the means of his escape. The drama is principally composed of set scenes, which were picturesquely disposed,—the action being, in general, skilfully worked up to the necessary climax. There is also much beauty in the dialogue; and the performance proved very successful, and appeared to afford much delight to the audience.

ADELPHI.—The tendency of theatrical composition in our day is to the real, in distinction from the drama of an elder time which revelled in the ideal and poetic, and to which accordingly the form of verse was the proper adjunct. The present managerial demand for prose dialogue leads to a supply of familiar themes appropriate to the vehicle. These themes, from 'George Barnwell' to the latest French importation, have a certain monotony of interest. Mr. Dion Bourcicault in providing a new "*drame*" for this theatre, though aiming at the romantic in treatment, and extending his development to five acts, has not been able to escape this necessity. 'Janet Pride,' produced on Monday, is a kind of dramatic novel, dealing with old materials and incidents, but trusting for their effect to a new and startling combination. The heroine is a foundling of the *Enfans Trouvés* in Paris, but of English parents, and is brought to England, after her mother's death, by a friend, a French watchmaker, one *M. Bernard* (Mr. Selby), who resides in a garret in Greek Street, Soho,—whither she is followed by her scape-grace father, *Richard Pride* (Mr. Webster), under the name of *Sergeant Grey*, whose money, clothes, and pension he enjoys, the soldier himself having been murdered in the bush in Australia, whither Pride had been transported for forgery. Pride, in his assumed character, steals a diamond-set watch from M. Bernard's apartment, the guilt of which is fixed on *Janet*, who is brought to the Old Bailey, tried and convicted—but afterwards liberated, her father having committed suicide, and made confession of the truth. Poor Janet falls into this peril because of a trick of sleep-walking, during which she removes the watch for safe custody from the table-drawer to her own private cabinet. Pride is on the spot, and abstracts the watch from its case while in her hand,—so that the latter only is placed in safe custody, and becomes evidence, with a pawnbroker's ticket slyly introduced into the same depository, against his daughter. The action of the drama is made to occupy twenty years,—beginning in Paris with the scenes of the mother's distress, closely copied from the drama of 'Marie Jeannes,' thence proceeding to Australia, and ending in England; the last portion of the action occupying three acts out of the five. The first two are entitled "Prologues." Madame Celeste, accordingly, performs two characters, *Jane Pride*, the mother, in the initial section, and *Janet*, the daughter, in the concluding drama. The whole taken together is a dramatic oration on temperance, —not exactly in the style of Mr. Gough, but with the same design and purpose. Richard Pride is an habitual drunkard. This vice made him forge on his employer, caused his escape to Paris, led to his transportation to Australia, and involved him and his daughter in the above-stated perils on their return to England. Mr. Webster showed much skill in distinguishing the gradations of the inebriate habit, by which a good-humoured and not naturally hard-hearted man declined by little and little into the confirmed scoundrel. The plot extending over such a series of years enabled these steps of moral degradation to be shown in a great variety of phases; and the contrasts had been not only well studied by the actor, but were so pregnantly illustrated, that the life-portrait of the man in his different stages was very artistically rendered. The whole drama was exceedingly elaborated, and certainly much too long; but it was decidedly successful. It should be added, that 'Janet Pride' has already been performed in the United States.

MUSICAL AND DRAMATIC GOSSIP.—Our theory, that in times of stress any artist who opens a door into the world of Fantasy is more welcome to the public than those who appeal to stern passions and grave interests, received corroboration from the success which attended Mrs. Kemble's reading of the 'Midsummer Night's Dream,' at Exeter Hall, on Monday last, with the accompaniment of Mendelssohn's music. On former occasions we have expressed a doubt whether Shakspeare's exquisite Vision could be more adequately presented than in this form. The fairies are better called up by the voice of the reader and the music of the German master, than they can be by the most skilled of stage-managers, since his best skill cannot secure us an *Oberon*, a *Titania*, and a *Puck*, in any way approaching those shadowed out by the Poet. Now, too, when that which is gross and material and cruel—in conception unreal, in execution coarse,—has such a disproportionate place on our stage, we are glad to record such a protest in favour of the poet as the popularity of Mrs. Kemble's admirable piece of reading affords. It is to be repeated, we observe, next week.

The Directors of the *New Philharmonic Society* seem determined to lavish attractions hitherto undreamed of on their first concert. We are promised in their bills Cherubini's Mass in C, and a Symphony by Mendelssohn: and not these only,—but among the engagements advertised are those of Herr Ernst and—of the Lord Mayor and Sheriffs! Whether the latter are to appear in *costume* of gown and chain, and with mace-bearers, toast-masters, &c. (not to speak of those armed men who glitter at the Show), it is, perhaps, reserved for "the small bills" of the performance to declare. Are the days of masque and ballet to be revived, when Rule crossed hands with Rank, and Royalty pointed its toe to Beauty his partner, for the entertainment of burgher folk? *Can* Dr. Wylde have prevailed upon the City dignitaries to sing? The engagement advertised as above is one of great "particularity."

'Gli Arahi nelle Gallie,' by Signor Pacini, has just been produced at the Italian Opera in Paris, under the direction of its composer, who has retouched the opera and made additions to it. The music, which is slight and sparkling, seems to have found corresponding favour in the eyes of the public. Madame Borghi-Mamo is described as having sung a brilliant *cavatina*, introduced for her, with great effect. Madame Bosio, too, has been fitted advantageously with some new flourishes and *roulades* contrived expressly for her use.

Our contemporaries announce that Mr. C. Kean has renewed his lease of the *Princess's Theatre* for a term of some years;—and that Mr. Gye intends to decorate anew *Covent Garden Theatre* before the commencement of his Opera season.—From the play-bills of *Drury Lane* it appears that Mr. Reynoldson's *adaptation* of 'L'Étoile du Nord' is to be given. How far the word italicized above agrees with the pledge contained in Mr. E. T. Smith's note to the *Athenæum*, dated the 30th of November last [*Athen.* No. 1414], stating "that in the version I am about to produce the original (musical) text is strictly adhered to," remains to be seen.

The *Cologne Gazette* contains a letter of Herr Richard Wagner to Herr Röder, manager of the Cologne *Stadttheater*, on the performance of Herr Wagner's opera, 'Lohengrin,' at Cologne. We think the epistle rather characteristic of the expected leader of the Philharmonic Concerts.—"If you really have succeeded," says Herr Wagner, "in making this most difficult work generally understood (which only a very happy execution could have accomplished), I must be very grateful indeed for the zeal and the labour which you bestowed upon such an execution. I must beg especially that you will give my thanks to your *Capellmeister* for the immense pains (*'für die schreckliche Mühe'*) which he must have given to the work before it could have been crowned with a real success,—a success, after all, which could only be made possible by the assistance of able and devoted singers, to whom I, therefore, also should wish to be remembered most kindly. It is true, I

always expect more from theatres of the rank of yours, knowing that *there* are the rising talents and the young and aspiring conductors,—whereas at the larger theatres every one is finished, *blasé, célèbre,* and therefore not disposed to learn new things. Nevertheless, I am always surprised, again, when I hear of a success of that very difficult 'Lohengrin'; and doubly, in such a case, I deem it my duty not coldly to withhold my most joyful acknowledgments." — Meanwhile, private letters from Cologne speak of 'Lohengrin' as anything but new; and as an opera forced on the town by newspaper influence, which has not succeeded with the musical, as distinguished from the revolutionary, public.

We know of no modern journalist who "paints the lily" (to speak orientally, which is, with civility) so richly as England's admirer, M. Jules Lecomte, and this not merely when he is describing the Titanic appetites of the ill-looking "British fair," or the addresses paid to him by German damsels on the Rhine steamers,—but also when he reports the conditions and caprices of Parisian actresses, for the readers of *L'Indépendance Belge.* He can rarely have set his palette with more florid tints than he used the other day, when he stated the terms on which Mdlle. Rachel has undertaken to make two hundred appearances in America. Half of the sum—only 24,000*l.*—is to be paid down in Paris before she sets foot on shipboard,—and this is not to be reclaimed, let any calamity or casualty whatsoever cut short her engagement. But, adds our lover of the marvellous, supposing that Mdlle. Rachel should arrive in America, she is still to make her two hundred appearances there—living or dead! It seems like insulting common sense to include the last word; yet M. Lecomte goes on to declare that Mdlle. Rachel's contract provides for her being embalmed and exhibited for the requisite number of times—in case of her death; and this repulsive piece of exaggeration is not offered to the good public of Brussels after the fashion of a joke. It is further repeated in the *Journal des Débats* by M. Janin, though he guards himself from being suspected of believing in it by due expressions of wonder and disgust. Yet, outrageous though it be, this tale came to us opportunely. We fear that artists, who are willing to go to America for fabulous gains, must, while playing and singing there, endure vexations calculated to annoy them as much as the thoughts of posthumous mummery in glass cases. On the same day on which we read this stupendous clause in Mdlle. Rachel's contract as told by M. Lecomte, we fell in with some of the criticisms which the Transatlantic press is just now bestowing on Madame Grisi. Rarely have the inevitable doings of Time and Change been commented on in less measured phrases. Being far fetched and dearly bought, the *prima donna* is accused and abused, and her still high qualities are questioned, because she is not twenty-five and a sylph, and because her voice is no longer at its best. To bystanders, it is saddening to think that great artists, at the close of careers full of honour, when no need exists, should subject themselves to cold welcome, coarse comparisons, and grudging approval, from a public as willing to stare at as to care for them. Let it be once understood, that by gilding the bait sufficiently, any actor or singer can be prevailed upon to face any new ordeal,—whether fit or unfit, inclined or disinclined,—and it follows that such a want of self-respect shall be met by a contempt which perceives small difference betwixt a *Norma* found unworthy of her reputation, and a Joyce Heth proved to be only eighty in place of being double the age. These forced musical progresses in search of monstrous gains are good for neither America nor Europe; and though, after a time, they will destroy themselves, their consequences in the interim are bad.—To judge from the tone of the press, Mdlle. Wagner seems to be considered as "the coming Lady," and, we suppose, is expected to pay a visit to the United States.—Meanwhile, our neighbours seem making haste to get together a nomenclature of their own, which will add a fifth jargon to the bad English, bad French, bad Italian, and bad German already figuring so strangely on the pages of our published music. Plays are now acted in a "theater" by universal orthographical consent. A singer who has been accused of "sad *flatting,*" is defended in the *New York Gazette* as innocent of the imputed crime. Another is blamed for not possessing the "tones that *ring a house.*" It is a pity that, since Music is the one universal language, there should be so many different dictionaries of its terms, and in the columns of these so many misprints.

M. Ole Bull, apparently tired of playing at agricultural life, and playing on the violin to Norwegian colonists, whom he has induced to settle at Oleana, has, conjointly with M. Maretzek (once upon a time M. Jullien's chorus-master), undertaken the management of yet another opera in New York. The Americans love grand names, especially when they have a Parisian sound, and M. Ole Bull himself does not hate the dictionary of Barnum,—so that the new opera is to be called "The Academy of Music." M. Ole Bull, in his *programme,* further appeals to native sympathy by advertising that he offers "A Prize of One Thousand Dollars for the best Original Grand Opera by an *American composer,* and upon a strictly *American subject.* The National History of America is rich in themes both for the poet and the musician, and it is hoped that this offer will bring to light the musical talent now latent in our country, which only needs a favourable opportunity for its development." All works intended for competition are to be handed in before the 1st of August next.

MISCELLANEA

Special Prizes of the Society of Arts.—The Council of the Society of Arts has issued an addition to the general premium list published during the recess, from which it appears that Mr. Oliveira, M.P., has placed at its disposal two gold medals of the value of 25*l.* each, or money to the same amount, for special premiums. These the Council has determined to award—1. For the best and finest Flax Thread spun by Machinery suitable for Lace Making. 2. For the best Essay on the means of preventing the Nuisance of Smoke. Mr. S. M. Huhert, through the Society, has offered 5*l.* for a composition for the feeding rollers used in printing paper bangings by cylinder machinery, to which the Council has added the Society's medal. But equal in importance to either of these is the offer of the Society's medal for a school microscope, to be sold to the public at a price not exceeding 10*s.* 6*d.*, and also for a teacher's, or student's microscope, at a price not exceeding 3*l.* 3*s.* At the Society's Educational Exhibition, last summer, this step was strongly advocated, as it was felt that the cultivation of habits of observation was a matter of essential importance in education, and one which had hitherto received too little attention. Nothing, it was thought, would tend to produce this result in a more satisfactory and agreeable manner than a cheap but good microscope. By way of giving a stimulus to the sale, the Council undertakes to purchase one hundred of the smaller and fifty of the larger instruments,—a plan which was so successful in the Society's shilling box of water-colours, and half-crown case of drawing intruments.

St. Mary Magdalen Chapel.—A Correspondent of the *Gentleman's Magazine* (Jan. 1855, p. 48), T. E. T., in speaking of St. Mary Magdalen Chapel, Westminster, says, "Mr. Walcott, in his 'Memorials of Westminster' and the locality of Tothill, has not even alluded to this Free Chapel, although he has done much to illustrate this ancient locality." I at once wrote to correct the misapprehension, referring T. E. T. for full information to p. 290 of that work. The letter was never inserted. May I, therefore, be permitted through your columns to vindicate my accuracy? May I add, that the name is St. Armill's in the churchwarden's accounts of St. Margaret's in 1482? Yours, &c.

MACKENZIE WALCOTT.

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To CORRESPONDENTS.—J. M.—F. S.—G.—D. F.—E. W.—received.

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1425. LONDON, SATURDAY, FEBRUARY 17, 1855. PRICE FOURPENCE Stamped Edition, 5d.

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UNIVERSITY of LONDON.—MATRICULATION.—A CLASS, for the purpose of Reading the Subjects required for the Matriculation Examination at the London University, will be opened in University College, by permission of the Council, on the 10th of April. It will meet on five days of the week, for two hours each day, and will continue until the 1st of July. The hours of meeting will be so arranged as not to interfere with the usual College Lectures. Fee, for the Course, 5l. For further particulars apply to Mr. ERNEST ADAMS, at the College.
University College, February, 1855.

KING'S COLLEGE, London.—The OFFICES of LECTURER on CLASSICAL LITERATURE, and LECTURER on the ENGLISH LANGUAGE, being NOW VACANT, the Council are ready to receive applications from Gentlemen desirous of becoming Candidates for the same.—For further particulars apply to
Feb. 14, 1855. J. W. CUNNINGHAM, Secretary.

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ROYAL ACADEMY OF ARTS, Trafalgar-square.—At a General Assembly of Royal Academicians, held on Saturday, the 10th instant, SAMUEL COUSENS, Esq. was Elected a ROYAL ACADEMICIAN ENGRAVER.
JOHN PRESCOTT KNIGHT, R.A., Secretary.

ST. JOHN'S WOOD LITERARY and SCIENTIFIC SOCIETY.—ANDREW C. RAMSAY, Esq. F.R.S., Professor of Geology at the Museum of Practical Geology, will deliver a LECTURE on ICE, at the EYRE ARMS CONCERT ROOM, on the Evening of THURSDAY, Feb. 22, at Eight o'clock.—Admission: Members and Transferable Tickets free; the Public 1s. each.

ART-UNION OF LONDON.—BY ROYAL CHARTER.—Prizeholders select for themselves from the Public Exhibitions. Every Subscriber of One Guinea will have, besides the chance of a Prize, an Impression of a Plate of 'A WATER PARTY,' by J. T. WILLMORE, A.R.A., after J. J. CHALON, R.A., together with a Quarto Volume of Thirty Illustrations of Byron's 'Childe Harold.' The Prints are now ready for delivery, and the Volume may be seen at the Office.
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TAXES ON KNOWLEDGE (Association for promoting the Repeal of).—The ANNUAL PUBLIC MEETING will take place at Exeter Hall, on WEDNESDAY, Feb. 21st. The Meeting will be addressed by John Bright, M.P.; Richard Cobden, M.P.; George Dawson, M.A.; T. M. Gibson, M.P.; Apsley Pellatt, M.P.; Dr. Watts, &c.
Doors open at 7. Chair taken at 8.
Tickets for the Platform may be had of Novello, Dean-street, and 24, Poultry; Cash, Bishopsgate; at Exeter Hall; and Office of Association, 10, Ampton-place, Gray's Inn-road.

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The authorship of these 'Sketches' was attributed to the joint pens of the late Mr. Sheil and his surviving friend and literary associate, Mr. W. H. Curran, the son and biographer of the most eloquent of Irish forensic orators. The part which each had in the contributions was never accurately known; thus, the picture of O'Connell in "shouldering his umbrella like a pike, flinging out one factious foot before the other, as if he were kicking the Ascendancy before him," was often erroneously attributed to the brush of Sheil. An American publisher having issued a pirated edition of these brilliant 'Sketches,' Mr. Colburn has reclaimed his copyright. Accordingly, Mr. Savage has edited the papers by Mr. Sheil in the present work,—and another volume will follow, from the pen of Mr. W. H. Curran. We confess that we wish that the whole publication had appeared under the editorship of the latter gentleman, as it would have given more unity to the series. But, possibly, on the question of omitting or retaining certain passages from Mr. Sheil's vivid and often mordant pen, Mr. W. H. Curran desired to have the assistance of another judge.

Of the author of these brilliant papers we need say nothing here, as his life may shortly come before us for review. Many reflections pass through the mind on their critical reperusal. Their vivacity of style was gained at the sacrifice of depth of thought; and in the comic force of the delineation fidelity to nature was often forgotten by the artist. The writer looked at Ireland only from one point of view, and "Emancipation" was invested in his mind with a talismanic power. We read the 'Sketches' with pleasure for their dramatic force of contrast, but we can by no means accept their verdicts as judicial. Sometimes reality is lost sight of altogether. The paper called 'Effects of Emancipation' proves that the writer was not a deep observer of the new springs of action which were then at work in Irish affairs. A reader will look in vain through these 'Sketches' for any distinct perception of the new power of the Roman Catholic priesthood, resulting from the "Clare Election," and other events so graphically described.

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A collection of *Norburiana* would amuse. Let us contribute one of the best. A gentleman, who practised wit and professed law, thought that he could overcome the punster on the Bench. So on one day, when Lord Norbury was charging a jury, the address was interrupted by the braying of a donkey. "What noise is that?" cried Lord Norbury.—"'Tis only the echo of the Court, my Lord," answered Counsellor Readytongue. Nothing disconcerted, the Judge resumed his address; but soon the barrister had to interpose with technical objections. While putting them, again the donkey brayed. "One at a time, if you please," said the retaliating joker.

The pictures of domestic life in Ireland in these papers are very graphic:—many passages being full of dramatic spirit. An old Catholic family is in pecuniary difficulties, and a rich wife is hunted for.—

"A priest, a friend of the family, who, as matrimony is one of the seven sacraments, thinks himself in duty bound to promote so salubrious a rite, is consulted. He gives a couple of taps to his gold snuff-box, tenders a pinch to the old gentleman, protests that there are risks in celibacy, that it is needful to husband the constitution and the estate, and observing that the young squire, though a little pale, is a pretty fellow, puts his finger to his nose, and hints at a young damsel in Newrow (a penitent of his reverence, and a mighty good kind of young woman, not long come from the Cork convent), with ruddy cheeks, and vigorous arms, a robust waist and antigallican toes. The parties are brought together. The effect of juxta-position is notorious: most of my readers know it by experience. The young gentleman stutters a compliment, the heart of the young lady and her wooden fan are in a flutter; the question is popped. The old people put their heads together. Consideration of the marriage, high blood, and equity of redemption upon one side; and rude health and twenty thousand pounds on the other. The bargain is struck; and to ensure the hymeneal negotiation, nothing remains but that Counsellor Bellew should look over the settlements."

The "wooden fan" suggests the artist too much in the exhibition; but let us proceed, first premising that "Mr. Bellew" was a real person.—

"Accordingly, a Galway attorney prepares the draft marriage settlement, with a skin for every thousand, and waits on Mr. Bellew. Laying thirty guineas on the table, and thinking that upon the credit of such a fee he may presume to offer his opinion, he commences with an ejaculation on the fall of the good old families, until Mr. Bellew, after counting the money, casts a Caius Marius look upon him, and awes him into respect. He unrolls the volume of parchment, and the eye of the illustrious conveyancer glistens at the sight of the ancient and venerable name that stands at the head of the indenture. But as he advances through the labyrinth of limitations, he grows alarmed and disturbed, and on arriving at the words 'on the body of the said Judy Mac Gilligan to be begotten,' he drops his pen, and puts the settlement away, with something of the look of a Frenchman, when he intimates his perception of an unusually bad smell. It is only after an interval of reflection, and when he has recalled the fiscal philosophy of Vespasian, that he is persuaded to resume his labours, but does not completely recover his tranquillity of mind, until turning the back of his brief, he marks that most harmonious of all monosyllables 'paid,' at the foot of the consolatory stipend."

Throughout the 'Sketches' there is a satirical exhibition of the contrasted points between "patricians" and "plebeians," which reminds us of society where "an Ascendancy" is installed in power. Occasionally broader social features are depicted. Ethnologists will be pleased with this bird's-eye view of "race" in Ireland.—

"In other countries, one national physiognomy

prevails through the mass of the people. In every district, and in every class, we meet with a single character of face. But in Ireland, the imperfect grafting of colonization is easily perceived, in the great variety of countenance which is everywhere to be found: the notches are easily discerned upon the original stock. The Dane of Kildare is known by his erect form, his sanded complexion, his blue and independent eye, and the fairness of his rich and flowing hair. The Spaniard, in the west, shows among the dominions of Mr. Martin his swarthy features and his black Andalusian eye. A Presbyterian church in the north exhibits a quadrangular breadth of jaw-bone, and a shrewd sagacity of look in its calculating and moral congregation, which the best Baillie in Glasgow would not disown. Upon the southern mountain and in the morass, the wild and haggard face of the aboriginal Irishman is thrust upon the traveller, through the aperture in his habitation of mud which pays the double debt of a chimney and a door. His red and strongly curled hair, his angry and courageous eye, his short and blunted features, thrown at hazard into his countenance, and that fantastic compound of intrepidity and cunning, of daring and of treachery, of generosity and of falsehood, of fierceness and of humour, of absurdity and genius, which is conveyed in his expression, is not inappropriately discovered in the midst of crags and bogs, and through the medium of smoke. When he descends into the city, this barbarian of Art (for he has been made so by the landlord and the law—Nature never intended him to be so) presents a singular contrast to the high forehead, the regular features, and the pure complexion of the English settler."

Even on a three days' railway tour in Ireland, the justice of the foregoing picture could be seen.—Comparing the English and Irish boys at one of the Jesuits' Colleges, where the writer was educated, Sheil says:—

"There were at Stonyhurst, as I have mentioned, a great number of English Catholics of the highest rank. The number of Irish boys was about half that of the English. They were generally greatly inferior in station, though many of them were the children of the best Catholic gentry in Ireland. There existed among the natives of the two countries a strong rivalry, which was occasionally wrought up to animosity. The favourite game at the school was a very violent one, called football. The Irish were marshalled on one side of a large field, and the English on the other. When they became heated, the boys showed a spirit of antipathy, which reminded one of the feuds of the two nations. In general, the English were successful, because they showed more prudence and self-control. The Irish were so precipitate and headlong as constantly to miss the victory when they were on the point of gaining it. The same emulation ran into their school exercises. Wherever attention and assiduity were required, the English were generally superior; but in matters of display the Irish went far beyond them. This was particularly observable in their declamation, in which the Irish were unquestionably far more accomplished."

The recollections of the Jesuits in these papers are very remarkable, because to some extent they are revelations as well as reminiscences. It is from the pen of a Roman Catholic witness that the following anecdote comes. Speaking of Stonyhurst, the writer says:—

"The Sodality itself was a curious instance of the mechanism by which the Jesuits contrived to keep perfect order in their schools. It consisted of the majority of the boys, who voluntarily enrolled themselves in a corporation, which was instituted in honour of the Blessed Virgin. The students who belonged to this society were compelled to select a certain number of individuals from among themselves, who were called admonitors, and who bound themselves to disclose to the heads of the school every malpractice which should fall under their cognizance. They were, in fact, a set of tell-tales, to whom no degradation attached, because they were elected to the office by the very persons whose conduct it was their duty to superintend. Thus their functions were not dishonourable, although the habit which they engendered was not, perhaps, very useful."

We totally dissent from the writer's approbation of such an institution. To raise the morals or refine the manners of boys by so odious an organization is a worse than dubious experiment. A spy-system is fundamentally vicious in design, and sure to destroy the nobler springs of action. It is worthy of the invention of a Fouché. The following anecdote of Molinari, a Jesuit of the school at Kensington, would not be believed if it came from a Protestant pen.—

"He had a whip made of several strong cords, with knots at regular intervals, with which he used to lash the hands of the scholars in such a way as to make the blood leap from them. It seemed to give great pain to inflict this chastisement, and I have seen him weep at what he called the necessity of being severe. He had a very extraordinary method of reconciling the devouter students to this torture. He sentenced you first to nine lashes, and then ordered you to hold out your hand; 'Offer it up to God and his saints,' he would say, 'as a sacrifice.' He would then select you nine saints. The first blow was to be suffered in honour of St. Ignatius,—'Allons, mon enfant, au nom du plus grand de tous les Saints—St. Ignace!' and down went the whip from a vigorous and muscular arm.—'Oh! mon Dieu!' cried the little martyr, withdrawing his hand after the first operation.—'Allons, mon enfant, au nom de St. François Xavier!' and he then inflicted a second laceration upon the culprit.—'Mais, mon Père, ayez pitié—jamais, jamais, je ne ferai des solécismes—oh, mon Père, jamais.'—The Jesuit was inexorable—'Allons, mon enfant, au nom de Saint Louis de Gonzague;' and thus he proceeded till he had gone through his calendar of infliction."

The Jesuit who chastized in this extraordinary fashion is described by Sheil as endowed with "heroical disinterestedness of character," and also as being "exceedingly mild in temper." We have not space for extracting the account of Stonyhurst, but as "a picture of an interior" it is highly interesting, for a variety of reasons.

Mr. Savage has had no easy task in editing these papers, as in the original series there were several passages of a highly invidious character,—and even as they stand there is too much of imputation on individuals, and a vein of detraction painful in the case of those who have passed from the scene. Lord John Russell, in his controversy with Mr. Croker, ought to have taught a lesson to all "editors" of posthumous papers of the danger of committing their defunct principals. Mr. Savage has not profited by that example. Thus, when Sheil has severely criticized the public character of a Whig Duke, Mr. Savage makes a low bow to his Grace, and records in a laudatory note how his Grace acted when "the country was disturbed by an unfortunate movement for the Repeal of the Union," forgetting that the eminent person whose papers he was editing had taken a vehement part as a Repealer. So, again, at p. 372 (Vol. II.), Mr. Savage assails a late administration, and talks of "Mr. Sheil's prediction being strikingly realized." We turn over the page, and we find that Sheil had anticipated that a glorious career was in store for the personage disparaged by his editor. There are also various errors of omission. Sheil in one passage records how O'Connell "caught a Tartar" when he vituperated Mr. Stanley, then (1830) comparatively unknown.—

"All this was borne by the object of so much vituperation not only with patience, but with some scorn. He knew that the hour of ample retribution was at hand, and was heard, I have been told, to intimate that the Honourable Member for Waterford would change his tone in the House of Commons. The prediction was verified. Mr. Stanley displayed, in his very first rencounter with Mr. O'Connell, so much acuteness, dexterity, fearlessness, and so much of that subdued and polite virulence which constitutes the highest merit in the sarcastic oratory of the House of Commons, that his antagonist was taught to beware of him, and since that time nothing more has been heard of 'shave-beggar,' and of the other somewhat contumelious designations which were attached in the miscellany of tribunitian invective to the Secretary for Ireland."

—A note was here required, stating that O'Connell and Sheil were not on friendly terms when the passage was written,—and there are several similar omissions.

It is necessary to caution the reader that throughout these papers "the other side" is kept out of view, almost as much as if they had been written by Cobbett. On anything Irish we must recollect the Earl of Liverpool's sensible remark, that "there are two Irelands in one island." But we can cordially commend these 'Sketches' as interesting in matter and brilliant in composition. Some of the best gifts of a dramatist and novelist are seen in the series, and they deserve to find many readers.

Chronicles of Wolfert's Roost, and other Papers. By Washington Irving. Edinburgh, Constable & Co.; London, Low & Co.

It would not be easy to overpraise this American miscellany. To be classic seems a lost ambition among our young writers,—who confound correctness with academical frigidity, and conceive that invention is substantiated by impudence. Nevertheless (as the wit said of church-going) quiet readers can "see no harm" in a pure style, especially from a new country like America, which has a literature yet to establish, and its models to range on their pedestals. It is better, we think, for a man to tell his story as Mr. Irving, Mr. Hawthorne, or Mr. Longfellow does, than to adopt the style Emersonian—in which thoughts may be buried so deep that common seekers shall be unable to find them. "Geoffrey Crayon's" elegance and polish do not imply want of life or the absence of humour. His fancies are ideal, not typographical. They do not consist of verbs for nouns,—of full stops barring the way when the reader desires to go on,—of tumid epithets, which arrest by their strangeness, not their appositeness,—of foreign idioms and forms, introduced (it may not be uncharitable to divine) by way of apprising the public that the writer is versed in French, Italian, or German. "Geoffrey" is less poetical than the Author of 'Hyperion,'—he does not possess the strange and weird vigour of Mr. Hawthorne;—but, as the eldest, he may possibly, in the Book of American Worthies, be ranked as the first, also, of those three writers,—whom we mention in company because of the affinities among them.

To begin at the beginning:—it is possible that 'Wolfert's Roost,'—the "little old-fashioned stone mansion, all made up of gable-ends, and as full of angles and corners as an old cocked hat,"—the Chronicles of which are so unctuously rehearsed by "Geoffrey Crayon,"—may have owned the same original as belonged to the "house of seven gables," peopled by Mr. Hawthorne with human beings so peculiar and pathetic. Other of Mr. Irving's gatherings, again, remind us of legends in 'Hyperion,' and of that fine ballad 'The Skeleton in Armour,' which has not yet taken the high place due to it among Prof. Longfellow's poems. Here, for instance, is a goblin tale belonging to the Convent of San Francisco at Seville, and introduced by proper awful talk concerning Don Juan de Tenorio, the well-known hero of Tyrso de Molina, and Molière, and Mozart. Observe how admirably the scene is arranged for a ghost story.—

"While my companion was relating these anecdotes, we had traversed the exterior courtyard of the convent, and made our way into a great interior court;

partly surrounded by cloisters and dormitories, partly by chapels, and having a large fountain in the centre. The pile had evidently once been extensive and magnificent; but it was for the greater part in ruins. By the light of the stars, and of twinkling lamps placed here and there in the chapels and corridors, I could see that many of the columns and arches were broken; the walls were rent and riven; while burnt beams and rafters showed the destructive effects of fire. The whole place had a desolate air; the night-breeze rustled through grass and weeds flaunting out of the crevices of the walls, or from the shattered columns; the bat flitted about the vaulted passages, and the owl hooted from the ruined belfry. Never was any scene more completely fitted for a ghost story. While I was indulging in picturings of the fancy, proper to such a place, the deep chant of the monks from the convent church came swelling upon the ear.—'It is the vesper service,' said my eompanion; 'follow me.'—Leading the way across the court of the cloisters, and through one or two ruined passages, he reached the portal of the church, and pushing open a wicket, cut in the folding doors, we found ourselves in the deep arched vestibule of the sacred edifice. To our left was the choir, forming one end of the church, and having a low vaulted ceiling, which gave it the look of a cavern. About this were ranged the monks, seated on stools, and chanting from immense books placed on music-stands, and having the notes scored in such gigantic characters as to be legible from every part of the choir. A few lights on these music-stands dimly illumined the choir, gleamed on the shaven heads of the monks, and threw their shadows on the walls. They were gross, blue-bearded, bullet-headed men, with bass voices, of deep metallic tone, that reverberated out of the cavernous choir. To our right extended the great body of the church. It was spacious and lofty; some of the side-chapels had gilded grates, and were decorated with images and paintings, representing the sufferings of our Saviour. Aloft was a great painting by Murillo, but too much in the dark to be distinguished. The gloom of the whole church was but faintly relieved by the reflected light from the choir, and the glimmering here and there of a votive lamp before the shrine of the saint. As my eye roamed about the shadowy pile, it was struck with the dimly-seen figure of a man on horseback, near a distant altar. I touched my companion, and pointed to it: 'The spectre statue!' said I."

The excellent openings of Mrs. Radcliffe's 'Italian,' and of Schiller's 'Ghost-seer,' are recalled by the foregoing picture. The tale thus prepared for is ghastly enough; and since our readers have not for many a day been treated to a specimen of the supernatural, we will give it them entire.—

"There was once in Seville a young gay fellow, Don Manuel de Manara by name, who having come to a great estate by the death of his father, gave the reins to his passions, and plunged into all kinds of dissipation. Like Don Juan, whom he seemed to have taken for a model, he became famous for his enterprises among the fair sex, and was the cause of doors being barred and windows grated with more than usual strictness. All in vain. No balcony was too high for him to scale: no bolt nor bar was proof against his efforts: and his very name was a word of terror to all the jealous husbands and cautious fathers of Seville. His exploits extended to country as well as city; and in the village dependent on his castle, scarce a rural beauty was safe from his arts and enterprises. As he was one day ranging the streets of Seville, with several of his dissolute companions, he beheld a procession about to enter the gate of a convent. In the centre was a young female, arrayed in the dress of a bride; it was a novice, who, having accomplished her year of probation, was about to take the black veil, and consecrate herself to Heaven. The companions of Don Manuel drew back, out of respect to the sacred pageant; but he pressed forward, with his usual impetuosity, to gain a near view of the novice. He almost jostled her, in passing through the portal of the church, when, on her turning round, he beheld the countenance of a beautiful village girl, who had been the object of his ardent pursuit, but who had been spirited secretly out of his reach by her relatives. She recognised him at the same moment, and fainted; but was borne within the grate of the chapel. It was supposed the agitation of the ceremony and the heat of the throng had overcome her. After some time, the curtain which hung within the grate was drawn up: there stood the novice, pale and trembling, surrounded by the abbess and the nuns. The ceremony proceeded; the crown of flowers was taken from her head; she was shorn of her silken tresses, received the black veil, and went passively through the remainder of the ceremony. Don Manuel de Manara, on the contrary, was roused to fury at the sight of this sacrifice. His passion, which had almost faded away in the absence of the object, now glowed with tenfold ardour, being inflamed by the difficulties placed in his way, and piqued by the measures which had been taken to defeat him. Never had the object of his pursuit appeared so lovely and desirable as when within the grate of the convent; and he swore to have her, in defiance of heaven and earth. By dint of bribing a female servant of the convent, he contrived to convey letters to her, pleading his passion in the most eloquent and seductive terms. How successful they were, is only matter of conjecture; certain it is, he undertook one night to scale the garden wall of the convent, either to carry off the nun, or gain admission to her cell. Just as he was mounting the wall, he was suddenly plucked back, and a stranger, muffled in a cloak, stood before him.—'Rash man, forbear!' cried he; 'is it not enough to have violated all human ties? Wouldst thou steal a bride from heaven!'—The sword of Don Manuel had been drawn on the instant, and furious at this interruption, he passed it through the body of the stranger, who fell dead at his feet. Hearing approaching footsteps, he fled the fatal spot, and mounting his horse, which was at hand, retreated to his estate in the country, at no great distance from Seville. Here he remained throughout the next day, full of horror and remorse; dreading lest he should be known as the murderer of the deceased, and fearing each moment the arrival of the officers of justice. The day passed, however, without molestation; and, as the evening advanced, unable any longer to endure this state of uncertainty and apprehension, he ventured back to Seville. Irresistibly his footsteps took the direction of the convent; but he paused and hovered at a distance from the scene of blood. Several persons were gathered round the place, one of whom was busy nailing something against the convent wall. After a while they dispersed, and one passed near to Don Manuel. The latter addressed him, with hesitating voice—'Señor,' said he, 'may I ask the reason of yonder throng?'—'A cavalier,' replied the other, 'has been murdered.'—'Murdered!' echoed Don Manuel; 'and can you tell me his name?'—'Don Manuel de Manara,' replied the stranger, and passed on.—Don Manuel was startled at this mention of his own name; especially when applied to the murdered man. He ventured, when it was entirely deserted, to approach the fatal spot. A small cross had been nailed against the wall, as is customary in Spain, to mark the place where a murder has been committed; and just below it he read, by the twinkling light of a lamp, 'Here was murdered Don Manuel de Manara. Pray to God for his soul!' Still more confounded and perplexed by this inscription, he wandered about the streets until the night was far advanced, and all was still and lonely. As he entered the principal square, the light of torches suddenly broke on him, and he beheld a grand funeral procession moving across it. There was a great train of priests, and many persons of dignified appearance, in ancient Spanish dresses, attending as mourners, none of whom he knew. Accosting a servant who followed in the train, he demanded the name of the defunct. 'Don Manuel de Manara,' was the reply; and it went cold to his heart. He looked, and indeed beheld the armorial bearings of his family emblazoned on the funeral escutcheons. Yet not one of his family was to be seen among the mourners. The mystery was more and more incomprehensible. He followed the procession as it moved on to the cathedral. The bier was deposited before the high altar; and funeral service was commenced, and the grand organ began to peal through the vaulted aisles. Again the youth ventured to question this awful pageant. 'Father,' said he, with trembling voice, to one of the priests, 'who is this you are about to inter?'—'Don Manuel de Manara,' replied the priest.—'Father,' cried Don Manuel impatiently, 'you are deceived. This is some imposture. Know that Don Manuel de Manara is alive and well, and now stands before you. *I* am Don Manuel de Manara!'—'Avaunt, rash youth!' cried the priest; 'know that Don Manuel de Manara is dead!—is dead!—is dead!—and we are all souls from purgatory, his deceased relatives and ancestors, and others that have been aided by masses from his family, who are permitted to come here and pray for the repose of his soul!' Don Manuel cast round a fearful glance upon the assemblage, in antiquated Spanish garbs, and recognized in their pale and ghastly countenances the portraits of many an ancestor that hung in the family picture-gallery. He now lost all self-command, rushed up to the bier, and beheld the counterpart of himself, but in the fixed and livid lineaments of death. Just at that moment the whole choir burst forth with a '*Requiescat in pace*,' that shook the vaults of the cathedral. Don Manuel sank senseless on the pavement. He was found there early the next morning by the sacristan, and conveyed to his home. When sufficiently recovered, he sent for a friar, and made a full confession of all that had happened. 'My son,' said the friar, 'all this is a miracle and a mystery, intended for thy conversion and salvation. The corpse thou hast seen was a token that thou hadst died to sin and the world; take warning by it, and henceforth live to righteousness and heaven!' Don Manuel did take warning by it. Guided by the counsels of the worthy friar, he disposed of all his temporal affairs; dedicated the greater part of his wealth to pious uses, especially to the performance of masses for souls in purgatory; and finally, entering a convent, became one of the most zealous and exemplary monks in Seville."

Capital, of the same quality, are the legends of 'The Grand Prior of Minorca,' and 'The Engulfed Convent.' Then, there are Indian and American sketches,—glimpses of Paris in 1825,—a picture of Broek, the toy-village, four miles from Amsterdam, as Broek was, and is, and bids fair to remain, like a whimsical bit from China glazed down in the midst of Holland,—two well-narrated historical reminiscences of the Mississippi Bubble and the tragical crimes and sufferings of the Count von Horn,—'Mountjoy,' a drawing-room tale of the best Annual quality,—and 'The Birds of Spring,' which would be welcome were it only for the sake of the natural verses on "the Blue Bird," by Wilson the Ornithologist, which, long ago, made a place for themselves in our memory.—There are other papers of interest; but enough has been said to justify the praise of the 'Chronicles of Wolfert's Roost' with which we commenced our comment on them.

Missions in South India Visited and Described. By the Rev. Joseph Mullens. Dalton.

The Author, a Missionary resident at Calcutta, visited, in the first three months of 1853, the principal stations of the Missions in the Madras Presidency. On his return to Calcutta he delivered six Lectures containing the fruit of his inquiries,—and these Lectures are given to the English public in the volume before us. Mr. Mullens travelled over a distance of 1,360 miles, passing through many places of great interest, some of which have been inadequately described. Yet he confines himself so much to bare statistics that the whole narrative fails to present a vivid picture to the mind,—almost conveys the idea of having been compiled, rather than of being the fruit of personal investigation. This is the more to be regretted, as his descriptions of places, when they do occur, though brief, are not uninteresting. Of Cape Comorin, he says, for example,—

"I visited the Cape, when travelling among the out-stations of the Nagercoil mission, and was much struck by its numerous peculiarities. Near the shore is a fine group of palm-trees; and close beside them stands a Hindú Temple. On the very shore itself, is

a well-cut choultry, consisting of a corniced roof resting on twelve carved pillars, all built of stone. Directly in front of this choultry is the low black rock, which constitutes the last point of solid land in Hindustán. On the east side of the temple, there lies on the shore, a large mass of *purple sand*, which on examination, proves to be a collection of minute garnets, broken out of the granite rock of south India, in which it abounds, and strangely washed together in one spot. Close to the black rock is another curiosity; a mass of sand, each grain of which is as large as the ordinary grains of raw rice, whence it is called *rice-sand*. There is a singular legend told about its origin that may be thought interesting. It is told in various ways; but the following account is most common. It is said that the youngest daughter of the king of Pandy, named Kaniá Kómori, was sought in marriage by a foreign giant, named Vánásaram. She accepted his suit, and agreed to marry him, on one condition which she hoped he could never fulfil; namely, that he should, on the wedding-day, give the guests to eat, *rice* which had been sown, grown, cut, winnowed, and cooked upon that very day. Much to her astonishment, the ugly monster performed the task. Greatly enraged, she cursed the rice, which became stones; she cursed the chaff, which became sand: she broke down a bridge which the giant had built there for his convenience, and finally slew the giant himself."

Mr. Mullens's facts are valuable, and are given with much candour. Those who wish to learn how far the Missionary movement has succeeded in Southern India will find much to interest them; they may learn, too, where and why it has failed. Among the causes of failure the author especially notices, in the Tamil Missions, the intolerance of caste. This was retained by converts with such obstinacy that they denied the very Missionaries that taught them access to their wells. Such converts, it must be allowed, were converts only in name. Nor, according to our author's account, was the conduct of some of the Missionaries themselves altogether irreproachable. Of one it is naively said, "He was a man of rather angry temper, and at times used to beat his servants and the converts in general, unmercifully." It is added, that having been exasperated by an old woman of Muthaloor, who rather too importunately claimed payment for some eggs, "he cursed the people, and especially their fowls,"—a curse which, in the opinion of the people of that village, whose faith seems greater than their discernment, caused a considerable decrease in the number of eggs for some years.

The Lectures conclude with a short summary of the results of Missionary labours in the south of India. Not to mention the 650,000 Catholics, and 120,000 Syrian Christians of the Madras Presidency, there are 76,000 Protestant converts, who are all receiving secular as well as religious instruction. These converts do themselves, too, largely subscribe to the support of the Missions. At eleven stations in Tinnevelly alone, 17,000 rupees were collected in four years. Nor can it be denied that the Missionaries have introduced many useful arts among the natives. Thus, watch-making flourishes at Mangalore, and lace-making at Nagercoil. Neither should it be forgotten that we are indebted for the first Grammars and Dictionaries of the Canarese, Tulava, Tamil, and Maláyalin languages, and of many other dialects, to the Missionary Press.

MINOR MINSTRELS.

The Yogi's Daughter: a Tragedy in Five Acts. By John Baker Hopkins. (Hall, Virtue & Co.)—This tragedy is obviously no joke. Possibly we do not understand the language of the City and the Desert, where its scenes are laid—and probably the critic fittest to review it, and also most pleasing to Mr. Hopkins, would be "the Yogi's Son," or some other Oriental used to singular figures of speech and curious stage effects. The following is the beginning of the tragedy: and we think it is a little like the beginning of one of Mr. Bunn's opera-books.—

Scene I. A Street in the City.

Enter Slaves.

1*st Slave.* Happy hour! let us sing and dance. Nyo has decreed that none shall labour on his marriage-day.

2*nd Slave.* Ah! we are happier than the birds.

1*st Slave.* Nay, they are always free.

2*nd Slave.* Therefore are we happier to-day. Give them but one day in many in which to chant their songs, and on those rare intervals, how rich and loud would be their blithesome notes.

1*st Slave.* Well said.

3*rd Slave.* Let us away to the groves of Paphila.

1*st Slave.* The noble Leba passes to the temple to receive the holy Sona's blessing—let us wait till she be gone.

2*nd Slave.* We will sing the marriage-song.

All. Aye, the marriage-song.

Song.

Marriage is the tree of Love,
Life its glorious fruit;
It is the sole celestial plant
That blooms beneath the skies.

Join with the children of the air,
Angels of minstrelsy,
Who chant the songs they hear above
When noble weds the brave.

The gods grant them a plenteous race,
That night may brighter be;
For every child that's born on earth,
A new star shineth forth.

Enter Seer.

All. Hail, Seer.

Seer. Why this sound of rejoicing?

1*st Slave.* Know you not this day Nyo weds the Yogi's daughter? We sing the marriage-song.

These sociable and singing slaves have presently to sing another tune, and a terrible tune it is; but we will leave its turnings and windings to be explained by the "Yogi's Son," or Pundit, who may be called in for the purpose, satisfied that we shall have done our best if we treat the public to a few notes of the "grand crash" at the close.—

Scene V. Room in the Palace. Sona sleeping. Enter Leba, who watches him for some time and then moves from his couch.

Leba. Sleep has divorced him from the sense of guilt.
Sona, I will soon awake, and wed thee
To everlasting woe! My heart will burst
Not from fear or pity, but with ardour.
Quick—he may wake, and this good chance be lost!
[*She takes the packet from her hair, opens it, and rubs poison on her fingers.*
White—purple—shalt be red soon, my fingers;
Either these stains are cleansed by heaven's dew,
Or fixed by the flames of hell. No matter;
If I may join the blest, the gods be praised;
If otherwise, I shall see Sona's tortures.
Father, Mother, Nyo, veil not your eyes;
Behold the purpose of your hapless child.
I offer this princely victim to your wrath.
[*She draws near to Sona, pauses a moment, then tears out his eyes—she rushes to the other side, screaming and laughing, and throws herself on the ground,—Sona starts up.*
Sona. Fiends, away! Soldiers! help me, I dream;
Wake me. Oh, exquisite torture! wake me.
Oppressive darkness—pain unbearable.
Guards, friends, touch me—speak to me, Oh speak!
Laughter!—her voice—Ah, it cannot be Leba!
It is part of this terrific vision—
I cannot speak,—I am not heard—my voice
Is drowned in slumber. Alas! none could laugh
At torments such as these. Oh, mercy, mercy!
My eyes are gone!—I feel vacuity,
Where they should be—blood seems trickling forth.
Patience—'tis a dream—'twill soon pass by.
Ah!— [*He pauses.*

Shortly after this Leba, "the Yogi's Daughter," sucks her thumb and dies of the poison!—Comment would only mar the effect of the catastrophe.

Five Dramas. By an Englishman. (Saunders & Otley.)—Drama, says our Englishman (author, by the way, of 'Sketches of English and Scotch Scenery'), is at its lowest ebb in England; and this is owing to the disproportionate public favour bestowed on foreign theatrical wares. How could he, after this, put forth these five plays, announcing the nationality of their author by way of "head and front" to his complete justification of our popular bad taste?—It will be seen, from one solitary specimen, that, in taste and in diction, our "Englishman" outdoes the burlesque caricaturists whom we have so often met in the 'Pocket-book' of *Punch*. The second act of the third drama, 'Retribution,' opens as follows:—

An Apartment in Millington Hall.

*Servants ornamenting the apartment with flowers, &c.—*Riley *and* Janet *attended by Tailor and Milliner, who determine the arrangement of their new apparel.*

Janet (to Milliner). The arm is too confined, methinks. [*She raises her arm.*

Milliner. You mean too formal, madam?

Janet. Shape thou the dress—not my words.
I say the arm is too confined.

Milliner. But this is all the fashion *now*.

Janet. Fashion!—to bind a woman's arms?
That fashion shall be altered ere *I* wed.
And the skirt!—what think ye of the skirt?
[*She walks to and fro.*

Milliner. Perfection, madam.

Janet. Then, of course, it must become the wearer.
You may depart. [*Milliner goes out.*

—The above delicious passage is one among the thousand which this strange volume yields, and will therefore suffice.

The Englishman's 'Dramas,' however, contain what will seem the wisdom of Solon—the music of "Apollo's lute"—the character of Shakspeare,—if they be measured against a smaller book of rhyme which they have overlaid. This is entitled, *Aquæmerrasquæ; or, a Cataplasm of Columbo-root, with Interludal Scraps: a Satire for the Times. Extracted from Part V. of Unpublished Miscellanies.* By Chas. Hancock, Esq. (Saunders & Otley.)—We remember Mr. Chadwick's Oratorio, also Mr. Warren's 'Lily and Bee,' but think that in its own style this 'Satire for the Times' by Charles Hancock, Esq. exceeds those dithyrambics, memorable as they were. It may be divined that our satirist's subject is the recent schism in the English Church; but of this we are not sure. Neither are we able to discover, when our author fancies himself to be indulging in "doggrel," when he intends to be seriously sharp. What will those who are better skilled in divination than ourselves make of the following? Is it tragedy or comedy?—

Lastly, while doggrel verse excites or warms,
One solemn word we wish to add about our singing psalms.
In reason and in conscience, they are wrong,
Who write or cite, irreverent rhymes, or chimes for holy song!
With jargon slang,
Or nasal twang,
Who cause our tongues to jingle:
And heark'ning ears,
When clerk appears,
With grating tunes to tingle!
It mads and sads
Our village lads,
And fills the heart with ires,
To whine in pain,
The metric strain
Which chokes our countless choirs.

Priests, for their pets, print hymn-hooks, now-a-days:
But, though devout attempts of some, excite our praise,
Poor, by compare with Asaph's lyre, all other would-be lays!
Say, what so rapturous as the Hebrew muse,
Which, winning, warms: or, softly warning, woos?
Oh precious anthems ye, from childhood, wont to use!

—Some five-and-twenty years ago, a Haymarket ditty, with its burden about "a sad *Heigh-ho!*" was popular among ballad-singers. Charles Hancock, Esq. has published a sacred '*Heigh-ho!*' among the scraps or miscellaneous rhymes which fill his wondrous pamphlet.—But enough has been said concerning him and them.

Rome's Red Foot-prints in the Alps; or, the Woes of the Waldenses in 1686 *and* 1689, by the Rev. David Drummond, &c. (Hall, Virtue & Co.), is the last piece of minor minstrelsy which we shall include in the present collection. Though it cannot be charged either with the Oriental sublimity of the Eastern Tragedy, with the wit of the 'Five Dramas,' or with the singular pungency of 'The Cataplasm,' we are sorry to say, that it is no more a poem than they are poems, but merely the old anti-Papistical tale, told in metres the most irregular conceivable, and in a style in which puerility and pathos are

so oddly intermixed that the innocent reader will assuredly laugh in places where no laughter was meant.

The Life of the Right Honourable Edmund Burke. By James Prior. Fifth Edition. Revised by the Author. Bohn.

PRIOR'S 'Life of Burke' is the best we have,—though in itself, and in relation to its great subject, it is unsatisfactory. We do not understand the principle on which it has been written. It is manifest that Mr. Prior saw as clearly as other people what circumstances required elucidation, for he approached them with parade and professions which awakened interest. These, however, turned out to be mere flourishings—words and assertions—as if reference to a subject and Mr. Prior's opinion were all the reader could desire. Mr. Prior seems to regard the faithful portraiture of the man, less than the coherency of his own narrative and the self-consistency of his ideal hero. His fault is, that he thinks more of Mr. Prior than of Burke. To a certain extent this is a fault common to biographies; but we had few examples so startling as Mr. Prior's 'Life of Burke.' As a consequence, it is impossible to find therein satisfactory information on many of the vexed questions—incidents, circumstances, or relationship—in or in connexion with the life of Burke.

A dim light has broken upon us by the publication of this, the fifth, edition. Not that Mr. Prior has said anything to enlighten us—that is not his humour;—not that the reader of this fifth edition is forewarned that there are statements in it contrary to positive statements in preceding editions. Quite otherwise. Mr. Prior assures him, "in testimony of the care with which the work was originally written," that in the many volumes of contemporary men and history since published, "no incident that I have mentioned is contradicted and no new one added." Not one?

This may be true; "incident" is a vague word, and may be largely or narrowly interpreted. If it mean, as will be inferred, that Mr. Prior has seen no reason to alter any of his opinions or qualify any of his statements, then Puck must have taken the manuscript after it had been "revised" by the biographer, and, with especial reference to this self-congratulatory announcement, made changes, which, though innocent in themselves, must be annoying to Mr. Prior. Some of these humorous contradictions are inserted with delicacy and skill, others in wantonness of spirit. A word, a sentence, a mere parenthetical paragraph occasionally runs counter not merely to an "incident," but contradicts and confuses facts, opinions, and pages of argument.

One purpose, manifest enough in former biographies and in former editions of Mr. Prior's work, was to create an impression that Edmund Burke was not, as often asserted, a literary or political adventurer, but the descendant of a long line of estated gentlemen—possibly, as Mr. Peter Burke would have us believe, "a descendant of an off-shoot of Clanricarde," himself a descendant of one of the rough-shod, iron-clad companions of Strongbow. Dr. Bisset, indeed, told us, on the authority of that extraordinary gossip, or worse, Dr. Laurence (Burke's executor), that Burke's grandfather possessed a landed estate of 3,000*l.* a year, which was confiscated! The facts, indeed, when scrutinized, amounted only to a traditional Burke or Bourke, an assumed Mayor of Limerick, and some evidence, which seemed to us reasonable, tending to show that Edmund had a great-grandfather. Then there was a talk about contemporary slander and party misrepresentation, and the reader was to infer from it that literature was not a necessity of Burke's early life, but its grace and ornament,—that "to accept the reward was not to be in want of it,"—that Burke's father "allowed him 200*l.* per annum, at that time a liberal sum," and dying left "a considerable provision" for all his children; in brief, and on "unquestionable authority," as Mr. Prior called it, with the superadded supererogatory authority of the eternal Dr. Laurence, "that Mr. Burke received from his family at various times a sum little short of 20,000*l.*,—a larger patrimony than fell to Mr. Pitt," the son of Chatham,—and, as we will in candour acknowledge, greater than fell to Chatham, the father of Mr. Pitt.

We took leave, as our readers may remember [*Athen.* Nos. 1363, 4], to laugh at these pretensions—to question even the "unquestionable." Mr. Prior laughed in return; as we infer from the announcement to which we have alluded, that no one incident in the whole of his life of Burke has been contradicted. This assertion will, we fear, make the joke which has been played off on him all the more painful, for hereafter we shall have Prior quoted against Prior,—a painful position for a man who prides himself on the impeccability of his work. We, indeed, except for our sympathy with Mr. Prior, might rejoice, for Puck has not only followed our hints, but without scruple has made this fifth edition contradict all the preceding editions and confirm our speculations. Thus, in the new version of this patrimonial story, Mr. Pitt has fallen out of comparison altogether,—Dr. Laurence does not even appear on the scene,—and Burke himself is brought to prove that the allowance from his father "did not *exceed* one hundred,"—which allowance, we would remind Mr. Prior, the father soon discontinued. To contradict the "unquestionable," Burke certifies, under his own hand, that his father died worth "*very near* six thousand pounds,"—which, if it were divided equally, and of this we have doubts, and if there were no more than four children living, as Mr. Prior asserts, would give Edmund a trifle above or about 1,400*l.*! As to the estate of inheritance, the patrimonial estate—Clohir—which we were told was the estate of "the great-grandfather," and which, "*continuing in the Burke family*," came into the possession of Edmund in 1765 on the death of his elder brother, we have a few parenthetical words of great significance, which hint at possibilities heretofore hinted at in the *Athenæum*, for the phrase now runs, "continuing *or being repurchased by the Burke family*." This makes a vast difference. The fact is, that Garrett Burke, the brother of Edmund, obtained possession of this property under circumstances which gave rise to very angry feelings and litigation, and some time after Edmund had been in possession, he was appealed to by friends who assumed that he could not be aware of the "rights and sufferings" of the person—a relation—who had been deprived of it, or of his interest in it.

Another opinion which we heretofore hazarded was a possibility that the shadowy, indistinct, ever-present, unknown William Burke was the first of the kith or kin that floated to the surface. We showed that William was early and intimately connected with Lord Verney, — a borough proprietor, who had at that time great interest with the Minister; and we thought it probable, from many circumstances, that Edmund was indebted to William for the helping hand which first brought him forward—procured for him the appointment of private secretary to Rockingham and a seat in Parliament. Mr. Prior thought differently—thinks differently—for, after his formal disclaimer, we cannot hold him responsible for the contradictions in this fifth edition. Mr. Prior told us that,—

"through the recommendation of several friends, *particularly Mr. Fitzherbert*, Mr. Burke received the appointment of private secretary to that nobleman [Lord Rockingham]; * * that by an arrangement with Lord Verney he came immediately into Parliament for Wendover."

We now learn from this fifth edition that,—

"through the recommendation of friends, particularly Mr. William Burke [!], *as Edmund more than once said*, he received the appointment of private secretary to that nobleman [Lord Rockingham]; * * that by an arrangement with Lord Verney, for which he was, *as he said himself*, indebted *to William Burke*, he came immediately into Parliament as Member for Wendover."

There are, as we showed long since, numberless other mysteries about Burke. After the admissions in this fifth edition—the vast reduction made in the amount of the personal and real property which Burke received from his family—there will be no offence, we hope, in assuming that in 1761 Burke was a struggling man of letters—willing to undertake any literary drudgery—to abridge a history of England, or write and compile a volume of the 'Annual Register'—for the "reward" of one hundred pounds. Yet in three or four years—in 1765—he, with the help of William Burke, became the generous patron of Barry, the painter, whom he sent to Italy, defraying all expenses; and in 1768 he purchased the estate of Gregories, and gave for it, as Mr. Prior says, "*above* 20,000*l.*"; and he lived there ever after, keeping up the customary establishment of carriages, horses, and servants. Now, where did this money come from? Heretofore, Mr. Prior told us—

"a *considerable* part *undoubtedly* was his own, *the bequest of his father* and elder brother."

This fifth edition has reduced the father's noble to ninepence; and now the unchanged and unchangeable text of Mr. Prior reads:—

"*A part* undoubtedly was his own, the bequest of his elder brother, and *some portion* [it] *is believed came from William Burke.*"

It is curious, considering the changes that have come over this explanation, that the "undoubtedly" should maintain its place with the same modest assurance as before. We must further observe, that as Edmund Burke did not part with the little property at Clohir, bequeathed to him by his brother, for five-and-twenty years or more, we do not see how the bequest could have helped in this purchase of Gregories. As to the advance now assumed, or "believed" to have been derived from William Burke, it would not, if admitted, solve the difficulty; for the money must have been repaid in 1769—the next year—when William, as heretofore shown [No. 1361], was ruined, and eventually forced to fly the country.

There is, in fact, no end to the mysteries in the life of all the Burkes, which only become greater mysteries by the admissions and revelations of this fifth edition. We had read heretofore that Richard Burke possessed certain property, and of "magnitude," in the West Indies:—a circumstance almost as extraordinary as the purchase of Gregories by Edmund. We knew, indeed, that when Monckton took the command of the expedition against Martinique in 1761, Burke's friend, Macleane, embarked with him as a sort of secretary or contractor; and that it was reported, on seemingly good authority, that Macleane contrived in a short time, and by questionable means, to accumulate a large fortune; and that all he made, and all he could raise on credit, to the extent, it was said, of two hundred thousand pounds, he invested in the purchase of lands in Grenada from the French inhabitants, who

were allowed by treaty to sell and withdraw. We knew that in 1769 Macleane and Richard and William Burke were ruined by gambling in India stock, and Monckton and Lord Verney and other of their friends then or soon after:—we knew there was a report that the Burkes' friend, Garrick, lost about that time a large sum of money which he had been tempted to advance on mortgage of lands in some of the conquered colonies; and we had come to the conclusion that possibly Richard, by some sort of legal process, had been put into possession of some of these estates,—that by his personal presence he might save something for mortgagees or joint speculators. Such vague and inconclusive speculations were forced on us by the no-information of the preceding editions of Mr. Prior's work. Some light—there are lights that mislead—has now penetrated the obscurity. Heretofore, we were simply told that—"In this year [1770], Mr. Richard Burke revisited Grenada"; to which is now added, "and made a purchase of property in St. Vincents." It seems strange that a man ruined in 1769 should be the purchaser of property, and Burke said, of "magnitude," in 1770,—still more strange that he should revisit Grenada just when he had made his purchase in St. Vincents. So it was—at least, so we are told. Strange that a biographer should, after so many years, obtain this exact information—time and place—and no more. We wonder at the knowledge:—still more, at the want of knowledge.

The *Athenæum* also ventured to ask for information as to the relationship of the many Burkes found in immediate connexion with Edmund. Mr. Prior now, incidentally, touches on the subject. For the first time, he refers to the story told by the late President of the Academy, of his "meeting," as Mr. Prior reports it, "with a monk named Burke, bearing *some resemblance* to Edmund." This story, says Mr. Prior, if true,—this "some resemblance" "could be only accidental. None of the family or its earliest connexions knew any other than the three brothers." Here is an odd sort of *non sequitur* refutation. Mr. Prior must have been thinking of something else when he wrote it,—perhaps of what the President *did* say—which we take to be very different from what is above reported, although our authority is the same as that referred to by Mr. Prior. What Galt records is this:—that Mr. West, late in 1763, or early in 1764, within a few months of his leaving Italy, met Edmund Burke at dinner at Dr. Markham's.—

"On being introduced to Burke, he was so much surprised by the resemblance which that gentleman bore to the chief of the Benedictine monks at Parma, that when he spoke he could scarcely persuade himself he was not the same person. This resemblance was not accidental; the *Protestant orator was*, indeed, the *brother of the monk*. It always appeared to Mr. West that there was about Mr. Burke a degree of mystery, connected with his early life, which their long intercourse never tended to explain."

—Mr. Prior's "some resemblance" is, we submit, a very diluted version of this story.

The mystery about Burke's *early* life, be it remembered, continued through life, and was prepared for even after death; for Burke, the last survivor of the family, must have collected, as far as possible, and destroyed, every letter, paper and document that could help us to a conclusion. Of all the letters that passed between father, mother, brothers and sister at that period, only one fragment, we believe, remains, and that was rescued, we are told, from an unsuspected depository—the lining of an old arm-chair.

As, however, Mr. Prior has at last referred to this story, we ask on what authority he states that "none of the family or its earliest connexions knew any other than the three brothers"? Were any of the family or its earliest connexions living when this fifth edition was revised? Were any of them living when Mr. Prior was born? Mr. Prior, indeed, speaks of information obtained from Shackleton, Burke's schoolfellow, with "whom frequent correspondence was maintained." But surely there must be some mistake here—at least no such correspondence could have been maintained by Mr. Prior, for Richard Shackleton died before Burke, in 1792. The best answer would have been the burial certificates of the children, fourteen or fifteen in all; and as we know the place of residence of the father, these might have been obtained without much difficulty. Mr. Prior knows the value of such evidence;—he travels all the way to Castletown, diocese of Cloyne, to procure a copy of the baptismal register of Mrs. French, Burke's sister: why not have stopped on his way at Dublin, and given us copies of the burial registers of the brothers? Such certificates might help to prove many things. Mr. Prior knows that the assertions about the Benedictine brother are quite consistent with contemporary assertions about the religion of the Burke family:—he knows that Burke's mother was a Catholic,—his sister "a rigid Roman Catholic,"—that Dr. Nugent, whose daughter Burke married, was a Catholic,—that it was formally reported, over and over again, that Burke himself had been a Roman Catholic, and on such authority that the Duke of Newcastle remonstrated against his appointment as secretary to Rockingham,—that Musgrave, who, so far from being an enemy, avowed a profound respect for the "exalted moral and intellectual" character of Burke, believed it, and gave a circumstantial account of his conversion.—

"Soon after he [Edmund Burke] went to the Temple to study the law, he married a daughter of Doctor Nugent, who had been bred at Douay in Flanders, and was a most bigoted Romanist. A year after he had gone to the Temple, Mr. Griffith, who was at that time serving his apprenticeship to Mr. Burke's father, informed me, that his master sent him to London, relative to some law business, and that Mr. Edmund Burke detained him many days longer than he had permission to remain there: that during his stay, he seemed much agitated in his mind, and that, when they were alone, he frequently introduced religion as a topick of conversation, and said, that he had strong reasons for thinking more favourably of the Romish persuasion than he formerly did. For these reasons, this gentleman assured me, he verily believed, that he was become a convert to popery. Soon after this gentleman's return, Mr. Burke, senior, having heard a report that his son had really changed his religion, was much concerned at it; because he had entertained the most sanguine hopes that he would acquire great wealth and fame at the Irish bar, from practising at which Romanists were excluded by law. He therefore employed Mr. Bowen, his brother-in-law, who, as a linen-merchant, had a very extensive correspondence in London, to make strict enquiry about the conversion of his son. Some days after, Mr. Bowen entered his office, and in the presence of the gentleman who gave me this information, threw him a letter, saying, There, your son is most certainly become a Roman catholick. On reading the letter, Mr. Burke became furious, lamenting that the rising hope of his family was blasted, and that the expence he had been at in his son's education was now thrown away."

Musgrave attributes this change to love for Miss Nugent.

Now, no matter what the motive, such conversions and reconversions are not so exceptional as to excite especial wonder. Burke's assumed conduct agrees exactly with the conduct of Gibbon,—and all we desire is to know the truth. The anxious silence and suppressions of Burke,—the studied silence of the biographers,—leave us at the mercy of the wildest speculator. There are some years of Burke's life, at the very period referred to, about which we hear nothing, see nothing, know nothing. The biographers are as silent as Burke himself. We glean for ourselves indeed, from scattered paragraphs, what seemingly agrees with Musgrave's story, that Burke, though always designed for the law, entered of the Temple, and, receiving an allowance from his father while a student there, was never called to the Bar;—that his father was incensed against him, and stopped his allowance;—that though Burke wrote a very dutiful letter of regret, and though the father sent him 100*l.* on the publication of the 'Essay on the Sublime,' the father was only reconciled by the intercession of Mr. Agmondisham Vesey, about a twelvemonth before he died;—and that some time or other in this unknown period Burke did marry the daughter of Dr. Nugent. We know that Richard Shackleton, when that kind-hearted man volunteered his public defence of the character of Burke in the London newspapers,—Shackleton who had visited at Burke's house and been visited in Ireland by Burke and his wife,—spoke of Mrs. Burke as "a genteel, well-bred woman of the Roman faith," who "has since conformed legally to the Church of England." Mr. Prior tells us that this was a mistake,—that the daughter of the bigoted Romanist was a Calvinist. Possible, of course: but Burke did not say so. Burke, he tells us, wrote an angry letter to Shackleton,—strange that the letter is not published either by Mr. Prior or in the 'Memoir of Shackleton,'—"stating that his table and bed, hitherto sacred, had been for the first time wantonly forced before the public; his life or conduct required no defence; he was accustomed to libels daily and twice a day; and it was great imprudence or worse in others to notice such things, as he never descended to do so himself." Hard and somewhat unfeeling this to his old schoolfellow and volunteer advocate; but here is no word about the mischievous mistake in calling Mrs. Burke a Roman Catholic. Surely Mr. Prior's assertion cannot determine this question. Whether Burke had for a moment gone over to the Catholic Church,—whether Miss Nugent was at the time of her marriage a Catholic or a Calvinist,—might, perhaps, be shown by the marriage certificate; but the biographer neither produces it himself nor helps others to find it. Of this influential incident in Burke's life Mr. Prior simply tells us that he was married at Bath, and leaves it to be inferred that it must have been in the year 1757 or 1758. Are we to understand that Mr. Prior does not know when they were married,—that he has not taken the trouble to search the registers,—or that he has searched and cannot find the record? If the latter, the fact would be significant, and ought to have been recorded.

Here, again, we are perplexed, as at starting, to know how to distinguish between jest and earnest in this new edition. Mr. Prior tells us, or leaves us to infer, that he has seen no reason to change any of his opinions: yet we find—in this fifth edition—that the many pages in proof that Junius was an Irishman and Burke Junius—by far the best argued question throughout the work—are gone! It was all, we are now told, a mere speculative pleasantry, inserted to humour one of Mr. Burke's "relatives." Mr. Prior had no faith in his own argument! Is this fact or fiction? Is Mr. Prior in earnest now, or was he in earnest in the four preceding editions? Is it Mr. Prior that is speaking, or Mr. Puck? Fortunately, we are not called on to solve these riddles. Finding ourselves puz-

zled and perplexed, we shall end, as we began, with an acknowledgment that Prior's 'Life of Burke' is the best we have,—and a word of regret that it is not better. The original work was the worse for the influence of the "relative" referred to, and this fifth edition is all the worse for its pretension to sufficiency and consistency.

The United Provinces in 1672 *and* 1673—[*La République des Provinces Unies, &c.*]. By W. J. Knoop. Translated into French by P. G. Booms. Paris, Müller Frères.

The gallant defence of a nation assailed by invaders, is one of those episodes in which history assumes the charm and brightness of romance. It touches the best sympathies—it awakens the loftiest recollections—it enjoys the most enduring and the purest glory. Great acts of conquest are not to be related without some prelude of apology, and the more widely they swept the world the more art is required to reconcile us to the devastations and the sorrows produced by them. In these enterprises of arms every triumph may have been a crime; but a people encircled by enemies, and resisting them on every side, infallibly wins victories over which all posterity exults, or suffers misfortunes which become the subjects of historical tragedy. Such have been the favourite passages in the records of states and empires since antiquity;—such have been the feelings with which the mind has thrilled and kindled as it reviewed the heroic succession of Marathon—Salamis—the assault of Rome—the siege of Constantinople — the sallies of the Florentines — the defeat of the Spanish Armada — the struggle of the First French Republic—the mortal fight of Kosciusko —and the last defence of Rome and Venice; names and events, worn by repetition, yet always poetical, since they are associated with the efforts of courage against power.

The Dutch have, in their history, two of these epic pages,—the war of liberty against Spain, and the war of defence against France,—and they are proud of them. Nor is theirs a silent, imperturbable pride. We sometimes connect with Holland the idea of a phlegmatic population, immersed in pedantry at Leyden, or in trade at Amsterdam, or in dull industry about their swampy fields; but the Dutch are a people of some imagination, and almost excel the French in vanity. Their literature is characterized by exuberance of diction and freedom of ideas. They dwell on their national achievements with intense delight; they praise themselves with the zest of Delaware warriors; and, in their chronicles, heroes defile before us in extraordinary throngs. Long ago their world of letters was flattered by the thought that it contained a native Sappho, since they gave that appellation to their poetess Anna Vischer; and they recount, in the same airy and florid strain, whole catalogues of generals, admirals, and statesmen, each—as an Arabian novelist or an Irish historian would say—more illustrious than the other.

An historian relating to a people so familiar with the use of superlatives in self-laudation a narrative of real constancy and heroism could satisfy them with nothing less triumphal in its tone than one of the pæan songs of Pindar. The Dutch are accustomed to be told that they gain continually (*journellement*) over the brown and black savages of the Malay islands victories which stand in very close relation to the achievements of Cimon and Miltiades. What, then, had Major Knoop to do when he undertook to condense the story amplified by Sypestein and Debordes of the defence of Holland in 1672 and 1673, against Louis the Fourteenth and his league of allies? He had been regarded by his countrymen as one of their historical champions ever since he acquired his first reputation by an angry and dashing attack on Capt. Siborne, who, in his opinion, depreciates the share which the army of the Netherlands took in the war of 1815. He was now, therefore, under a sort of compulsion to deal largely in panegyric, and he had a proper occasion for doing this; but he chose, we think, the wrong method when he disparaged the most distinguished prowess of the invader, and sought, by odious comparisons, to revive an obsolete bitterness between the British and Dutch nations.

In the story of those two memorable years, names glorious to Holland occur as frequently as on the flag of one of her oldest regiments. It was a short, but an exciting, period. There were the signal, the alarm—the consultation—the gathering—the arming—the error of the earlier movements—the resistance—the wavering conflict—the nation hard pressed and rising under every stroke — the eloquence of soldiers firing the troops and the people to action, and the last and desperate resolve to destroy their country rather than surrender it. One of the greatest kings of France, and one of the greatest kings of England, with Turenne, Condé, De Vauban, De Ruyter, De Witt and Luxembourg are associated with the struggle; and had Major Knoop depicted its incidents more as an artist and less as a critic, his talents would have enabled him to produce an effective and dramatic series of tableaux. It was unnecessary to heighten his eulogies of William the Third by trying to prove that his defence of Holland against Louis the Fourteenth infinitely surpassed the defence of Greece against Darius and Xerxes. The French monarch, it is true, has been egregiously flattered; his passage of the Rhine, which Napoleon, perhaps not quite impartially, described as a military operation of the fourth order, has been compared with the most splendid feats on record,—but it is no part of an historian's task to indulge in the repartee of extravagance. Our Dutch major of infantry laughs at the hyperbole of calling the Rhine the king of European rivers; but is it less or more absurd to degrade it into the "rivulet of an idyl"? Major Knoop's sarcasm cuts both ways. He is disparaging Louis and praising William; but, while the glory of the former dwindles when he is described fighting his way over a petty stream, is the science of the latter exalted by showing that he selected as his main line of defence a rill only fit to add its murmurs to the music of a pastoral poem?

The Major in his fragmentary but suggestive narrative eulogizes Vauban; but had he studied the great master of attack and defence, he would have been more cautious in "advancing by parallels." It may be permissible to misrepresent the size of a river; but it is fit that writers should be checked when, by ignorant comparisons, they imply charges of wholesale and indiscriminate murder. For example, the Duke of Alba left a reputation stained with the blood of that massacre by which he cut off the inhabitants of Haarlem; the ravages of the Palatinate are among the notorious atrocities of modern history; and the caves of Dara furnish a companion sketch to the horrors enacted at the siege of Brescia: but was not the list complete without including in it the British generals who cut down the mulberry-trees at Cabul? It is one thing to say that there were wanton ravages committed in Afghanistan, and another, and a totally different thing, to compare them with the bloodshed which glutted the sword of the ferocious Duke of Alba. If Major Knoop had only desired to multiply the associates in cruelty of Marshal Luxembourg, his historical studies might surely have suggested the names of Vlaming and Valckenier. It was unfortunate that these topics were introduced into a book avowedly designed only to prove to the people of Holland that they have, within their own borders, resources of defence and securities for liberty which, if they are true to themselves, may always be assailed in vain. Major Knoop has arranged in contrast the forces opposed to each other in the celebrated war of 1672 and 1673. The French, besides their allies of Cologne and Munster, had, he says, 100,000 men under arms, already rich in trophies, with an ambitious and brilliant prince at their head, a chivalrous nobility in their ranks, and the great Condé and Turenne among their leaders. The Dutch at first had no allies, though afterwards joined by Spaniards and Germans; but they had a superior fleet at sea, which Tromp had armed with discipline, which Blake had piqued into emulation, and which Ruyter now commanded. Their land forces, however, composed of 60,000 troops, were ill organized and poor. No spirit remained in the government,—a statement which Major Knoop enforces by relating an anecdote. During the early part of the war, he says, the immediate reduction of Dutch strongholds by the enemy had become so common, that it was supposed a natural result for a fortress to surrender after a certain duration of siege. When, therefore, the governor of Cœverden sent to demand additional provisions, on account of his supplies being only sufficient for a few days, his government coolly replied, that it was quite unnecessary to send him any more, as the French sieges rarely lasted so long, and the place would probably be captured before all the beef was eaten!

In fact, during many weeks the invasion rolled steadily on, until Amsterdam itself was threatened. Then the Dutch rose. Winter, which as with ramparts of ice guards the Russian empire, endangered Holland, for it froze pathways over the floods with which the people had covered their gardens, their fields and their roads, to check the enemy's advance. All hearts swelled as the peril increased; and they resolved to open new sluices to bury their land under water, and fly to found a new state in Asia rather than sacrifice their independence.

This magnificent contest Major Knoop describes in vigorous language; though he fails to draw pictures. His translator has rendered the narrative in an animated style, so that the book, which is very small, has much intrinsic attraction in addition to its interest as a specimen of military studies on the Dutch model.

Heliondé; or, Adventures in the Sun. Chapman & Hall.

Scientific Certainties of Planetary Life; or, Neptune's Light as Great as Ours. By T. C. Simon. Bosworth.

Farquhar, in his dedication of 'The Recruiting Officer,' says, "My play came out on the third night of D'Urfey's, who brought down a huge flight of frightful birds upon me. . . With these three I engaged his whole empire, which I think was as great a wonder as any in the Sun." These words are unintelligible to most modern readers; but they refer to a celebrated, lumbering opera of D'Urfey's, which was played a few nights, some century and a half ago, and which did not realize half as much money as was thrown away on its "getting up." The title of this piece was, 'Wonders in the Sun; or, the Kingdom of the Birds.' In it the author affects to describe, as the author of 'Heliondé' does in his book, the manners of the solar inhabitants; and in doing so, D'Urfey has condescended to borrow from Brome's 'Antipodes' without ac-

knowledging his obligation. We notice these facts because of all the visionary voyagers who have preceded the author of 'Heliondé' to the bright residence of which he discourses so pleasantly, the names of D'Urfey and of Brome take foremost rank.

It is not true, although so great a man as Bessel has declared it to be so, that "those who imagine inhabitants in the moon and planets suppose them, in spite of all their pretensions, as like to men as one egg is to another." The author of this voyage to the Sun, who writes thus in his Preface, might have cited to the contrary the assertion of Neocles of Crotona. That sage maintained that the lady matrons in the moon were given to lay eggs, and that the male children hatched from them grew to fifteen times the stature and the strength of common humanity. But Neocles was wise only after the fashion noticed by Congreve, who remarks that "pure wisdom is nothing but pretending to know and believe more than we really do. You read of but one wise man, and all that he knew was, that he knew nothing."

Our author agreeably conveys to his readers a considerable amount of information touching traditionary ideas connected with the "fountain of light." He has overlooked the Indian tradition mentioned by Purchas, that the existing luminary (of Purchas's time) is the fifth that has occupied the brilliant position in which it shines. The first sun perished by water, the second by a fall from the heavens, the third by fire,—and at each of these catastrophes the whole human race perished also. When the fourth was destroyed by a tempest of air and wind, mankind was metamorphosed into apes; but with the creation of the fifth there appeared upon earth a new human couple, whose office it was to teach to the generation rising about them the principles of the happy dwellers who sojourned in the Sun. If we are to judge of those principles by the conduct of the descendants of this fifth pair of progenitors, they must have been something like those which influenced Capt. Bluffe, who exclaims, in the old comedy, "D—n your morals! I must revenge the affront done to my honour."

In 'Heliondé' all, however, is *couleur de rose*. The people of the Sun are spotless, though the Sun itself is not so. The author takes us there picturesquely,—not so easy a matter to achieve after Mr. Landor's description of the famous journey to the "Fountain of Arethusa." Like the last-named book, 'Heliondé' has a moral in it, and a purpose. We will not say what the moral is, but if it do not prevent people from going to sleep on damp grass it has been enunciated to very little purpose. As to the object of the book, it consists chiefly in this, that while we are astounded with the wonders told us in the text, we are informed in foot-notes that these wonders are familiar to us here upon earth, and only unheeded because they are familiar. Nevertheless, there are some things in the Sun which we can never expect, however earnestly we may desire it, to see common with us here below. For instance:—

"The class of men answering to those we term 'cabmen, cads, conductors, and omnibus-drivers,' were highly educated and refined gentlemen, and they drove you wherever you desired for a polite speech or agreeable sentiment. The manner of hiring a public vehicle was in this wise. When you required a conveyance, you descended from the broadway or terrace appropriated to the promenaders, down to the roadway, the exclusive domain of Jehu. When here, you walked a little way on, and up drives a cab, and the gentleman who propels it, reverentially bows, and expresses a hope that you are not fatigued. To this you reply you feel a little so, but you beg that he will not give himself any concern on your account. Upon which, with alacrity he dismounts from his seat, opens the door of his vehicle, and earnestly presses you to honour his carriage with your presence. You here demur a little, but in the most courtier-like terms, till you observe that you are likely to give the gentleman cause for sorrow if his offer be longer refused, whereupon you yield gracefully to the reiterated courtesy, and enter the carriage, intimating that on no account will you permit him to drive you further than a portion of your journey. Benign smiles are his only response, and he sets you down at your journey's end, however great the distance. When you alight, you give utterance to some charming little aphorism, which is the only guerdon our Chesterfield expects, and in return he utters some exquisite line of poetry, and with mutual good wishes and amicable gestures, you separate, satisfied and charmed with each other. Cabbie drives off delighted with the urbanity of his 'fare,' and 'fare' enters his domicile, only regretting his short acquaintance with 'cabbie.'"

Is not this a case wherein to say *O sic utinam?* We may observe here, that although the author has shown much originality and much fertility of imagination in his details, the idea of making a fair speech pass as current coin is not a new one. The tailor Vertigo, in 'The Maid in the Mill,' asks for no other payment than expressions of love in return for his handiwork:

Good faith, the least thought in my heart; your love, gentlemen;
Your love 's enough for me. Money! hang money.
Let me preserve your love.

If in the Sun, as described in 'Heliondé,' there be many wonders common to Earth, the latter has one which the Sun cannot boast of.—

"We were now ascending a flight of stairs composed of sapphires exquisitely engraved, and my friend, taking me by the arm, led me into a chamber of vast extent, which proved to be neither more nor less than a library; but what struck me as most strange were a number of machines beneath different openings in the roof, apparently of a most complicated description. Before I inquired the meaning of this, I took down one of the volumes, and opening it, I was puzzled to make out the characters. Alûtedon here informed me that authors had no occasion to employ manual labour in their publications, for they had only to repeat their ideas aloud, and the vibrations of the air, differing according to the words used, set in motion a very delicate machinery which stamped indelibly the language expressed. Copies could afterwards be taken in any number. These machines, however, refused to perform their office when the author's ideas were either obscure, illogical, old, or erroneous. This criticism by machinery served to keep down the weeds of literature; and when an author found a blank upon the tablet, he usually relinquished that particular train of thought, and either mended it or took to another. The critics were thus saved a vast amount of labour, and the literature of the Sun was necessarily exceedingly choice."

—But the literary public in the Sun must also necessarily possess but a spiritless weekly record of literary progress. Where all is perfect the critic loses his calling,—and the public has an enjoyment the less.

The author touches more upon solar literature than solar law. He does not appear to have met with many lawyers during his sojourn, and was only significantly smiled at when he inquired after those highly-principled beings. But there could be no vocation for them in such a state of society as is described in 'Heliondé'; neither do we meet with what ought not to be found in this less favoured planet, namely, an ultra-pious publisher who defrauds his authors, and laughs at them over his wine for allowing themselves to be defrauded. But we turn for another extract to a pleasanter subject than either law or literature, the subject of love —as it is in the Sun.—

"'When one young couple mutually fall in love, truly and fondly, their personal beauty increases to a degree which is apparent to every one, and the more it is visible, the more certain is everybody that their affection for one another is sincere.'—'And then they marry?'—'Yes.'—'How wonderful is this.'—'What, that they should marry?'—'No, Alûtedon; but that love should increase loveliness.'—'Not at all. With us it is a sentiment that ennobles, refines, and elevates the character, and our inward faculties exhibit themselves in external forms of harmony.'—'Does their beauty diminish after marriage?'—Again I perceived a wicked twinkle in Alûtedon's eyes, as he answered: 'No; except from the natural decay of age.'—'Then young married people are handsomer than single?'—'Certainly; why should they not be? From this, there is a prospective inducement to enter into wedlock; were the single people the most beautiful, present temptation might lead to ulterior unhappiness.'—'When is the culminating point of their beauty?'—'At the culminating point of attachment.'"

But we must leave the traveller to the Sun without touching on the details of the story connected with his narrative, and with a word of commendation for the fancy displayed in his book. We turn, then, to a more serious subject.

The second volume noticed above is a calm, sensible, and able examination of that celebrated essay which, under the name of 'The Plurality of Worlds,' professed to establish, among other things, the alleged and unwelcome facts that the moral agent, Man, could not subsist upon any planet of any system, except on that which is the third in order outwards from the Sun of each system; and that the rest of the universe is a universe of brutes, and "such brutes!" The author examines upon what grounds—upon what merely astronomical grounds—the writer alluded to denies that the stellar planets are opaque bodies; and he in the same way examines various other assertions or suggestions laid down by the father of the brute hypothesis. Mr. Simon concludes, from analogy, that the eight known planets of our system are inhabited, and also that the stars have opaque planetary systems resembling our own. The line taken by Mr. Simon is the proper one, because the author of the 'Plurality' not only asserted that there was, most probably, no moral government in any other world of our system except this, but he maintained "that analogy, in this case, however strong, was to be considered of no weight at all, upon the plea that there was either too little or too much heat and light in the other planets for moral agents—that things are a great deal too heavy in one of them, and that some are composed wholly of water:—that he should have done this without that thorough investigation of the facts which we have here shown to have been omitted on his part, cannot fail to surprise even his greatest admirers, and must long remain a monument of the 'boldness,' the 'guessing' and the levity with which learning unhappily—it must be unconsciously—has too often arraigned the providence of our Great Architect." This will serve to indicate the purpose, method and conclusions of a work which is written in a spirit of calm but earnest philosophy, and a perusal of which will gratify all who are equally earnest in the cause of truth.

OUR LIBRARY TABLE.

A History of the Book of Common Prayer; with a Rationale of its Offices. By the Rev. Francis Procter, M.A. (Cambridge, Macmillan & Co.)—Mr. Hardwick's 'History of the Church during the Middle Ages,'—the first of a series of "Cambridge Theological Manuals," which we noticed in the *Athenæum*, No. 1378, p. 367,—is now appropriately followed by a history of the Prayer-Book. The theme is a good one; and it is treated by the author generally in a fair spirit. Passages occasionally occur which are over-laudatory, and others which are needlessly sharp and prejudiced in reference to the Puritans; but these are faults which it seems almost impossible for men of the author's profes-

sion to avoid. The spirit which has generally pervaded the clergy when dealing with the Prayer-Book is aptly illustrated by a circumstance in the history of the book itself. When the new Liturgy was in process of settlement, shortly after the accession of Elizabeth, the question arose — In what part of the church should the service be read? The second Prayer-Book of Edward the Sixth gave a distinct and reasonable answer—"In such place as the people may best hear,"—not necessarily where the mass had been accustomed to be said, in which the people were for the most part spectators, but where they might best hear that in which they were called upon to bear a part. But this did not suit what is called the "moderation" of the men who were in power at Elizabeth's accession. Their object was to frame a service, which although substantially different, should look as much like the old service as possible. The Edwardian direction was therefore laid aside, aud that which now stands before the Prayer-Book put in its place:—Hear, or not hear, the service was to be read "in the accustomed place." In many other matters relating to this subject, what has been "accustomed" is the rule. Considerations of what is reasonable are seldom thought of, and still more seldom encouraged. A spirit of undue deference to the "accustomed," however objectionable in many respects, is sure to produce curious and valuable books, because antiquity is ransacked to furnish authorities even for the merest trifle. The book before us is of that class. It is a *résumé* of all that has been done in the way of investigation in reference to the Prayer-Book. We admire the author's diligence, and bear willing testimony to the extent and accuracy of his reading. The works of Palmer, Cardwell, Clay, Maskell, and Lathbury, in our time,—and those of Comber, Sparrow, and Wheatly in the last century, with the older authorities upon which they were built, —have all been used most diligently; and the result is a well-considered compilation fully bearing out its title. The author writes clearly,—his authorities are carefully stated, — the origin of every part of the Prayer-Book has been diligently investigated,—and there are few questions or facts connected with it which are not either sufficiently explained, or so referred to that persons interested may work out the truth for themselves. We should have preferred throughout a tone of greater freedom in judgment; but, with that exception, tbe volume is most satisfactory.

The History of the Chartist Movement, from the Commencemcnt to the Present Time. By R. S. Gammage. (Holyoake.) — The climax of this history has now been reached. Mr. Gammage describes the "monster petition," the Welsh riots, and the Monmouthshire trials. It was at this part of the narrative that a display of temper was necessary, and we are not disappointed at the writer's manner of dealing with incidents which provoked so much passion and so much controversy. Mr. Gammage presents neither a violent nor a partial statement; and we notice that his political inquiries have forced him to reject and to reprove many of the plans and acts of the "Chartist" leaders in 1839.

Flax and Hemp: their Culture and Manipulation. By E. S. Delamer. (Routledge & Co.)—We have here another attempt to persuade our agriculturists to undertake the raising of flax and hemp in large quantities. At present, the writer complains, they are regarded—when grown at all —as curiosities rather than as legitimate crops. The climate and the soil of Great Britain and Ireland are, however, favourable to their culture; —the necessary processes may be easily learnt,— the required machinery is at hand,—and nothing but apathy or ignorance can retard the "restoration" of textile plants to an important place in the husbandry of the United Kingdom. Mr. Delamer's treatise, compiled from various sources, is the most complete that has been published in a cheap form. Its utility is enhanced by illustrations of the flax plant, at different stages of its growth, and of the implements best adapted to be of service in its cultivation. Mr. Delamer evidently writes with a full knowledge of the subject.

Charade Dramas for the Drawing-Room. By Anne Bowman. (Routledge & Co.)—We trust that Miss Bowman's "young friends," who may take parts in these dramas, will not learn to believe that ladies, baronets, and captains in general are wont to speak in the style here ascribed to them. Christmas mummers may play fantastic tricks, but the soliloquies and dialogues of Miss Bowman's heroes and heroines are too unnatural even for the little brief romance of a Christmas gathering.

The Task: a Poem. By William Cowper. Illustrated by Birket Foster. (Nisbet & Co.)— There was a time when Annuals and "Trash-Art" threatened to effect irreparable injury. We have survived tbe crisis, and the handsome volume before us might be cited as one of the proofs of the fact. Mr. Foster's illustrations are masterly translations of the poet, and the magic of the artist's hand is to the full as potent as that of the poet's pen. As the reader breathes the morning air, hears the whispers of the foliage, listens to the rippling brook, and enjoys half-a-hundred other delights, through Cowper's words—so, with a glance at Mr. Foster's illustrations, does he find himself deep embowered in leafy shades, loitering by the stile, walking in trim gardens, measuring the wide heath, or meeting the labouring wain in heavy road and narrow lane,—and with an air of exquisite reality about all. It was the maxim of De Boufflers, that he who would please everybody must possess an incalculable amount of art. In a better sense than was meant by De Boufflers has Mr. Foster this desirable possession, for we cannot conceive of any one looking on these illustrations of 'The Task' without delight.

The Sorrows of the Streets. By M. A. S. Barber. (Nisbet.) — A little collection of stories and sketches, designed to stimulate charity. The writer seems to have a personal acquaintance with the characters as well as the scenes he describes, and his well-meant appeal will probably touch the sympathies of many who are indifferent to the sufferings of the poor, because they fail to realize a knowledge of their condition. It were well, however, if a plea for the houseless wanderers of London could be indited in a style more applicable to the social conditions under which we live. It would also be wise on the part of Mr. Barber to leave Vishnu and Siva out of the question. Is it not possible to reform the wicked, and to cherish the desolate in our own land, without malignant allusions to the certain doom of innumerable millions of the human race?

Early Christianity in Arabia: a Historical Essay. By T. Wright. (Quaritch.)—In this historical essay we have the result of Mr. Wright's early studies in Oriental literature and in those obscure records which bear on the state of the East at a period anterior to Mohammed's conquest. Through the glimmerings of tradition we discern in that province of the Arabian peninsula called the Happy, an active people, who lived in luxury on their abounding plains. Pastures and plantations, naturally rich, afforded them subsistence; they laboured only for their own pleasure,—they amassed the stores of an imperial opulence,—they were sumptuous without effeminacy, and spoiled their splendours by no corruption. Scholars and poets were their favoured guests. Such was the picture of Yemen, with its Sabæan inhabitants, which the ancients possessed; but the country passed through many changes, and a far different scene was opened to the sight of conquering Islam when the last of the independent chiefs ruled and died. Mr. Wright has diligently collected materials for a view of the peninsula, under its early Christian aspects, and has, with some scholarship, compared the testimony of writers in Europe and Asia. His book is little more than a fragment and a study; but it is meritorious as an example of careful research and honest criticism. We have much respect for any earnest endeavours to throw light on the politics and on the social and intellectual history of such distant periods, and of races which, like the Arabian, have been wholly changed or totally destroyed.

Poland: its History, Constitution, Literature, Manners, Customs. By Count V. Krasinski. Part I. (Chapman & Hall.)—A work on Poland is well timed just now. Count Krasinski is right when he observes that, in England, the politicians of the spelling-book have a certain number of phrases in their mouths, which they suppose to present a summary of Polish history. A country vexed by anarchy, and wasted by misrule,—a nation which enjoyed, without deserving, high gifts of fortune, and lost them through its own perversity,—a state whose miseries could only be ended by the interposition of its neighbours,—such is the short record contained in vulgar tradition. The object of Count Krasinski's book is two-fold: —to show that the past of Poland was not shameful, and that her future is not destroyed. As far as he has yet written he displays the spirit of an historian, and brings his countrymen to judgment freely; but, with no disposition to convert history into advocacy, he lays open the annals of a brave, free and liberal people, exhibiting in their rasher prowess that indomitable courage which is the soul of patriotism, and which, in their prostration, forbids them, like the Roman and the Venetian, to despair of their commonwealth.

A Treatise on the Elemcnts of Algebra, by G. Ainsworth, B.A., and J. Yeats, is derived in a great measure from Continental sources. It comprises all the subjects usually discussed in works on algebra, without exhibiting any marked improvement in the methods employed. On the contrary, those here given are sometimes inferior to what we have been accustomed to see in English works. This remark is especially applicable to the mode of demonstrating the Binomial theorem, which is sadly cumbrous.—*The Science of Arithmetic: a Systematic Course of Numerical Reasoning and Computation, with very Numerous Exercises,* by James Cornwell, Ph.D., and Joshua G. Fitch, M.A., is better in aim than in execution. We quite approve of the attempt to make arithmetic more of a science than is frequently the case in school books, but we wish the task had fallen into more competent hands. There is a want of precision and finish in the mathematical phraseology; but a much more lamentable display of ignorance in the classical derivations. Greek words are used which are not to be found in any Greek writer, lexicon, or grammar. We are surprised to find persons with such titles appended to their names capable of these blunders. It would have been far better to have made no reference to the Greek than to teach error.

We have to record the appearance of another little volume belonging to "Gleig's School Series." It is from the prolific pen of Mr. Tate, and treats of *Mechanics and the Steam Engine* in a popular but satisfactory manner. The matter contained in *Rules for the Gender of Latin Nouns, and the Perfects and Supines of Verbs,* by the Rev. H. Haines, M.A., may be found in any good Latin grammar, and was not worth publishing in a separate form. The *Treatise on Practical Mathematics* in Messrs. Chambers's "Educational Course," which has just reached another edition, is a most comprehensive and useful work, comprising logarithms, trigonometry, mensuration, gauging, levelling, land surveying, navigation, &c., all well explained.

The compiler of *Mistakes of Daily Occurrence in Speaking, Writing, and Pronunciation* goes, at least, to the point. We hope, however, that in a little volume particularly "intended for the use of those who have received what is generally considered a fair education," the warning not to employ such a phrase as "Whose are these here books?" is superfluous. "Court-of-arms" instead of "coat-of-arms" is not, we should think, a mistake of "daily occurrence."—*Conversation: a Lecture,* by F. Trench, is a pleasant and sensible discourse, not only didactic, but suggestive.—While dealing with formal recommendations for the benefit of persons willing to take counsel as to the conduct of life, we must give a word of peculiar praise to Mr. W. H. Grey's *Few Remarks on the Importance of keeping Correct Accounts of Household Expenditure.* It is compact, pithy, and full of wholesome advice. Mr. Grey points out clearly the social evil of which he complains, and brings some good reasoning to bear on the ways and means of the wealthy "in

times like these."—Relating to topics of present interest we have the Earl of Mount-Edgecumbe's Address to the House of Peers *On the Militia Bill, and on the Effects of Past Legislation on the Present War*. His view, as he quaintly sums it up, is, that England must "forbid the banns between great attempts and small preparations,"—in other words, that our military establishments ought to be made more powerful. For the sake of historical good faith, however, he would do well to revise his statement, that "the parsimony" of the "people" has caused the sufferings of our army in the Crimea.—The Society of Friends have met with a vigorous answer to their "Appeal" in *How the Society of Friends provokes War*. The writer is civil to his antagonists while he informs them, as a Turk would put it, that they are the fathers of ignorance, strife, and confusion.—Neck-and-neck with Mr. Morell, Count Krasinski carries on his warfare against Russia and Russian ideas, summing up his views in a *Coup-d'Œil sur Etat Actuel de l'Europe*. He is neither so fearless nor so liberal as Mr. Morell; but his criticism of the Czar, as an arbiter in the affairs of Europe, is rapid, pointed, and convincing. He defends the Turkish empire, and advises that the Western Powers should excite fanaticism, revolution, and all other inflammatory elements, within the realms of the Emperor Nicholas.—We need only mention the titles of such publications as the following:—Mr. J. H. Ridley's *Losses at Sea: their Causes and Means of Prevention*,—O'Byrne's *Monthly Navy List*,—Mr. Tidd Pratt's *Suggestions for the Establishment of Friendly Societies*,—*Instructions in Book-keeping for Friendly Societies*, issued from the Official Registrar's department,—and *The Poultry-keeper's Pocket Almanack*.—Mr. William Fothergill Cooke has produced a pamphlet entitled *The Electric Telegraph: Was it Invented by Professor Wheatstone?* We may spare ourselves the trouble of examining his statement, because in the last paragraph we find a question, with a reply: "Did he (Professor Wheatstone) invent the Electric Telegraph? The award answers, No! and my *forthcoming volume* will show that the answer is not given on insufficient grounds!" This pamphlet, then, is the preface to a volume. We are sorry that Mr. Cooke has thought proper to write in a tone so angry as to seem malevolent.

LIST OF NEW BOOKS.

Ahn's (Dr.) French Reader, English Notes, First Course, 2s. 6d. cl.
Alford's (Rev. H.) Greek Testament, Vol. 2. 2nd edit. 8vo. 24s. cl.
Barrow's Summer Tour in Central Europe, 1853-4, 12mo. 1s. 6d.
Bede's (Rev. C.) Photographic Pleasures, cr. 8vo. 7s. 6d. cl. gilt.
Bellenger's Modern French Conversations, 22nd edit. 12mo. 2s. 6d.
Bell's Philosophy of Joint-Stock Banking, 2nd edit. 8vo. 8s. 6d. cl.
Black's New Map of Europe, 183. case.
Blue Beard, by Peter the Friar, square, 1s. 6d. swd.
Burghersh; or, Pleasures of a Country Life, illust. post 8vo. 2s. 6d.
Canton's (E.) Surgical and Pathological Observations, 8vo. 7s. cl.
Constable's For. Misc., 'Gregorovius's Wanderings in Corsica,' 7s.
Cornelius Nepos, with Notes, by H. Young, 12mo. 1s. bds. (Weale.)
De Porquet's French Spelling-Book, 17th edit 12mo. 2s. 6d. cl.
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EXPEDITION TO CENTRAL AFRICA.

It affords no small gratification to announce that, after five years' unceasing and determined efforts, the grand attempt for discovering and laying open Inner Africa, known as the "Expedition to Central Africa," has been crowned with a fresh success—more important than all previous ones—by the return of the exploring steamer Pleiad, after a most successful voyage up the River Chadda.

It is not a slight tribute of justice to that noble-minded and distinguished traveller, Dr. Barth—who, we fear, is now no more—to premise that the Chadda Expedition has fully confirmed the importance of his discoveries in 1851, which led to the despatch of the Pleiad; and it is interesting at the present juncture to quote the identical words, in which he announced at the time his discovery in the official despatch addressed to the British Government:—"The most important day, however, in all my African journeys was the 18th of June [1851], when we reached the River Benueh, at a point called Taëpe, where it is joined by the River Faro. Since leaving Europe, I had not seen so large and imposing a river. The Benueh, or 'Mother of Waters,' which is by far the larger one of the two, is half a mile broad and 9¼ feet deep in the channel where we crossed it." &c. &c.

This discovery was considered by all competent persons as one of great importance; and the Geographical Society of Paris gave Dr. Barth their large medal on account of that discovery. Being struck by the immense advantages that might accrue by following up this discovery, I first suggested the idea of the despatch of a steam-boat to ascend the Chadda-Benueh [see *Athen.* No. 1309], as it was my humble opinion that this river would "eventually form the natural and most important line from the west for spreading commerce and civilization into the very heart of Inner Africa, and extinguishing the slave trade by extending European influence to the sources of the slave supply." This suggestion was adopted; and the Chadda Expedition determined upon and sanctioned by Her Majesty's Government.

The Pleiad left England in the latter end of May last under the most favourable auspices [see *Athen.* Nos. 1387, 1388, and 1389], and reached Fernando Po on the 28th of June. Here she was to receive an augmentation to her force in the person of Mr. Consul Becroft as Commander; but owing to the lamented death of this experienced African traveller, Dr. W. B. Baikie, R.N., was appointed as the temporary leader of the Expedition,—and subsequently assumed the entire charge, when, in the beginning of the voyage, the sailing-master, in consequence of incapacity and apathy, was displaced.

The Pleiad steamed up the Niger Delta in the beginning of July,—ascended the Chadda 250 miles above Allen and Oldfield's furthest point,—and reached to within about 50 miles of the confluence of the Benueh and Faro, the furthest ever reached by a European vessel on an African river. Thus, it has been proved that the Chadda and Benueh are one and the same river, and that this river is navigable up to Yola, the capital of Adamaua, visited by Dr. Barth. The longitude of the positions assigned by the latter to that region is upwards of one degree too far to the east, which corresponds with the difference found by Dr. Vogel in the countries round Lake Tsad.

The river was in high flood and plenty of water, and the goodwill and friendship of the natives were universally secured. On the 7th of November last the Pleiad had returned to Fernando Po.

But the most important point, and which marks a new era in African geographical discoveries, is, that very little sickness was experienced and—what has never occurred before—that not a single life was lost, white or black,—thus proving the possibility of leading a party of Europeans into the interior by these rivers and bringing them back again in safety. The party was a mixed one, some of the whites had never been in a tropical climate, the majority had never been in Africa—Dr. Baikie himself included. Altogether the party numbered sixty-six, including Kroomen and native interpreters, and they were 118 days in the river,—twice as long as the great Expedition of 1842, which ended in so fearful a loss of life. It must be interesting to learn that the safety of the members of the Chadda Expedition is attributed—

First, To having entered the river at the proper season, viz., on the rising water.

Second, To having induced all the Europeans to take quinine daily.

Third, To carrying the green wood, used for fuel, in the iron canoes, and not stowing it in the bunkers.

Fourth, To passing all the water used for cooking and drinking through the boiler of the Expedition,—scraping decks instead of washing them,—using Sir Wm. Burnett's solution of zinc freely,—and pumping out the bilge-water daily.

And last,—though not least,—To keeping up the spirits of the men by music, &c. &c.

"Here then, at last, the problem is solved, and Central Africa can be explored in *safety* by Europeans, through her natural channels, at a cost of a few thousand pounds per annum." Thus writes Mr. Macgregor Laird,—a gentleman who has so large a share in the success of this Expedition and in all previous efforts to navigate those African rivers, for it will be remembered that he personally took part in the first Expedition that ascended the Kowara (in 1832), and has ever since continued earnestly to promote that object.

To Dr. William Balfour Baikie, R.N., too much credit cannot be given, as to his energy and talents—displayed under trying circumstances—the success of the Expedition is greatly to be attributed.

It is much to be regretted that the Expedition has not met with Dr. Barth or Dr. Vogel, nor brought any news of them beyond what is already known. Dr. Baikie heard of them, and showed the natives their likenesses, contained in the work published by me last year, when they recognized Dr. Vogel. Probably, by not taking the direct route to Yola, but a circuitous one, in order to traverse unexplored regions, and to add to the amount of his researches, the latter traveller was delayed, and thus prevented meeting the Chadda Expedition. May God grant his safe return!—for the great devotion and zeal in their mission, which caused them cheerfully to sacrifice everything, life itself, for the accomplishment of their objects, have been the sole cause of the death of his unfortunate predecessors. But, however deplorable a loss their untimely end has been to their own country and to England, it must be gratifying to both to reflect that the reputation and credit gained by Hornemann, Burckhardt, Schomburgk, Leichhardt, and other German gentlemen who have had the honour of being employed in the English service, have been amply sustained by the three German travellers in Central Africa.

Augustus Petermann.

LADY BLESSINGTON.

I hear that Dr. Madden has published Lady Blessington's Correspondence. Severe illness has prevented my looking into it, so that I am ignorant what parts of my letters it may contain. Permission was asked of me by one of the family to make a selection of them, under a promise that it should be done sparingly and discreetly; and I entertain no doubt that such has been the case. My letters have always been of such a nature, and intentionally, that any publisher must be ruined who should undertake the printing. There may, however, be a few sentences, here and there, not uninteresting to my correspondent. The hope of rendering a trifling service to a member of Lady Blessington's family was my sole motive for compliance. I will now state my first acquaintance with her Ladyship. Residing in the Palazzo Medici at Florence, the quinsey, my annual visitant for fifty seasons, confined me to my room. At that time my old friend Francis Hare, who had been at Pisa on a visit to Lord and Lady Blessington, said at breakfast that he must return instantly to Florence. Lord and Lady B. joked with him on so sudden a move, and insisted on knowing the *true* reason for it. When he mentioned my name and my sickness, Lord Blessington said, "You don't mean Walter Landor!" "The very man," replied Hare. His Lordship rang the bell, and ordered horses to be put instantly to his carriage. He had gone to Pisa for his health, and had rented a house on a term of six months, of which only four had expired. The next morning my servant entered my inner drawing-room, where I was lying on a sofa, and announced Lord Blessington. I said I knew no such person. He immediately entered, and said, "Come, come,

Landor! I never thought you would refuse to see an old friend. If you don't know Blessington, you may remember Mountjoy." Twenty years before, when Lord Mountjoy was under the tuition of Dr. Randolph, he was always at the parties of Lady Belmore, at whose house I visited, more particularly when there were few besides her own family. I should not have remembered Lord Mountjoy. In those days he was somewhat fat for so young a man; he had now become emaciated. In a few days he brought his lady "to see me and make me well again." They remained at Florence all that year, and nearly all the next. In the spring, and until the end of autumn, I went every evening from my villa and spent it in their society. Among the celebrities I met there was Pocrio, and, for several weeks, the Count di Camaldoli, who had been Prime Minister of Naples, the Duke de Richelieu too, and D'Orsay's sister, the Duchess de Guiche, beside a few of the distinguished Florentines. When I returned to England, soon after Lord Blessington's death, my first visit was to the Countess. Never was man treated with more cordiality. Her parties contained more of remarkable personages than ever were assembled in any other house, excepting perhaps Madame de Stäel's. In the month of the Coronation more men illustrious in rank, in genius, and in science, met at Gore House, either at dinner or after, than ever were assembled in any palace. Enough has been said vitupatory about the mistress of that mansion. I disbelieve in the tales of her last friendship: an earlier one affords more cause for admiration than for censure. She had been attached to a very handsome man, whose habit of gaming ended, as it often does end, and always should, in utter ruin and expatriation. She resolved to follow him. At that time she resided at Brighton. Lord Blessington was also there, and heard of her distress. He had seen enough of her to love her ardently: but instead of making any proposal to her, he wrote a request to know whether "a thousand pounds or two" could bring back her friend in safety. She answered as only a generous heart can answer one equally generous, and wrote immediately to the person concerned. He replied that he was ruined beyond redemption, and never could return to England, nor stand between her and fortune. Lord Blessington, on receiving this intelligence, called on her. The exile received from her one hundred pounds quarterly until his death. She made an ample allowance to her father and her brother, and brought his children to live with her. Lord Blessington told me that he offered her an addition of a thousand pounds to her jointure of three, and could not prevail on her to accept the addition. Virtuous ladies! instead of censuring her faults, attempt to imitate her virtues. Believe that, if any excess may be run into, the excess of tenderness is quite as pardonable as that of malignity and rancour. WALTER SAVAGE LANDOR.

OUR WEEKLY GOSSIP.

FROM a published note, addressed, by Mr. Thackeray, to the Associate Societies of the Edinburgh University, we learn that the Author of 'Vanity Fair' declines to be nominated as President to succeed Sir E. Bulwer Lytton.

A Liverpool Correspondent says:—"It would, so far as respects this community, so closely interested in the question, tend greatly to strengthen the effect of the arguments advanced in the letter of the Astronomer Royal, published in your impression of the 3rd instant, if that gentleman could be induced so far to depart from the anonymous form in which the evidence of his correspondents is there given, as to negative the prevalent impression, that the communications given under the letter B. are from the adjuster of the compasses of the unfortunate Tayleur, the introduction of whose testimony might, without impugning his 'skill and intelligence,' be considered under the circumstances of the controversy as open to some objection."

A Correspondent says:—

"Thornbury, Feb. 5.

"I can testify to the fact, that the 'pair of stanzas' quoted in the *Athenæum* from Dr. Madden's 'Life of the Countess of Blessington' *were* sent by Lord Byron to Mr. Davenport; and admit that they are not to be found 'in Byron's collected published works'; but in case it should be assumed that they now appear for the first time, I beg to apprise you that a fac-simile of the original poem was given in *Arliss's Pocket Magazine* (which Mr. Davenport edited) in 1824. Mr. Davenport was a scholar, a writer of elegant verse, and remarkable alike for his literary ability and his peculiar habits. His death, which happened in January, 1852, at the age of 75, from an overdose of opium, which it was his custom to use when writing, and the state of his house, are evidences of his eccentricity. About 4 o'clock on a Sunday morning, low groans were heard from Brunswick Cottage, Park-street, Camberwell: and the front parlour being broken into, he was found lying in the passage nearly dead, with a bottle which had contained laudanum in his hand. A surgeon was sent for; a few minutes after whose arrival he expired. His rooms were found to be literally crammed with books, manuscripts, pictures, ancient coins, and antiques of various kinds. He had lived in Brunswick Cottage more than eleven years, during which time he had steadily declined the profane interference of broom or flannel. Books, beds, and furniture were rapidly decaying, and dust was undisputed monarch of all. The windows of the house (of which Mr. D. was the freeholder) were all broken, and the whole place wore a most dilapidated appearance. I believe that the list of Mr. Davenport's works (compilations and other) would be startling. He was editor of 'Lives of the Poets,' in I fear to say how many volumes, and dare not guess whither they have gone. He wrote Histories of America and India; contributed, in 1825, to the *Edinburgh Pocket Library*, 'The Common-place Book of Epigrams,' an admirable collection, including many spirited essays of his own; and was busy for the booksellers to the day of his death. More than one popular living author first fluttered his maiden pen in the pages of *Arliss*, under the editorship of Mr. Davenport.—I am, &c. "J. W. DALBY."

Next week will be sold Mr. Bernal's choice collection of prints, comprising English and Foreign portraits, from the time of Queen Mary to James the Second; a curious series of portraits relating to Henry the Fourth; historical and topographical prints, in a fine state, many of them proofs; specimens of the works of F. Hogenberg, Drevet, De Leu, Hollar, Gaultier, Faithorne, Nanteuil, Loggan, Edelinck, Smith; a few old German masters; a selection of the works of Hogarth; fine proofs to Cook's Voyages; a few choice views in Switzerland, and some modern portraits.

"In your last number of the *Athenæum*," says a Correspondent, writing on the subject of 'Moredun,' "you insert a letter from E. de Saint-Maurice Cabany, regarding a romance called 'Moredun,' supposed of Sir Walter Scott's composition, along with other papers and letters. Now, as to the authenticity of these manuscripts, I feel myself in a position to judge, with some degree of confidence, from having been so intimate a friend and contemporary of Sir Walter Scott during the whole period of his literary life, in habits of constant intercourse with him, personal, or by correspondence when absent,—a correspondence which only closed with his inability to write, from the attack of the malady which speedily terminated his life. The last letter of that series in my possession being, I have reason to believe, the last he was ever able to write. To me, of course, the handwriting, habits of study, and literary labours of Sir Walter are quite familiar, as he rarely withheld from my knowledge the subjects on which he was from time to time engaged. It was not his habit to resort to dictation in preparing his works; but of those of which the authorship was for a time withheld from the public, he had his manuscript copied for the press by a young man, Mr. Huntley Gordon (whether yet in life I cannot say), or by Mr. Laidlaw (some time since dead). He was not in the habit of using the signature of "W. S.", but generally either W. Scott, or Walter Scott.

"I am, &c., JAMES SKENE."

"28, Beaumont-street, Oxford, Feb. 13."

A Correspondent writes in explanation of the authorship of the book called 'Tit for Tat,' and which claims to be "By a Lady from New Orleans." The work, it would seem, is not American; and, in justice to America, we gladly give a place to the explanation.—"I send you," says our Correspondent, "the book 'Tit for Tat,' which was noticed in the *Athenæum* under the idea that it was in reality written by an American Lady. As I doubted the truth of this I made inquiries, and I send herewith a letter from Mr. Moran, chief clerk of the U.S. Legation, to Mr. ——, one of the *attachés*. This establishes the fact that the work is English. I believe that there is no doubt as to the true author; that it is written by one ——, formerly confined in Charleston gaol, and who on his release wrote several abolition works here. He was the individual alluded to in the 'Peabody Correspondence,' as having published the false report of the proceedings:—

"Dear ——,—I will send everything that may come to-day for you. There is nothing here now. I told Mr. Buchanan of your illness, and he will not expect you to-day. I never was connected with 'Tit for Tat.' Beeton asked me to write so much of it as would secure an American copyright, which I declined to do, and there ended the matter. He told me the work was English; and the very fact of his speaking to me about writing a chapter or two so as to secure the exclusive right to publish it in the United States, is a proof that it is not American. I have no objection whatever to my name being used for this statement. I told Mr. Beeton, at the time, I would not have anything to do with a work designed to be abusive of England.—I am, &c. "B. MORAN."

—The names omitted in the above are known to ourselves; and we frankly confess that in our own minds there remains no doubt that this disreputable book is of English origin.

A discovery, which, perhaps, will prove an important one to the German literature of the sixteenth century, has recently been made in the "*Raths-archiv*" (Record Office of the Senate), at Zwickau, in Saxony, where Dr. Herzog, quite unexpectedly, found thirteen manuscript folios, all of them containing poems of old Hans Sachs, the cobbler poet of Nuremburg. A close investigation has led to the knowledge, that these thirteen folios are the remainder of a series of thirty-four volumes, forming a complete collection of all the works of Hans Sachs (the unprinted ones included), and compiled by order, and for the private use, of the celebrated "Meistersänger" himself. The MS., though not an autograph of Hans Sachs, is yet full of corrections by his own hand.

By paragraphs translated from the German into the French papers, we learn that the Rhine Land has got a new ruin—the stately Abbey of Laach (we are glad to add *not* the Church) having been the other day destroyed by fire. For many years past, the monastic fabric, though in perfect repair, has been uninhabited; and thus it may be that the destruction wrought may give that strange secluded pile, hard by the volcanic lake, and solitary in the midst of its rich orchards, a picturesque beauty greater than that which it possessed in its completeness. But there were already strange and striking ruins enough in the Lower Eifel—Schloss Ollbrück, on its commanding knoll, for instance; and not far from the river, such romantic specimens as exist at Heisterbach and the Werner's *Kapelle* at Bacharach; and the most moon-struck or moody of tourists could hardly desire another added to his list,—above all, by so rude and mean a process as the doings of some private incendiary, to whom the destruction of the pile in question is ascribed.

"In the Museo Borbonico of Naples," writes a Correspondent, who has just returned from Italy, "and in the celebrated chamber which contains the engraved gems—gold and jewelry—found at Pompeii, I observed a *lens* of greenish glass, double convex, and of about 3 in. diameter. This, the custode informed me, upon inquiry, had been discovered within the last week or two in the new excavations at Pompeii (the street in which stands the house of the musicians). A slight flakiness of surface—the general manifestation of decay in glass—is remarkable on this, I believe, unique relic of antiquity. One would be, perhaps, inclined to suppose its use that of a burning glass rather than of an optical instrument. It is very lenticular in section; and I am not aware that any notices of optic glasses have come down to us in classic literature.—Some most interesting antiquarian discoveries were made during my stay in Sicily, under the direction of Signor Cavalari, then of Palermo, and now of Milan (a member of our Royal Institute of Architects).—At Syracuse, an ancient *submarine* aqueduct, dating from the Greek period, has been explored and cleared. It connects, by means of a channel under the bed of the Porto Grande, the fountain of Arethusa, in Ortigia, with the long water-course on the heights of Epipoli, which runs from the back of the theatre on those superb hills. The submarine gallery is tunnelled out at a depth of 25 feet below the sea level, and runs for the distance of about a mile in

this position, with dimensions some 6 ft. wide by 12 ft. high.—Thames tunnels, we shall begin to confess, are not an original inspiration of the nineteenth century;—a somewhat similar discovery has taken place at Girgenti.—At Taormina, a perfect terra-cotta antique repetition of the Laocoon, rather less than life size, has been disinterred from the ruins of the Theatre; where, also, an arrangement of passages and saloons beneath the scene, for the use of the chorus, has been cleared, which will probably throw some light upon the different mode of Thespianizing among the Greeks and Romans."

Dr. Rae writes:—

"13, Salisbury Street, Strand, Feb. 12.

"Observing in your journal of the 10th inst. some statements entitled 'An additional gleam of light on the probable fate of the Franklin Expedition,' would you have the kindness to give insertion to the following remarks on the subject. The person from whom this 'additional gleam' is said to have been obtained was certainly one of my best men on the recent Arctic Expedition. He is, however, not an Esquimaux, but a Cree Indian, named Thomas Mistegan (erroneously called Mastitukwin), who had never lived among the Esquimaux until he accompanied me to the Arctic Sea, nor could he speak or understand a syllable of the Esquimaux language until he, as well as my other men, picked up a few words during the month or two we were with the natives of Repulse Bay. Our winter station at Repulse Bay was exactly on the Arctic Circle, and consequently we had not, as represented, 'six weeks' constant night,' for refraction raised the sun at noon quite above the horizon, even on the 22nd of December, and on this—the shortest day—there were three hours' good daylight. My northern journey commenced on the last day of March, 1854, and occupied us fifty-six days, and not 'thirty-seven days,' as stated. We were never 'one hundred miles,' nor even one mile 'beyond the region inhabited by the Esquimaux,' although, for a very good reason (the scarcity of deer, &c.), none of these people were seen at or near our extreme point at the season of the year we were there. That one or two of Sir John Franklin's men may still be alive, is probably a theory of the reverend gentleman who communicates the information. That 'Sir John Franklin's watch, all in pieces,' was found is more than I yet know. How the Esquimaux, or Thomas Mistegan, the Cree could distinguish it, without any particular marks, from the fragments of six or eight other watches, all obtained at the same time, is a question which I shall leave the Rev. T. Hurlbert and his informant to decide. The statement that 'there was plenty of wood among the natives,' and that 'the ship was a god-send' to them, is equally incorrect with the previous portion of this report. Among some dozen or so of sledges, I saw three, or at most four, of wood. The wood in these was old and worn; and the Esquimaux distinctly told me that it had been obtained from a vessel many years ago, and pointed out the place on the chart in Prince-Regent's Inlet, agreeing very closely with the position of Sir John Ross's vessel, abandoned, I think, in 1832 or 1833. Two of the sledges were made of the jawbones of whales, and all the others were formed of musk-ox skins, folded up in the form of sledge runners, and frozen together by an application of mud and water. To this last mode of forming sledges the natives never resort, unless driven thereto by a very great scarcity of wood, because as soon as the sun acquires power in the spring, the skins thaw and become so soft and pliable as to be unfit for use. The Esquimaux were from the same cause—scarcity of wood—equally ill provided with canoes, not having above half as many in proportion to the number of the party as they had when I wintered at Repulse Bay in 1846-7. One or two of their spear-handles and bows were made of oak and ash, which appeared fresh and new; probably portions of the oars and gun-wales of the boat found where the dead men were seen. Indeed, wood was so highly prized by the natives, that a piece of stick about 5 feet long and 1½ inch diameter was as highly valued by them as a dagger or large knife, which most certainly would not have been the case had the Esquimaux obtained possession of one or even a portion of one of Franklin's ships. It is said that, 'Sir John Franklin was found dead with his blanket over him and his gun by his side.' This is as difficult a question to decide as that of the identity of the fragments of Sir John's watch. The Esquimaux accounts, to me, were plain and simple. They said, 'that there was no old man with the party of "whites" when seen alive,—that the leader, or apparent leader (for the natives could only judge by seeing one person walking unincumbered, whilst the others were dragging the sledges and boat), was a tall, stout man, taller than myself, and, consequently, about six feet high.' They also remarked, that they thought one of the dead bodies found was that of an officer (chief), as he had a telescope strapped over his shoulder, and had his double-barrelled gun lying under him. I shall leave your readers to judge how much reliance can be placed on the report of Mistegan, whom I, at the same time, exonerate from the imputation of having wilfully misstated facts. The Rev. Mr. Hurlbert has evidently 'jumped' at conclusions, which any statement that could have been made by Mistegan would scarcely warrant his arriving at.—I am, &c., JOHN RAE."

There is terrible work going on in New York between Mrs. A. S. Stephens and Mrs. H. M. Stephens. Both have written stories: the first, 'Fashion and Famine' (with which this journal has dealt); the second, 'Hagar the Martyr'; and Mrs. A. is accused of wishing, besides wearing her own aureole as authoress of that precious tale, to wear the wreath of bays which belongs to Mrs. H., the parent of 'Hagar.' The battle is fought out very comically in *Norton's Literary Gazette*, where Messrs. Fetridge & Co. inform the public that—

"Messrs. Bunce & Brothers, of New York, have recently, and for manifestly selfish and mercenary ends, set up a very stupid assumption, and are now, in a seeming spirit of most virtuous indignation, doing all in their power to knock it down. The assumption is, that the authoress of 'Fashion and Famine'—Mrs. Ann S. Stephens—has been reputed to be the authoress of 'Hagar the Martyr.' Now, we have given Bunce & Brothers no reason whatever for assuming any conclusion of the sort; and in looking over the numerous favourable notices of 'Hagar the Martyr,' which have appeared in the public prints, we can find no authority on which to base such an apprehension. * * But, supposing the public should confound the names of the two ladies, it is not therefore at all uncertain that Mrs. Ann S. Stephens would be highly complimented by the mistake. Nay, it is absolutely reasonable that she will, or ought to be; for, if we mistake not, the book published by Bunce & Brothers, under the title of 'Fashion and Famine,' has a singular affinity, in all respects, to one previously and fugitively known as 'Prisons and Palaces; or, Sequel to the Strawberry Girl.' Mrs. Stephens—that is, Mrs. H. Marion Stephens—is no collator, but the authoress of an entirely original work, and in this respect would not likely, by parties interested, be wilfully placed on the level of a mere compiler and patcher-up of old and exploded materials. It is, therefore, under these circumstances, entirely unnecessary and uncalled for on the part of Messrs. Bunce & Brothers to notify the public that Mrs. H. Marion Stephens is not the authoress of 'Fashion and Famine.'"

—This spirited defence of Mrs. H.—this murderous attack of Mrs. A.—remind us so strongly of similar extravagances in Mr. Poole's 'Little Pedlington,' as to make us ask whether they are original inspirations, or adaptations from that farcical novel, employed to serve the purposes of advertisement?

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is open daily, from Ten till Five. Admission 1s.; Catalogue 6d. GEORGE NICOL, Secretary.

The ARCHITECTURAL EXHIBITION and COLLECTION of MANUFACTURES connected with ARCHITECTURE is NOW OPEN, from 9 till 4, at the Galleries of the Society of British Artists, Suffolk-street, Pall Mall East.—Admission, One Shilling; Catalogues, Sixpence.—And in the EVENING (except on Saturday) from 7 till 10. Admission, Sixpence.
WILL CLOSE February 24, and all objects exhibited must be removed on the 26th. JAS. FERGUSSON, F.R.A.S. } Hon. JAS. EDMESTON, Jun. } Secs.

PHOTOGRAPHIC SOCIETY.—The SECOND ANNUAL EXHIBITION of this SOCIETY is NOW OPEN at the Rooms of the Society of Water-Colour Painters, Pall Mall East, in the Morning from 10 to 5; in the Evening from 7 to 10.—Admission, Morning, 1s.; Evening, 6d. Catalogues, 6d.

Will shortly close.

COLOSSEUM, Regent's Park.—Admission, 1s.—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—Additional Pictures. The Battle of Inkermanu, and Great Storm in the Black Sea.—The Cavalry Charge at Balaklava, Battle of the Alma, Pictorial Map of Sebastopol, &c., are also exhibited in the Diorama, illustrating events of the war.—The lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1s., 2s., and 3s.

ASH WEDNESDAY—LOVE'S LENTEN ENTERTAINMENTS.—Upper Hall, Regent Gallery, 69, Quadrant, Regent Street, completely refitted for the occasion, with New Entrance, New Stage, New Cloak-rooms, &c. Every Evening at 8, except Saturday; Saturday, at 3.—Monday, Tuesday, and Thursday, Mr. LOVE, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called 'THE LONDON SEASON,' and other entertainments. Ash Wednesday and following Friday, a LECTURE on the OCCULT POWERS of the VOICE; followed by the entertainment called LOVE IN ALL SHAPES; with LOVE'S LABOUR LOST.—On Saturday at 3, Love in all Shapes, with other entertainments.—Pianoforte, Miss Julia Warman.—Stalls, 3s.; Area, 2s.; Gallery, 1s.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

SCIENTIFIC

SOCIETIES.

GEOGRAPHICAL. — *Feb.* 12. — Rear-Admiral Beechey in the chair.—Mr. F. S. Day and Dr. R. B. Grinrod were elected Fellows.—Admiral Smyth, Mr. Osborne Smith, and Mr. T. H. Brooking were appointed Auditors for the year.—The Chairman directed the attention of the meeting to the illustrations by Dr. Baikie and Dr. May of the Chadda and country adjoining; to the drawings of Mr. M'Gregor Laird's screw-steamer, the Pleiad, which had so successfully ascended that river; to the map by Mr. Anderson, showing his route in South Africa; to some specimens of the gold manufacture of Timbuctoo, exhibited by Mr. Renshaw; and to several maps by Mr. Arrowsmith, to accompany the forthcoming volume of the Society's *Journal*.—The papers read were:—'On the Sources of the Purus, a great Tributary on the Amazon,' by Mr. Clement R. Markham.—'Report on the Arrival of the Chadda Expedition under Dr. Baikie, R.N.'; communicated by the Earl of Clarendon. The general results of the Expedition are:—1. 250 miles of new river examined, and the identity of the Chadda and Binue established. 2. The navigability of the river during the rainy season ascertained. 3. Several new tribes discovered, the friendly disposition of the natives proved, and the resources of the countries inquired into. 4. Positions of former charts corrected, and new places laid down from numerous astronomical observations. 5. Materials for a complete chart of the rivers have been collected, and also for a map of the surrounding regions. 6. Much information has been gathered concerning the various countries visited, and the periods of rise and fall of the rivers accurately noted. 7. The general desire of the natives to open trade and to receive instruction has been ascertained. 8. The existence and extent of slavery have been examined. 9. A favourable report can be made of the climate, as little sickness showed itself, and not a single life was lost. The Pleiad entered from the sea on the 12th of July, and, visiting, among other places, Abó and Iddá, reached the confluence on the 4th of August, and on the 18th, the town of Dágbo the furthest point of Allen and Oldfield in 1833. After this the principal countries reached were Mitshi, Kororofa, and some Filáta provinces, and also a very barbarous race, named Báibai. The expedition commenced the descent on the 30th of September, with a falling river, and arrived again at Fernando Po, on the 7th of November, after an absence of four months, of which 118 days were spent in the Kwóra and Chadda.—'Accounts from the Central African Mission,' by Dr. Vogel; communicated by the Earl of Clarendon. From Dr. Vogel's paper it was understood that while Dr. Barth was to have started from Timbuctoo to proceed *viâ* Sokatu, to meet Dr. Baikie and the Chadda Expedition, Dr. Vogel, with the Sappers and Miners, was to have proceeded from Kuka in the month of June for the same purpose.

SOCIETY OF ANTIQUARIES.—*Feb.* 8.—Viscount Mahon, President, in the chair.—Mr. J. Leighton was elected a Fellow, and the Marquis Campana and the Cavaliere Canina were elected Foreign Members.—Mr. G. Scharf, junior, read a paper 'On some of the Sculptured Ornaments of a Temple or Group of Buildings at Bath, discovered on the site of the present Pump-room in the year 1790.' He bestowed particular attention upon the celebrated head considered by many to represent Medusa, which formed the centre of one of the pediments of the building. The head is placed in the middle of a large shield, supported by two flying figures of Victory; whose feet rested on a globe, as shown by a fragment still preserved of the right-hand figure; enough also remains of the left-hand figure to show that they were provided with large spreading wings, and that the folds of drapery were very much better arranged and executed than the published representations of these fragments would seem to indicate. He laid some stress upon the importance of not making the faults of the decadence period appear worse when copied for publication: it misleads almost as seriously as when a tolerable specimen of Art is flattered into perfection by the engraver. Mr. Scharf described the so-called Medusa head as a fleshy round male face, with long curling hair, full beard, and moustaches arranged in a generally radiating fashion to accord with the circular space round it, and of which the face was the exact centre; among the hair snakes appeared protruding, and two large bird's-wings sprang—not from the temples or forehead, as in other known instances—but from directly behind the ears which partially appeared among the full flowing locks of hair. All previous illustrators, both those who believed it to represent Medusa, and those who declared it to symbolize the sun, recognized the existence of the moustache which they generally designated by the term *whiskers:* those of the former opinion expressed a belief that the sculptor had, in order to make the Gorgon's head more terrible, added whiskers to the

countenance; others sought by reference to an engraving in Montfaucon, where Medusa *was* represented with moustaches and four wings, two from her temples, and two, reversed, issuing from her jaw-bones, to establish their position. On referring to the plate quoted from Montfaucon, Mr. Scharf recognized the representation of a bronze acerra or incense-box, that has since become one of the ornaments of the Museum Disney-anum. At one end of the box is a head of Medusa; but in the original no trace of wings or moustaches are to be found; they were purely the invention of the old French engraver.

ENTOMOLOGICAL.—*Feb.* 5.—J. Curtis, Esq., President, in the chair.—Among the donations was one by Herr Pretsch, of Vienna, of a specimen of the silken fabric made by the caterpillars of *Saturnia spini*, accompanied by figures of the insect in its different stages of growth, and a statement of the means used to procure the fabric.—The President appointed as his Vice-Presidents, J. O. Westwood, Esq., E. Newman, Esq., and H. T. Stainton, Esq., and delivered an inaugural address, which was ordered to be printed in the *Proceedings*.—Brigadier Hearsey exhibited a large number of insects just received from Sylhet; including many Lepidoptera and Coleoptera of rarity and some novelties.—Mr. Stevens exhibited three perfect specimens of the rare beetle *Cheirotonus Macleayii*, from India.—Mr. Stainton exhibited a bunch of the galls formed by *Cynips quercus-petioli*, gathered from an oak near Exeter, and read an extract from a letter of the correspondent who sent them, confirming Mr. Stainton's former statement respecting the abundance of this kind of gall in Devonshire last year, and giving some interesting particulars of their mode of growth.—Mr. Westwood read, from the *Journal of the Asiatic Society of Bengal*, an account of the Indian method of preparing the threads of silk from the cocoons of *Bombyx Cynthia*, the insect recently introduced with such good prospects of success into Malta and Italy.—Mr. Newman read a note, founded on a communication of an eye-witness, stating that the cockroach fed voraciously upon the common house-bug:—a fact which he found had been previously recorded in the 'Narrative of Foster's Voyage.'—The President read a communication from Dr. Asa Fitch, stating that *Coccus arborum-linearis* was committing awful havoc in the fruit orchards of Illinois and Wisconsin, and that the history of this insect would be included in the Report on the Insects injurious to Fruit-trees, which he was now preparing for the Agricultural Society of New York State, pursuant to an order of the legislature.—The President read an extract from a letter addressed to him by M. Candèze, of Liége, requesting the assistance of English entomologists in the Monograph of Elateridæ, on which he was engaged.—Mr. Douglas read a note on *Psyche helicinella*,—the larvæ of which form curious helical cases, from which, until recently that M. Nylander raised a winged male, nothing but apterous females have been produced.—Mr. Westwood read a memoir 'On Lucanidæ,' with figures and descriptions of many new species.—A new Part of the *Transactions* was on the table.

INSTITUTION OF CIVIL ENGINEERS.—*Feb.* 13.—J. Simpson, Esq., President, in the chair.—The evening was entirely devoted to the consideration of Mr. Leslie's paper, 'On the Flow of Water through Pipes and Orifices.'

SOCIETY OF ARTS.—*Feb.* 14.—The Astronomer Royal in the chair.—The following papers were read:—'On the Expediency of at once Decimalizing English Moneys and Weights,' by Mr. J. A. Franklin.—'On the Basis of a Decimal System of Money for the United Kingdom,' by Mr. F. J. Minasi.—'On Decimal Coinage,' by Mr. Hugo Reid.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Academy, 8.—'On Sculpture,' by Sir R. Westmacott.
— Statistical, 8.—'On the Loans raised by Mr. Pitt during the First French War, 1793—1801; with some Statements in defence of the Methods of Funding employed,' by Mr. Newmarch.
TUES. Institution of Civil Engineers, 8.—'On Steam and Sailing Colliers, and the Modes of Ballasting,' by Mr. Allen.
— Royal Institution, 3.—'On Electricity,' by Prof. Tyndall.
WED. Geological, 8.—'Evidences of the Occurrence of Glacial Action in the Permian Period,' by Prof. Ramsay.
THURS. Royal Academy, 8.—'On Painting,' by Prof. Hart.
— Numismatic, 7.
— Society of Antiquaries, 8.
— Royal, 8½.
— Royal Institution, 3.—'On English Literature,' by Mr. Donne.
FRI. Royal Institution, 8½.—'On providing an Additional Supply of Pure Water for London,' by Mr. Dickinson.
— Philological, 8.
SAT. Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.

FINE ARTS

ROYAL ACADEMY.

Lectures on Painting, by Prof. Hart, R.A.

LECTURE I.

To expatiate on the subject of those Arts in which most of us who are here assembled this evening have the happiness to be engaged, after the repeated treatment which they have previously received within the walls of the Royal Academy from so many eminent Professors' hands, will readily be acknowledged to be a task of no mean difficulty. It is owing to this consideration in all probability that some individual more highly qualified than myself does not now stand before you as the expositor of the principles and practice of an Art which it is one of the functions of this establishment to teach. By the same consideration of how often and how ably the ground which I have to tread has been already occupied, I might myself well be dismayed did I not bear in mind that these Lectures are intended chiefly for the students of the Academy; and as their classes are perpetually changing, such information as I have to offer will be addressed, as may be presumed, to unprepared minds, and have at least the quality of novelty for them. Of the distinguished artists who are members of this institution, I can only solicit the forbearance while I follow on a course of analysis and instruction which to them is so familiar as a theory, and by them so successfully illustrated in practice. What Quintilian says, when speaking of new definitions, I will add here for myself. "It would," he observes, "be both impertinent and impossible for me to mark out every definition, since a practice which is a bad one has prevailed amongst writers on Arts of never defining a thing in the same terms that others have made use of before. This is a practice I am in no ways ambitious to follow," he adds, "for I shall ever be proud to say whatever is right, although it may not be of my own invention."

I am aware that an opinion is maintained by some, that through the medium of Lectures the student is not practically instructed. If such objection means merely that the palette is not placed in the student's hand,—that he is not thus instructed in the more mechanical parts of his pursuit, I answer that the same Royal Academy which places me as a lecturer here, has also provided schools in which that other and more practical object is to be attained. It is by means of such Lectures as it is my office to deliver that he can better be directed to an acquaintance with the theory of his art, its history, its great moral purpose, and its principles. Without such direction he may labour, perplexed by the varieties of excellence which he beholds. A collection of pictures by the old masters presents to his mind merely a chaos of merit. Each picture bears a name which he regards as an authority, and to his enthusiastic and impressible nature presents a model for his imitation. Emulating thus indiscriminately, he may in turn imitate varieties and contrarieties of excellence and styles, which he cannot hope either to reconcile or to combine, and discover when too late how much time he has erroneously devoted, through misapprehension, to ill-judged and irreconcileable expectations.

To divest this seeming confusion of its perplexity, to make the road clear for his better comprehension, will be my first object in this present course. To do this with any degree of efficiency, I must call on the student to consider the Fine Arts in a general sense, and as elements in the social condition of man. The history of those Arts will engage our early attention, in so far as that history more particularly regards Painting, and in so far as the limits of a lecture will permit. But before I approach this branch of the subject, it will be convenient that we should enter on a short inquiry into the principles of Imitation,—the language in which our art more especially expresses itself. Our course will, therefore, be this, as the imitation of Nature is the origin and basis of Art, I will, as I have said, this evening confine my attention to considering the true meaning of Imitation as applied to Painting. In my Second Lecture I will consider the principles laid down in their application to Ancient Art, from the earliest times to the establishment of the Christian Church. My Third Lecture will continue the subject through that period which has been justly classified as that of Christian Art. The consideration of the various sections of Art-practice, with observations on schools and styles, I leave for a future season.

Because an essential element in the practice of painting is Imitation, the painter's art has been by many misapprehended and narrowed down into one, in which Imitation is at once the means and the end. In fact, to the undue acceptation of this term, Imitation, are owing mistakes so often made between that which is the true end proposed, and those which are the means by which that true end is to be attained. In the lowest and most elementary view of the subject, Art is supposed to have attained its end when a fac-simile representation of any object is achieved, whatever may be the relative interest or importance of that object,—and the artist is in that view considered most successful who most successfully represents objects by their mere outward and accidental properties. These views, like all other false views in Art, have this evil, besides their own inherent wrong, that the error acts and re-acts from the public on the artist, and from the artist on the public. The ill-formed demand creates the ignorant supply, and a low scale of taste is the necessary consequence of both.

If Imitation consisted in a mere fac-simile representation of circumstance, that could surely not deserve the name of a Fine Art, by which it was produced. We live in an age which has seen almost the perfection of mere surface rendering, procured by agencies merely mechanical or scientific;—a perfection such as the unaided eye or hand of the painter can never hope indeed to attain. Yet, just because those agencies, marvellous as they are, can do no more than render the material truths which they find, their utmost perfection must yet fail to procure their admission into the category proper of the Fine Arts.

Let us then inquire more particularly what is the part which Imitation does play in Art:—a point on which it is necessary that we should arrive at a clear definition, before we can enter successfully on the consideration of which are the best and noblest themes on which the painter's art can be employed. For, after all, we shall have to admit that in its most transcendental exercises, Art is necessarily limited by the range of the language through which it speaks.

The eye, being the organ through which picture addresses itself to the mind, and the representation of visible objects being the language, or medium, by which the subject is conveyed, the painter has, of course, to take care that nothing finds actual admission into his work but such matters as the eye is conversant with; since, even in the most imaginative flights of the poet, the circumstances of his imagery have their rise in Nature. His most fanciful conceptions owe their origin to existing elements in creation. The art of painting, even when most spiritually employed, consists technically in a resemblance to visible things. What are invisible, therefore, come not within even its highest scope,—and the attempt to strain its powers to utterances beyond the capacities of its language is a mistake as great (if less ignoble) as that which would keep down Art-expression (as the Imitative school would) to its merest syntax. The poet, with his almost boundless language, can lead the imagination at his will, and to heights which the painter cannot climb, and through mazes which the artist cannot thread;—yet, even to the poets' non-natural personifications, natural elements have contributed the facts, as in the case of angels, demons, centaurs, satyrs, and the like. Ancient artists held that no degree of truth could be assigned to representations which varied from their true standard of Nature. They were accus-

tomed to refer always back to Nature, with a view of ascertaining and deducing from her some undeniable property, admitting only, after deliberation, such ideas or images as were found, on close examination, to have a common consent with Nature. Such things only as are, or can be, were by them considered to be worthy of representation; and they condemned such works as failed to record actual truth, however excellent might be the art with which they were presented. That performance was considered unworthy of esteem which was not distinguished by some attribute of sound argument or of common sense.

The experience of every artist has suggested to him the difficulty of defining for himself the true standard or quantity of imitation which should, in any given case, he employed for the fitting representation of the object or objects which he has in view. At the commencement of his career, the student is apt to be influenced by the desire to mark down all particulars which, to his eye, make up the sum of the thing before him; and as at that age the artist is an almost microscopic observer, a study which might well befit the naturalist becomes, in its rendering of specific fact, a fatigue to the sense to which it appeals as a work of Art. The end is in fact missed, through the very over-elaboration of the means. It is this habit of seeing too much, through want of taste or of judgment, that makes a portrait painted by a beginner so little satisfactory. Not contented with so much of imitation as shall secure identity with the type, he has insisted on details as punctiliously as a surveyor might, whose task it was to make a chart of the face. He has mistaken a picture for a map. Such an example of imitative Art, I myself, in early life, submitted to a deceased member of this Academy, Mr. Northcote; and was by him warned that, by insisting on telling every fact which I saw, and, of course, at that commencing period of my career in an exaggerated manner, I missed the way at once to the hearts of my sitters, and to the secrets of my art.

That simplicity, not complication, of means serves the purpose of identification in form, is illustrated by a fact in every man's daily experience: the facility with which, at a distance or amid a crowd, we distinguish a well-known figure or face. In the first of these cases, the facts are resolved by the distance; in the second, they are generalized by the numbers, in which the mere technical particulars are, to some extent, the same or similar. In both, it is shown that the individuality is something outside of, or added to, the facts; and this it is which the painter has to seize, as by a few expressive lines he often may. To borrow an illustration from the arithmetician, the likeness is the resulting whole which expresses, as it were, in a single line, the sum of all the several figures which are its factors,—not a precise repetition of all the figures which make up that whole. The process of Art-imitation is synthetic, not analytic.

The amount of character which a few forms are capable of expressing, is well illustrated also in the breadth of treatment and simplicity of means employed for portraiture by the Egyptian sculptor 3,400 years before the Christian era, as well as in some of the historic themes of the same people. The like principle of simple means was eloquently applied to the decoration of the Etruscan Vase,—a few lines, by means of which a variety of condition, age, sex, &c. are expressed and recognized in forms of beauty, of grace, or of motion. In the flattest or lowest relief of Greek sculpture, everything is almost reduced to outline.

Patient investigation, and that experience which implies the combination of judgment with taste, must be employed to determine in each case, by comparisons with a number of objects in the same class, what are the essential peculiarities that constitute its character, standard, or true type. There are certain specific attributes peculiar to each object, either in form, in character, or in colour, and the central or focal point of these is its essence. Divergence from this constitutes variety,—exaggeration of it, caricature. This essential form it is which the artist must seize. When this is expressed in his work, the idea of that work is complete. Additions to this are incumbrances on the idea—shortcomings of it render the representation vague and incomplete. Such disciplined observation it was that led the Greek sculptor in his search after the representation of beauty, strength, grace and other attributes, to seize on the characteristic details as he found them in a number of human objects, and these combined into one whole gave the ideal of the type. Theses culptured figures—now known under the denomination of the Antique, — while they form the studies for his imitation as examples, at the same time invest the student's mind with ideals of certain attributes, and teach him, when in turn he looks to Nature for his models, to detect and estimate the accidents or departure from the beauty of proportion, of form, or of character, with which he must constantly meet in the living example through which he may seek to embody his own conceptions. In the whole range of antique sculpture, with the single exception of what is named the Torso, there are no examples so worthy of your consideration as the fragments of Art known as the Elgin Marbles, and happily among the national possessions in the British Museum. Before their discovery, we were obliged to content ourselves either with such treatments of the human figure as are supplied in the eminently conventional forms of the Apollo Belvedere, and other embodiments of superhuman character, wherein the departure from fact was intentional and in accordance with the mythologic theme to be realized, or with such examples as were presented by the athletic figures of the Fighting and the Dying Gladiators—fine specimens of ordinary nature, and adequate exponents of the ideal of their class.

In the mean betwixt these two orders of description—the Ideal and the Actual—the highly Conventional and the Literal, we have now in the bodies of the Theseus and the Ilyssus the exact treatment that defines the limits of the Essential and Accidental,—clothing the essential meaning in forms sufficient and best fitted for its expression, controlling detail by knowledge and judgment of the abstract. No particulars are wanting that help the sentiment of action in the one, or that of repose in the other of these fragments; while facts so minute as the foldings of the skin are rendered with a truth which, having the moral co-efficients so largely expressed, but add their mite to the sum of the imitation.

By close study of such examples, as well as of the human and animal forms in the frieze of the Parthenon, you will train your eyes and understandings for the due estimation of similar objects in Nature. No unessential or redundant particulars were permitted, you will observe, to enter into their representation. Wherever in the works of these old Greek masters, exaggeration of natural circumstance occurs, it must be accepted as an intentional deviation, for a purpose foreign to the theme itself,—as a calculation for the efficient expression of the parts, when removed, for instance, to such a distance from the eye as was implied in the place of their original destination.

All the written critical opinion of the ancients enforces the same view of the purposes and limits of imitation as was inculcated by their masterworks. Thus, Quintilian, for example, lays it down that in overloading the matters in hand with particulars, we incur the penalty of a double inconvenience,—that of saying always too much, and yet never saying all.

To resume, then. The true sense of Imitation consists in seizing on the leading characteristics; those parts which constitute the specific difference between one object and another. Minor details follow, and are subordinated to the great and leading idea. When the cognate expression is once obtained, the imitation is complete.

In these observations, I have presupposed that the student has acquired the power of transferring literally to his canvas the copy of a particular human form,—that he is thereby qualified to render any number of forms as representative of varieties of Nature; for the things which are to enter into his service during his career are innumerable.

We will proceed, then, to consider Imitation when applied to imaginative conditions; bearing in mind one of the observations of Sir Joshua Reynolds, that it is by the power of drawing correctly what we see, that we are enabled to draw correctly what we imagine. The principles of Art are simple and fixed; and they are compendiously enunciated for the student's use in the great examples which the sculptors and painters have left. These results have a classification determined to a great extent by the nature of the materials with which they work. Principles of proportion and form have been deduced from Sculpture:—those of colour, of light and shade, and of composition have been established on the labours of the various schools of Painting.

In the works of three of the greatest masters of the painter's art whom the world has produced, severally conspicuous each for a quality of his own,—Raffaelle, Titian, and Rembrandt,—we may illustrate alike this principle of comprehensiveness in seizing what are the main or predominant characteristics.

To begin with Raffaelle. If we take for our purpose his most accomplished works, the Cartoons, we find on examination that so many details only are given of the human form or draperies as are absolutely essential to the just description of the parts, or are indispensable to their action. If we proceed to test this principle of comprehensiveness by arranging our own lay figures, we shall find how many forms in the draperies that were extraneous and unessential to the expression of the human form beneath have been omitted by the great artist. So, Titian omits all trivial particulars in representing a mass of flesh-tint. The eye at once recognizes the general truth of the part, and is unfatigued by a sense of the elaboration that suggests exertion or great pains-taking. In fact, the eye is impressed in exactly the same way as on beholding Nature herself. If we inspect the picture more minutely, we behold a fusion of the tints, corresponding to that which we see in the real flesh and those local peculiarities of colour in particular parts of the limbs, which do not interfere with the general sense of truth or the prevailing air of simplicity of means.

Rembrandt, with his light and shade, arrives by different means at imitative results similar to those of Titian. With a power of calculation that controlled every seemingly rude touch to a definite end, distance from the picture is all that is needed to make these singular means combine in the revelation of character, of expression, or of gradation in light and shade. Rembrandt's production of these results is as much under the control of abstract principle as ever were the linear treatments of a Greek sculptor. Our own Reynolds, in his 'Ugolino,' and in other historical presentments, combining often the characteristics of Titian with those of Rembrandt, indulged in that degree of imitation which never distracts or divides the attention between the picture in its subjective and objective truth, and any personal display of his own powers.

This principle of the limitation, and consequent elevation, of the original principle of Imitation, which I have been contending for in Sculpture and in Painting, runs equally through all the Arts. It is not, for instance, by the direct and literal imitation of natural sounds, but by the force of expression and the power of association, that Music makes its appeals. In fact, this illustration of a principle controlling a principle derived from music is very striking:—as with the more technical imitation of the voices by which Nature speaks nearly the whole body of music as an art disappears. To use the language of a competent authority, "Music can imitate in a direct manner only by its actual resemblance to the sound of the thing imitated; and of all the powers, that of raising ideas by direct resemblance is the weakest and least important." It is, indeed, so far from being essential to the pleasures of the art, that, unless used with great caution, judgment, and delicacy, it will destroy the pleasure, or become even offensive or ridiculous. It is in the power which Music possesses of raising emotions and exciting our sympathies by means of association, that we are led to the recognition of the effects intended by Beethoven in his Symphonie

Pastorale. The imitations are offered by way of suggestion, not by attempts at direct imitation. Of technical imitation, as subordinate and auxiliary to general expression, we have many happy musical examples; where the imitations even in the moment of their success, define their own limits, and like the technical treatments of Sculpture, mark their dependence for any value which they have on the larger and more spiritual expositions of the theme. Take as an instance: Handel's musical embodiment of the lines in Milton's 'Penseroso,' beginning,—

> Oft on a plat of rising ground
> I hear the far-off curfew sound.

—Here he suggests, and in a sense imitates, the bell, by the deep-toned strings of the basses,—confining the voice to notes expressive of that pleasing and contemplative melancholy, whose idea the words are so powerful to excite. Under the same subordination it is that in the song of Galatea, "Hush! ye pretty warbling quire," the flute imitates the natural music of the birds. The ideas of light in the chorus of 'Samson,' "Oh! first created beam!" and of darkness in the chorus of 'Israel in Egypt,' "He sent a thick darkness," can have no aid whatever from technical imitation, any more than the words "And there was light," in Haydn's 'Creation,' but depend wholly on suggestion, and the poetry of association musically attired. In fact, I may just state here—though it would lead me too far out of my direct road on the present occasion, and too much on metaphysical ground, to do more than state—that indefiniteness of detail, such as we find in the vague forms comprehended within the contour of an Egyptian Colossus, may, in its appeals to the imagination, be itself a source of pleasure;—contrasted exactly with the too great definiteness which depresses the mental faculties into inaction, and kindles no high or noble sentiment, in the elaborated minutiæ of a Gerard Douw.

All the objects of fact or of imagination which the painter can be called on to represent must come under a classification which has three heads, and by their place in which, the amount of imitation and the degree of particular must be determined. They must be generic, specific, or exceptional. The specific, while it will always have much that is common to its genus, will have something that is especially its own, and differing from other examples of its kind. The exceptional implies some departure from the rule that generally pervades even specific difference.

If the student at the commencement of a work would ask himself, What constitutes the predominant characteristics of the object which I am about to represent? and how are these to be rendered?—and at the conclusion of his labour would inquire, Have I complied with these conditions? he would arrive with more certainty at the true Art-rendering of the essential and specific properties of his objects, as contradistinguished from their accidents, or deviations from natural law. The difficulty is in determining precisely that which is necessary, and that which only is necessary. In the anxiety not to render too much, there is, of course, the danger that the exposition may be inefficient. A fitting copiousness of diction and fluency of style are no more to be rejected by the painter than dispensed with by those who most ably wield the pen.

Thus observes Aristotle in his 'Poetics,' "Sophocles said that he described men such as they ought to be, but Euripides such as they were." "If, however," he continues, "it should be objected that the poet neither represents such things as they are, nor such as they ought to be, he may say, that he represents them conformably to the general opinion, as, for instance, in things pertaining to the Gods."

The student, then, who has arrived at the power of representing visible things with taste and judgment is in possession of the principles which apply to the rendering of those more poetical creations which borrow their exceptional attributes from the imagination, for the imagination can invest visibly its creations only with the intelligible forms which the world of visible objects supplies. And this brings us at once to that limit of Art-expression in its highest exercise, to which we have already alluded, and which if the artist endeavours to pass, under the belief that he has a language transcendentally co-extensive with that of the poet, he will fall baffled, not by the greatness of his theme or the incapacity of his own mind to grapple with it, but by the inadequacy of the means at his disposal for the rendering of his thought. The student will do wisely to remember this:—that whatever Art can do, it can do not only well but perfectly, and that which it can do best it can do better than the same thing can be done by any other expressive power. But while the poet, with all his range, can never bring the Madonna before the sense, as Raffaelle has, the painter cannot make the language of visible objects embody the ideas of spiritual or mysterious agency. How shall the painter, for instance, with any resources at his command, give shape to that Image, before whose awful presence, as conjured up by the sublime poetry of Scripture language, the heart stands still: "Then a spirit passed before my face; the hair of my flesh stood up: It stood still, but I could not discern the form thereof: an image was before mine eyes, there was silence"? What bold brush could undertake to make intelligible to the sense,—what language yet bring vividly before the mind—the burning bush as it appeared to Moses on the Mount? as what mortal music dare seek to utter the "still small voice" that followed it? In fact, this very power of language to do much that the Arts generally cannot express, furnishes at once an excellent measure of the controlling power of the imitative principle in the Arts, and an indication of the uses to which imitation for the high purposes of Art should be devoted. Just because language is the least imitative of all the arts, it is by far the most suggestive. Language can suggest everything that the mind is capable of receiving, from the very fact of its being in no way limited to the actual sensible resemblance of things, while all the suggestions of Art must arise out of the sensible objects which it presents. That Art, then, is the highest, which, true to the principles of Imitation, rightly understood, that lies at its base, enlarges and spiritualizes such imitation by the greatest amount of suggestive thought, but bears in mind, at the same time, that the range of thought must be controlled by the capacity for its suggestion, residing in the imitative language which it is compelled to employ.

For this reason it is that all of the numerous Art attempts at the personification of the Almighty, under the form of an aged man, are, and must be, by the very conditions of the case, lamentable failures. The supreme and concentrated image of Power and Eternity is here sought to be rendered in forms that suggest the ideas of imbecility, decay and death. Raffaelle, himself, in his treatment of the Creation, has represented only a venerable old man, toiling and struggling with exaggerated action among rolling clouds. The comparatively unspiritual Deities of classic lore were, for the same reasons, fit enough themes for the handling of classic Art. The Greek Mythology, which invested the Gods with human passions, consistently adopted human forms for their expression, and had thus possible types which these artists might exalt by treatment, instead of the spiritual God whom the noblest treatment must yet lower to the human type. And thus it is that the Greek sculptor could assist the Greek poet in the establishment of certain personifications, composed of distinct and varying attributes, which had all a human reference, but, in their concentration and emphasis, were in each case sublimed by Art and Poetry into a classic God.

And this leads me to touch for a moment, parenthetically, on what seems to me a heresy in Art-criticism, which may have had its root in this co-operation of the Greek poet and the Greek artist, and in an undue application (by its extension into a principle) of the practice of some of the illustrious masters of Christian Art, working to specific ends. Among the Greeks, a belief grew up that the painter and the sculptor must follow the descriptions of the poets, as these were held to have anticipated the artist's conceptions, and established a previous settlement on his ground. A recollection of some of the themes which the Greek artists treated, satisfies us that Apelles or Zeuxis, and most of the renowned painters of antiquity, derived their subjects from the mythological or other fables of their time. For his 'Jupiter' and 'Minerva,' Phidias drew on the bards who had excited his imagination with such themes. Homer supplied the moral proportions and relations, and for the physical elements out of which he combined and constructed these ideal personifications of omnipotence and wisdom, he went himself to Nature. The 'Venus' of Apelles, the 'Helen' of Zeuxis, and the 'Galatea' of Raffaelle drew their inspirations from the prevailing traditions and ideas caught from the poets. That these controlled the respective artists, we learn from the difficulties which each encountered in finding in ordinary nature the forms that would suffice to render satisfactorily the accepted notions with which the public mind was familiar. Michael Angelo, in the Sistine, in his Prophets, and his Sibyls, drew for his grand creations on the inspired portions of the Scriptures, or on the fables of Pagan mythology. To what extent in the Middle Ages the imagery of Dante controlled or directed the imitative capacities of the painter, it were superfluous to mention, except for the purpose of observing that religious principle was as much the motive in that time to both painter and poet, and therefore as necessarily suggested a conformity of action, as it was in the old Pagan period.

There have not, however, been wanting opinions which such cases do nothing to justify, that Art is elevated by seeing Nature generally, and, as a rule, through the poet's spectacles.

"In some instances," observes Lessing, "it is a greater merit in the artist to have imitated Nature through the medium of the poet's imagination than without it. The painter who has delineated a beautiful landscape, after a Thomson, has performed a higher task than he who has copied it directly from Nature. The latter has the original immediately before his eyes; the former must exert the powers of his imagination until he fancies he sees it before him. The one produces a beautiful imitation of distinct and palpable lineaments; the other has to arrange a discretionary effect from faint and fleeting images." This is dangerous doctrine, as I have hinted. Art so derived, can at best give but a second-hand impression of Nature. The painter has thus delegated his own power of seeing Nature to another, in entire neglect of the peculiar requirements and technical capabilities of his own art. But I have introduced this opinion of Lessing's in passing, merely for the purpose of showing you how capricious and unpractical are some of the dogmas which the unprofessional critic does not hesitate to promulgate, and which the artist is too often weak or unthinking enough to accept.

If, then, I have had any success in defining what is the true place of Imitation in the Arts—if we have arrived at a clear perception, as well of its large and noble faculties of suggestion on the one hand, as of its restraining canons on the other, you will have learnt as rules of your future practice, while you avoid all those extravagant utterances for which the vocabulary of your art is insufficient, to shun all those meaner heresies by which Art is degraded into any of the forms of mere representation. In Art, as in morals, doubtless our first search is after truth; but in Art, as in morals, we have to inquire what truth is, and nowhere will it be found in the character of servility. Reduce Art, for instance, to mere simple and elementary imitation, and you rob it of every pretence to notice, because the imitation will in every case be inferior to the thing imitated. Let the object so copied have no natural beauty in itself, then we have merely a lower visible presentment of that which had originally no interest save such as cannot be transferred—that of its Use. At the best, the copy will want the force and freshness of the original. The most perfect representation of a piece of ornamental furniture will be beaten at the upholsterer's, and the mercer will show against the best artist in the article of brocade or of Brussels lace. Let us apply this to such transcripts of Nature represented by her

meaner incidents as have been favourites with the Dutch school of painters. The manner in which the copy or resemblance is performed will certainly have in some degree, greater or lesser, impressed on it the character of the author's mind, and this makes it not even an exact resemblance. It bears the stamp of an individual observer in its mode of treatment, or in the mechanism of its execution. Thus, an object represented by Teniers, Ostade, or Gerard Douw, truthfully rendered by each, after his own distinct mode of perception and execution, will, when placed side by side, present three distinct versions of the same object. They cannot, therefore, be technically true, and they do not aim at being anything higher, though there are conspicuous merits of technicality in each. I do not, of course, lose sight of the fact, that the advocates of this school find a charm in the single fact of the successful imitation itself; but, as I have said, that is limiting the large intellectual enjoyments which the Arts can yield to the pleasure derivable from an appreciation of the lowest and most elementary of their powers. All considerations of Beauty, or of the proprieties and amenities of Fine Art are abandoned. The theme is subordinated to the instrument of its rendering, and a merely skilful is preferred to a noble use of the language of Art. The stories which we read of the imitations of the Greek painters must be accepted with distrust. The generally limited acquaintance of the literary critic with the real requirements of our art may have caused him greatly to exaggerate the merits of Imitation in the cases supposed, and to have missed their relation to merits of another kind. When we read of imitations by Zeuxis and Apelles, so marvellous that not merely the judgments of men, but the instincts of the lower animals were imposed on by their representations, we set against these statements our knowledge, that the artists in question were duly sensible of the value of subjective truth. A story goes that Zeuxis, having painted a boy carrying grapes, was irritated when he saw the birds peck at the fruit. Unconsciously these winged creatures were reviewers, to his great discomfiture; and their peck at the fruit was a biting criticism on his drawing of the human form. Had the boy been rendered as successfully, the birds would have gone without their grapes, and so Zeuxis is said to have painted out the fruit, and repainted it with less obtrusive truth. This criticism might have been usefully taken to heart by such masters of the Dutch school as Mieris and Gerard Douw:—in whose works the human form is usually the part the least completely or perfectly imitated.

When Wilkie was painting the whole-length portrait of Daniel O'Connell, some visitors to his studio were so loud in their admiration of some still-life introduced in the picture, that the artist in their presence obliterated the much-belauded details, considering that this direction of their applause was a severe criticism on the mode in which he had treated the character or expression of the head. I had this anecdote from the late Mr. Cholmondeley, for whom the picture was painted.

So much for the mere imitation of Nature in her lower forms and less intelligent meaning. But there is yet another species of Imitation against which I must warn you, and which has for its object the simulation of Art. This is a species of imitation which founds itself on a special style, or on a particular picture (generally the former), and some have even recommended it as one of the paths to excellence. For the truth and vitality which are derived immediately from the observation of Nature, the objective means in which these are developed giving a stamp of veracity to what is within its reach, the imitator in question substitutes the bias of another mind than the artist's own, and so gives to his works a certain unreal or fictitious air. His form of servility is, to wear the mental livery of some one whom he recognizes as a Prince in Art. The tones and textures familiar to our eye, in the pictures of old masters, become snares to dependent minds; and this form of imitation meets with a large amount of encouragement from amateur and *dilettanti* consent. To this kind of whim, sense and judgment are often subordinated or sacrificed. The applause bestowed, is bestowed on want of originality. The false metal gets a dangerous currency from the stamp of connoisseurship. The fact is, the more original the old artist who is proposed as a model for imitation, the more strongly marked his peculiarities of thought or of rendering, the less does he present a possible or desirable model for direct imitation. The painter of power applies himself to the record of truth with a vigour that communicates a character of its own to all with which he deals. His own impressions shape and determine his own modes of enunciation. His dealings with the objects before him have a direct relation to the tendencies of his own mind,—and the emphasis of his pronunciation constitutes his own particular style. The modern artist who imitates these things does so by the precise abdication of the means that led his model to excellence. He works in that unphilosophic mood which, dwelling on the letter, misses the spirit. For those suggestions which Nature would have made to himself, he substitutes the structural peculiarities of another mind, which, not being his own, have a foreign air. Instead of seeming an expression, they show like an artifice. Modes of arrangement or dexterities of manipulation, which were the spontaneous language of another mind, become his studied substitutes for thought. He looks at Nature through spectacles at best,—and probably spectacles unsuited to his own focus. Let me warn you, then, that while next to the reading of Nature for yourselves, the best thing you can do is to read the accepted masters,—it is mainly with the view of learning by a careful study of their works, how they read Nature for themselves, and how their several idiosyncrasies coloured the results of that reading. The mere study of their modes of expression has immense value of its own, as I shall endeavour to show you in future Lectures; but if the study land you in the adoption of mere modes, instead of enlarging your knowledge of the principles of which those modes were several forms of expression, you turn the great library of picture to a wrong use, and become mannerists at second hand, by seizing on the manner, which was a vital form of the genius of your great originals.

This subject brings us naturally to another, which has a relation to it, and with a few remarks on which I shall conclude. It refers to an eccentric Art-course, which has been the subject of some conflicting opinions of late.

There have been periods in the history of Art, as in that of Letters, when certain minds, as if wearied, under some morbid influence, with the contemplation of high models, have chosen to fall back on some earlier condition of progress, and perversely taken up a backward starting-point, from whence a portion of the road to excellence has needlessly to be travelled over again. Of all the forms of eccentricity into which the love of paradox and the passion for novelty are apt to seduce mankind, this is surely one of the most illogical and uneconomical. If the servile imitation of even perfect models be, as I have said, a thing to be shunned, what shall we say to an imitation which deliberately selects for its models comparative imperfection? The disciples of this school of artists flourish on contradictions. They seek to become conspicuous by a dip among the shadows of the earlier centuries:—their attempt at novelty is made by a return to what is ancient. The bad thus made new they exalt above the beauty that has grown old; and they challenge the logic of the schools in the name of an anachronism.

If there be any truth in the principles which have now been laid down, the followers of this schism stand doubly condemned, as being imitators of what was bad in itself, as an imitative school. What would be said of the author who should prefer now some crude or early form of the language in which he writes, to express his thoughts, rather than avail himself of the wealth of illustration, which the ages and the knowledge born in them have brought to enlarge, enrich, and dignify the utterances at his command? Could the full thought and scientific accomplishment of the present time find fitting interpretation in the vocabulary of Lydgate or of Chaucer? As reasonably might we, in an age of steam-ships and steam-guns, traverse the Euxine in the trireme and assail Sebastopol with the catapult.

Is it more rational that, rejecting all improved ideas and forms of Beauty due to the march of time and the fullness of thought, all enlarged scientific knowledge and mechanical means, we should go formally back to a more uninformed and rudimentary time for our examples, and copy the comparative ignorance of the Past, as a positive title to the admiration of the Present?

But these artists of the modern heresy who copy imperfect modes, miss, in doing so, all that gives a dignity and a beauty even to their imperfections. I deny that there is in their works any sympathy or intrinsic correspondence with any one of the earnest masters of the fourteenth and fifteenth centuries. The hardness, formality, conventionalism, structural errors, deficiencies of scientific or manipulative appliance, where these occur in the works of that time, were the accidents of the day—accidents out of which it took but a comparatively short time for the Arts to emerge. It is not, as Dr. Waagen has justly observed, on account of their defects, that these early masters attract us; but in spite of these and their peculiarities, I say that Giotto, Fra Angelico, Ghirlandajo, Francia, or Perugino, never present us, as do their pseudo-imitators of our day, with intentional types of deformity. In what they wrought, they aimed at excellence, and sought for beauty to the extent of their capabilities. None of them sought to return to the Byzantine forms of ugliness; but all endeavoured anxiously to advance themselves by improving their Art. Earnestness and honesty are perceptible in every line and touch that they have left us.

The backward tendency, visible in the practice of sections of the modern German and French schools, is at least intelligible, and may have a species of defence. For the most part, it occurs in works executed for the decoration of the same Romish Church,—deals therefore with the same conventional forms, and adopts the same conventional methods. The legends of the Romish Church to-day are the same legends with which the fourteenth-century artists dealt; and the modes of the old masters are themselves a sort of Roman Catholic dogma. Truthfulness of character and religious sentiment pervade these French and German works. They have the plea of their faith, and are engaged in the service of their Church.

Their imitators of our school transcend the limits of the dogma of ugliness propounded by old St. Basil himself, or by his followers. As if to make as conspicuous as possible the absolute no-meaning and deformity of their practice, they do not even conform to the abstract and spiritual renderings of the age which it is their pretence to adopt. In their devotion to what the French style the *système rétrospectif*, they exhibit the grossest inconsistency, by mixing up the primitive modes of that system with tastes, habits, and methods of later periods and of schools of the lowest and most material agencies. Who could dream of a successful engrafting of the Dutch school on the Italian art of the fifteenth century? Let me entreat the gentlemen of this modern-antique school, as, five years since, I said elsewhere, "to believe that Raffaelle may be received as no mean authority for soundness of view and excellence in practice." They stand convicted of insincerity by the very cleverness of some of their pictures. What a wilful misapplication of powers is that which affects to treat the human form in the primitive and artless manner of the Middle Ages, while minor accessories are elaborated to a refinement of imitation which belongs to the latest days of executive art. By the side of their affected simplicity and rudeness, they write the condemnation of the same, saying "You see by the skill with which we can produce a detail, that we could joint and round these limbs if we would. We show you that while some of us could, if we chose, do as well as they who use the enlarged means and appliances of Art, we can also do, and choose to do, as ill as they who wanted our knowledge. We desire you to understand that it is not for want of knowledge of what nature is, that we fly to affectation."

As a last suggestion, let me warn you, gentl - men students of the Academy, to bear in mind that no technical or manipulative excellence will recommend a vulgar or an immoral subject to rational or thinking minds. Talent bestowed on a low subject is, at best, a misapplication of it and of time;—devoted to an immoral one, it is, besides, a dishonour—an abuse of the great gifts which are implied in the name, rightly understood, of an artist.

FINE-ART GOSSIP.—Mr. Cousins, the engraver, was elected a member of the Royal Academy on Monday night,—being the first engraver who has attained the full honours of that institution.

At last Wednesday's meeting of the *Graphic Society*, a very varied collection of paintings and drawings was exhibited; including a portrait of Gainshorough's daughter, by Gainsborough, and a Study by Sir Joshua Reynolds; a sketch of 'Eddystone Lighthouse in a Storm' by Turner, and an interesting series of drawings from the Crimea by Mr. Simpson. The artist—who, we believe, arrived at the Seat of War the day after the wreck of the Prince—has, by a few touches, conveyed a perfect impression of the desolation and dreariness of the storm-swept, snow-imbedded camp. The most admirable of this series are, 'The Burial-place of the Second Division,' the 'Scene in the Diamond Battery,' and the 'March from Balaklava.' All looked with painful interest at views of the spots, not merely where Iphigenia may have bled, or Greeks have shouted "Thalatta"; but where the flower of England, unscathed by fire, unsmitten and unhurt, rotted away, with their faces turned towards England. For them, there will be no victory, no rejoicing,—for them, no open arms and happy faces, no flags waving or jubilee of bells,—but in their stead, cold, narrow graves, in an enemy's country, on a spot perhaps to be blasted by a great nation's greatest and most terrible disgrace. In all of these, we observe, as a marked characteristic, the heavy, congealed, sluggish yellow clouds struggling through a deep blue sky. In 'The Burial-place of the Second Division,' some soldiers, muffled up like Esquimaux, are hewing out trenches in the frozen snow for the dead comrades that a fatigue party (red against the dismal white and grey horizon) are toiling along with in the distance,—their weather-beaten, stern faces bent down deprecatingly before the icy wind. There the long white-heaving waves of shapeless graves, swollen with snow, stretch away like the burial-place rather of the dead of some tremendous battle than the dead of an army, we trust, still to be victorious. In the 'March from Balaklava,' the same muffled men, handanged and ragged, more doleful for the shred of scarlet and strip of dingy lace, toil with heavy step towards the doomed city, rather like criminals going to execution than men confident of victory. On a carrion steed, the most prominent of all, is an hussar, who once rejoiced in the much-ridiculed "cherry-coloured pantaloons," now wonderfully faded, and more fit for Houndsditch than the glitter of Rotten Row. Perhaps the most spirited sketch is the 'Scene in the Diamond Battery,' with the huge sixty-eight pounder Lancaster gun, and the group of foreign-looking sailors who lie stretched rouud it, more like pirates in ambush than the smart jack tars of Nelson's age. Capt. Peel, grim aud expectant, is watching from the rampart; and his hrother officer, a little lower, is equally on the alert. Oue sailor has thrown himself down by the linstock, and another slim, long-legged reefer stands ready at the cannon's breach. In this sketch, we realize at once the enormous size of the gun, and the excitement and ardour of the defenders. We can easily imagine the knowledge soon ohtained of the gun's habits, the indignation at its shortcomings, and the uproarious delight at its happier hits, when pulks of Cossacks are sent to the four winds, or a rival band of gunners disappears in a gush of fire. How sweet the great voice of such a potent friend must sound,—and how awful its roar that is at once a war-cry and a knell. Turner's sketch of the Lighthouse divided interest with these clever drawings,—with some landscapes of extraordinary finish and truth by Mr. Inchbold and Mr. Carrick, young and rising artists,—with a rather ill-drawn life Study by Mr. Sant, and a vigorous sketch of the Boulogne review by Mr. G. Thomas. The sketch of Turner is a perfect piece of sea poetry. Sea and air seem to have banded together to quench the undimmed light. Drifts of foam leap up at the tower and spring ahove it,—and waves hlot out the stars, and sky and sea have become one,—but still the flame burns on, persistent and steadfast. We never saw such a welter of froth and wave,—such a hell-pool of storm and water,—such a seething, boiling rage of maddened breakers, roaring for food and praying for wreck, or any human work on which they may wreak a hatred that eternity cannot satisfy. Still shines the flame, quenchless as hope—unshaken, undisturbed:—even as through the storms of life and the huffetings of daily cares burns the thought of a directing and merciful Providence.

Some curious frescoes of the second century have been discovered at Rome in the Catacombs of Calixtus, near the Appian Way.

Edward Kretschmar, the wood-cutter of Leipsic, has just received a gold medal from the King of Prussia, as a reward for his large woodcut of 'The Death of Gustavus Adolphus.' Art and royalty seem to move in closer orbits even in German courts than in our own.

The sale of Mr. C. Birch's pictures, which took place on Thursday, is calculated to re-assure those who may fancy that the Painter's value has as yet suffered by the return of the Soldier into prominence. The collection, it is true, had heen choicely made, hut the prices secured were, nevertheless, remarkable as illustrating the rise in estimation of the artist to the opulence of the buyer. As instances,—Müller's 'Slave Market,' sold for 15*l.* in 1841, fetched 195 guineas—Wilkie's 'First Earring,' disposed of by its painter for 50*l.*, was handed over to a new possessor for 295 gs. The 'Fleur de Lys' of Etty,—concerning which and its fantastic frame, which cost 50*l.*, we were the other day reading in the painter's biography,—was "knocked down" for 700 gs.; picture and frame having originally cost 150*l.* Mr. Birch had only paid 147*l.* for Constable's 'Lock' in 1838. The landscape sold for 860 gs. The other prices were not less encouraging. Mr. Pyne's 'Rydal Water' went for 92 gs.—Mr. Danby's 'Peleus' for 115 gs.—Mr. Lance's 'The Hall Table Fruit' for 76 gs.—Mr. Uwins's 'The Tamhourine Player' for 120 gs.—Mr. Linnell's 'The Road through the Wood,' for 415 gs.—Mr. Poole's 'Mountain Peasants,' 240 gs.—Mr. Frith's 'Dolly Varden' (not, we believe, Mr. Frith's engraved *Dolly*), for 200 gs.—Mr. Webster's 'Beating for Recruits,' for 355 gs.—Mr. Herbert's 'Nimrod,' for 190 gs.—M. Delaroche's 'The Saviour of the World,' for 265 gs.—Mr. C. Stanfield's 'Affray in the Pyrenees,' for 435 gs.—Collins's 'Haunt of the Sea-Fowl,' for 185 gs.—Calcott's 'Spezzia Bay,' for 500 gs.—Turner's 'The Lock' (painted by way of companion or challenge to Remhrandt's 'Mill,' for 600 gs.—Sir E. Landseer's 'Waiting for the Deer,' for 780 gs.—and Mr. Maclise's 'Alfred,' for 690 gs.—A small miscellaneous collection of the works of modern artists, was also disposed of by Mr. Foster, after the Birch sale—at which the lots, generally, fetched good prices.

The old Cathedral of St. Germans, in the Isle of Man, is past repair; and the diocesan talks of building a new one, as a sort of memorial to Bishop Wilson, who died in 1755.

At the *Réunion des Arts*, on Wednesday night, the chief objects of interest were a series of frescoes by Herr Goetzenberg. These bold crayon drawings were hung round the walls like tapestry, and heside them were ranged reduced copies painted in oil. The best of them seemed the Allegories of Religion and Philosophy, which, we believe, adorn the walls of the University at Bonn. In that of Religion, which is the chief, the various phases of religious progress are represented by figures that surround the great-white throne on which true Religion is seated,—these various forms heing, in fact, so many false and distorted shadows of one and the same heing. The Pontiffs are admirably given, with the thin lips, malignant sneer of hard, cruel, scholastic intellectuality. About all of these cartoons there is a pervading atmosphere of German thought, purely abstract, and peopled by those heavy-limbed, unetherial, Albert-Dürer women, with furred robes, brooches, and pouches, who tenant the German Art-world. None of them are remarkable for severe, much less graceful, drawing; and the flow of line, though grand, bold, and firm, is never masterly and generally is heavy. The composition is good and always earnest and sincere,—but the subjects, incidents in the lives of Margraves, and miracles wrought by unknown saints or unknown nobles, are wanting in European interest. To judge from the sketches, the colour must be lurid and false. Of all the artist's creations we prefer the scenes in which the Nixe, or wood spirit, a semi-nude nymph who leads a fawn, decoys the shepherds, who are unahle to resist the allurements of her voice, and follow her to death in the interior of the forests. Uudine and the Heldenbuch, the Nibelungen-Lied and Uhland, rise before our eyes, and imagination completes what the painter has hut hinted. There is no doubt that in the pure abstractions of fancy the German artists surpass our own, who are always trammelled either by a desire to show knowledge or display their power of imitation.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—FRIDAY NEXT, February 23, Mendelssohn's 'ST. PAUL.' Vocalists: Madame Clara Novello, Mrs. Lockey, Mr. Sims Reeves, and Mr. Weiss.—Tickets, 3*s.*, 5*s.*, and 10*s.* 6*d.*, at the Society's Office, No. 6, in Exeter Hall.

NEW PUBLICATIONS.

L'Etoile du Nord. Comic Opera in Three Acts. The Words by M. Scribe. The Music by G. Meyerbeer. Arranged for Piano and Voices hy A. de Garaude. (Paris, Brandus & Co.)—A few years ago [*vide* Nos. 1199 and 1201] an attempt was made in the *Athenæum* to define some characteristics of M. Meyerbeer as a musical composer,—the pubcation of his 'Forty Melodies' affording the occasion. Of the general remarks which were then offered, we have not a word to alter when we deal with the published music of 'L'Étoile du Nord.' Neither have we much to add,—since, though this new opera is a complete specimen of its master's peculiarities, we should be at a loss to mention one, whether of form, modulation, or treatment, of which examples do not exist in 'Robert,' 'Les Huguenots,' or 'Le Prophète.' M. Meyerbeer proves himself, in 'L'Étoile,' careful and constant, rather than rich and various:—he becomes, work by work, more ingenious, more elaborate,—but not more original or masterly. On the other hand, a growth in mannerism is evinced:—and on this, as it involves the development or decay of Truth in Art, a word or two may he said at the present period.

How far such truth can be insured hy direct reality is the question, and one which is fermenting auiong musicians of the most opposite schools just now. On one side, Herr Wagner, fierce in his denunciation of all forms hitherto accepted, maintains that every emotion of tragic passion can be rendered in sounds almost as closely as the colours of flowers can be imitated on canvas by a Van Huysum or a Van Os; and in his operas cares for little except outcry for the voice,—giving to his orchestra such small beauty as he vouchsafes to his work out of condescension to the frivolity of a generation that will not utterly dispense with heauty. On the other hand, M. Meyerbeer commits the literal interpretation of his stage-business to music with as close a persistence as if that were Music's sole function. He sets "*glou, glou,*" to accompany the action of drinkers,—"*ttr.r.r.um*" and "*plan, plan,*" to represent what drummers do,—"*tic-tac*" to show how hearts beat,—a quantity of "*Oh's*" and "*Ah's*" and "*Fal-lal-la's,*"—the like of which we do not recollect in any former work. Nay, in the first *finale*, the tuning-up of village scrapers, at a dance, is represented and methodized with Chinese exactness. All this desperately literal work seems to us a mistake,—a mistake as indicative of poverty and prosaic fancy as the formless

ravings of the young Germans. But in Art, we suspect, as in Philosophy, Materialism and Transcendentalism have some points of agreement which are strangely coincident in spirit, be the jargon in which they are expressed what it may.

Having indicated the peculiar form which the modern tendencies have taken in M. Meyerbeer's music,—having pointed out how, under the mistaken view of forcing his art into a precision of utterance totally alien to its real nature, he has indulged in conceits and puerilities beneath the adoption of one so highly gifted—we must leave the question to be argued out and illustrated in detail,—since, for the moment, it is more important to amateurs and opera-goers to be informed what they ought to hear on the occasion of the performance of the work in its English dress.

The Introduction, divided into five portions—with the frivolous yet needlessly difficult air for *Danilowitz*—the angry and harsh phrase marking the character of *Peter*—and the vigorous little chorus of quarrel, 'Vengeance,' in which one of its composer's peculiarities of rhythm is employed with happy effect—is spirited, though fragmentary. There is no need to dwell on *Catherine's* first song, as an ingenious specimen of talking melody—on *Prascovia's* hasty entry, where fright is cleverly put into the music, by the breaking up of the phrases and the use of uncouth intervals—on *Gritzenko's* rude Cossack air with chorus—on *Catherine's tambourine* song, with dance and chorus,—since they are among the simpler and easier portions of the work.—No. 7, 'De quelle ville,' the duett betwixt *Catherine* and *Peter*, is one of M. Meyerbeer's happiest duetts of *mezzo-carattere*. The opening dialogue is bound together with a flow and consistency not common to the composer, by the elegant phrases given to the orchestra. In the movement *a due*, 'Sa voix noble,' the contrast of the characters is capitally kept up by the different rhythms with their different accents given to the *soprano* and bass voice. The difficulty of this duett is great, owing to the mixture of expression and brilliancy demanded from both singers, and the trials to which they are exposed by the incessant and excessive modulation which M. Meyerbeer has here repeated, after having employed the same form in earlier works. We pass the *notturno* for *Catherine* and *Prascovia*, which also demands exquisite vocalization, to come to the first *finale*. The odd opening of this has been spoken of, and also the introduction of the four choruses of drinkers, musicians, bridal guests, and soldiers, at first separate, afterwards used simultaneously. In this *finale*, however curious be such admixture as an example of complication, the portion most really original is the song of *Prascovia*, with its chiming and responsive chorus of female voices, heightened to piquancy by the introduction of the bass (*Master Reinhold*) in the second verse. In the air, with chorus, for *Catherine*, which closes the act, the opening *cantabile*, as a fine broad melody, is welcome to the ear, after the large amount of florid and *staccato* passages which has preceded it. The effect of the following *barcarolle* does not depend so much on the music itself as on the delicate execution of the principal singer, and the gradual *diminuendo* of the semi-chorus by which she is accompanied. Till we come to the *coda*, with its caprices of interval and its mystifications of *tempo*, demanding the nicest management, we have phrases and passages daintily set and coquettishly garnished, of trite and familiar quality.

In the foregoing it might be thought that there is enough of contrivance and resource employed to weave together passages not very precious, and to disguise meagre first ideas; but, in the second act, commencing from the tent scene, intricacy and complication are carried further, step by step, to a point of climax, which it would be hard for M. Meyerbeer's self to overpass. The four soldiers' tunes (including the *ballet*) which open this act are in their composer's most natural vein of frank melody,—and this implies, also, that spice of common-place, not to say vulgarity, from which M. Meyerbeer's thoughts are rarely exempt when he wishes to be tuneable. But in the tent scene he makes himself full amends, if too familiar he has been. The *trio* No. 12,—as a piece of music to be sung and acted, where neither liberty of *tempo*, change of passage, nor suppression of ornament is permissible, nor evasion of crudity is possible,—is perhaps the most difficult stage *terzetto* in existence. But how charming is the *andantino grazioso*, 'Que se passe-t-il,' given to *Catherine*, in which M. Meyerbeer throws away one of his best inspirations for the sake merely of a few bars of dramatic life!—and how jovial is *Peter's* toast, 'Vois en flots de rubis,' with its tipsy trills and its hiccupping final cadence, which are yet, it must be remembered, only at the opening of a long Bacchanalian scene,—for next come the *Vivandières* and their duett, which is as impudent as it is clever, and as musical as it is clever and impudent [vide *Athen.* No. 1397]. Following still the Paris score, the *couplets* marked B,—with the *coda* in quatuor, the quintett 'Cessez ce badinage' (which demands the neatest possible handling from all concerned in it), and the following sestett and the melo-dramatic music, during which *Peter* sobers himself,—may be pointed to as unquestionably the strongest and most individual portions of the opera. There is not a bar of this intricate scene in which M. Meyerbeer does not exhibit force, quickness of intelligence and knowledge of effect. His ideas have been exceeded in freshness,—some of his devices have been indicated by Signor Rossini,—he has already used the progressions which he once again employs here. It is further true, that the difficulty of the music keeps pace with the hazard of the situation, and that deficiency in vocal skill, or exuberance in action, would make of the whole an unmeaning and repulsive piece of confusion. Still, considering this scene, in its right point of view, as a piece of stage-effect broad in outline, yet as minute in its details as if Netscher or Van Aalst had touched the canvas, it may be referred to as a wonderful piece of art employed in the combination of fragments, more perfect than the most highly-finished examples of Meyerbeer*ism* in 'Les Huguenots' or 'Le Prophète.'

We have dwelt on this scene because it contains, to our thinking, the real vitality and strength of 'L'Étoile.' Viewed in musical comparison with it, the much-talked-of military *finale* which closes Act the Second, is a clumsy and mean piece of head-work, in which the composer has resolved to drag himself through the self-propounded difficulty of dressing up the *Dessauer* March in as many uniforms at once as was possible. The leading phrase of the '*Sèrment*,' 'Dieu, protecteur,' is clearly an after-contrivance,—an example of rhythm contrived to be fitted as accompaniment to a tune already made. The '*Pas Redoublé*' in D minor,—the '*Fanfare*' of the Tartar regiment in E flat,—are no less evidently so many bars of a given length, in which, by the omission of certain given notes, discrepancies of key could be got over,—so that when they are combined, whereas a most difficult feat appears to be achieved, it is only evaded. Neither "quick step" nor "flourish," any more than *Peter's* prayer, has strength or feature which would enable it to go alone. The "grand crash" is always in prospect; and, when this arrives, it proves less grand than it would have been, supposing the master had combined in it four *real* themes, and not three lengths of exercise-work, with one rather trite tune. The effect is not worth the enormous difficulties which must be mastered in the execution.

The same remark applies to *Catherine's scena*, with its long *agitato*, its snatches of chorus, and its final *bravura*, with double echo of flutes, which makes the great effect of the third act, and closes the opera. This third act, however, also includes a delicious instrumental *entr'acte*—the *Romance* of *Peter*, 'O jours heureux'—exhibiting some attractive niceties of instrumentation;—and *Prascovia's* dainty little song, 'Sur son bras,' to which the Russian colour (always successfully used by M. Meyerbeer when he has bethought himself of it) imparts a certain wild freshness.—The duett betwixt *George* and *Prascovia*, 'Fusillé,' is poorer:—a slight repetition of better examples to be found in operas by M. Adam and by Hérold.

Such are some of the important points and characteristic features of M. Meyerbeer's latest musical drama; the mention of which, in conjunction with former notices, may possibly render some slight service to those attending on its first performance in England.

New Philharmonic Society.—We have so frequently pointed out Cherubini's Service-Music as one of the last mines of classical treasure yet unworked in England, that we had, proportionately, great pleasure in making acquaintance with his Fourth Mass in C major, on Wednesday evening. The performance was only moderately good, for the voice of one of the principal *soli* was so sadly out of tune as to cast doubt on the composer's intentions in some of the delicate passages. Then, though the orchestra was numerous and produced a fine body of sound, Dr. Wylde's chorus was generally timid in attack and dull in the quality of its tone; while he himself was so anxiously occupied in dragging the work through (after the *Old Philharmonic* fashion of other days), as to have no coolness nor experience to spare for expression, or even for a correct rendering of *pianos* and *fortes*. Still, it is a boon of high value to hear any rendering of such a glorious work as this Mass. In style and scale, it would befit the most gorgeous of those Italian churches where stateliness, rather than severity, is the characteristic of the architecture. There is not a grim, harsh, or Gothic bar from first to last. It is a Mass for Feast, not for Fast days,—music to accompany some mighty and noble pageant:—brilliant, though sacred; grave, yet never gloomy; beautiful, without mundane allurement; grand, with its grandeur not awful. But, was this Mass one inspiration?—or may it have been commenced in one mood and concluded in another? Superb as the first three movements are, there are peculiarities in the entire work which suggest our question. The distribution of power seems arbitrary, if we are to suppose the entire Service the result of one plan. It is a Mass for five-part chorus, with *soli*. Two of the latter voices are used in the 'Kyrie,'—*eight* in the 'Gloria,'—*five* in the 'Credo,'—*one* in the first offertory (the jubilant 'Laudate'),—*two* in the second offertory,—but none in 'Sanctus,' 'Benedictus,' 'Agnus,' or 'Dona.' One would gladly know some reason for an apportionment so fanciful,—and this, possibly, may be found in the circumstances for which this Mass was produced.

There can have been no wavering, however, in Cherubini's idea of what his orchestra was to be. His mellowness of colour, habitually insured by consummate management of the stringed quartett, is here heightened, by extra parts for violoncellos;—as though the master, desirous of giving this work all possible grandeur of stature, had resolved not to leave it, like *Nebuchadnezzar's* image, with a head of brass and feet of clay,—still less, a creature having head and feet only, without a Herculean allowance of rib and spine—of thews and sinews. Such is the admirable fullness and just proportion, that we feel its span not to be preternaturally colossal. It is neither weak in frame, as giants are sometimes; nor small in seeming, as vast constructions may be made to look by a bad adjustment of details. A like effect, as we have noticed, was accomplished by Beethoven in the 'Missa Solennis,' where also, the composer's desire may have been to seem majestic by towering. Like Beethoven, moreover, Cherubini, let his orchestra be ever so full, never (like Dr. Spohr) cloys by its fullness. He gathered up power and poured forth riches, but he never produced satiety.

We have dwelt on this harmonious magnificence not merely because its secret is disregarded by many accumulators of our day, but because to us it was the *arresting* quality of this Mass. There are details in abundance to be noticed:—the picturesqueness with which the composition is opened by a single voice, almost as freely used as if the phrase were recitative or *cadenza*,—the entrancing combinations commencing the 'Gloria,'—the curiously bold 'Qui tollis,' rising to a passion which is hardly supplicatory in the 'Suscipe,'—the short subject chosen for the "Amen" fugue in the 'Gloria' (a phrase hardly worth fugual elaboration when Cherubini was to be artificer),—the noble melody for the *solo* voices at the close of the 'Credo,'

sweet as a strain of Mozart's, though in form less precisely squared; — but these points can be only indicated. The 'Laudate,' or first offertory, is not to be overlooked, as a specimen of pompous brilliancy, in which Cherubini's treatment of the stringed instruments is especially to be studied; nor the close of the 'Dona,' which recalls to us the close of Beethoven's Mass in C by the reiteration of the peaceful idea. Other notes and comments must be reserved for such occasions as other performances offer.

Beyond recording that Herr Ernst appeared as *solo* player, we need say nothing more concerning the music at this first Concert. The jumble of other matters mixed up with the music could only be done justice to by an enthusiast as miscellaneous as *Win Jenkins*, when she wrote how she had seen "the Queen, the piebald ass, the hillyphants, and the rest of the royal family." We are grateful—in spite of its mistaken and misleading course of proceeding—to the Society which has allowed us to hear such an unfamiliar work as Cherubini's Fourth Mass.

CHAMBER MUSIC.—Mr. Ella's first *Winter Evening* on Wednesday last, introduced a stringed quartett by Mozart, led by Herr Ernst, which was new to most hearers, ourselves among the number, with a slow movement in Mozart's lusciously melodious style, and a well composed and effective MS. *Quintett* for pianoforte with wind instruments by Herr Pauer. Since the Quintetts by Beethoven and Dr. Spohr, we do not recollect so meritorious a modern composition in this form. The character and contrast of the instruments have been well studied: and the ideas are good, particularly those of the slow movement, which are skilfully treated. But the first part of the *Menuetto* should be rewritten, as it is unconsciously a parody in a minor key of the *Menuetto* in Mozart's E flat *Symphony*. Herr Pauer was playing beautifully; with something of new refinement added to his unhesitating brilliancy of finger.

DRURY LANE.—On Monday Mr. Douglas Jerrold's excellent drama of 'The Bride of Ludgate' was successfully reproduced. A new farce succeeded; a piece full of bustle, but not choice in its subject or nice in its treatment. 'The Writing on the Shutters' is its title; and the ominous words announce the closing of a fraudulent betting-office, in a village into which a betting-gang, headed by an effeminate captain, one *Loviduck*, have intruded themselves, and who seek to find or make victims by dropping letters and other similar expedients—vernacularly, "dodges." But proceedings are interrupted by accidents. One *Jack Cocker* (Mr. Wild), in pursuit of a fugitive couple, suspects Loviduck of being the bride, and has him placed *hors de combat*. Meanwhile, as

> the pleasure is as great,
> In being cheated as to cheat,

all the parties in the run-away wedding have been pleased, for they have all been cheated,—and, under the influence of inevitable feelings, they become accordingly reconciled. The farce has the ordinary merit of such pieces; and the temporary success it has achieved is fairly due to some vivacity in the action and some adroitness in the actors.

ADELPHI.—The title of the new English version of Auber's ballet-opera—produced a score of years since in London as 'The Maid of Cashmere'—is 'The Unknown and the Bayadère.' To Miss Woolgar is confided the impersonation of the pilgrim-deity, who, by his patriotism, incurs the resentment of "the powers that be," and secures the love of the innocent Bayadère. Mdlle. Maraquita was on Monday the *Zoloè*, whose devotion was so severely tried by the wandering *Shiva*, and whose pantomimic gestures were some of the most perfect within our remembrance. This charming and elegant dancer, we perceive by the bills, alternates the part with Mdlle. Benoni; who, on that evening, displayed her rival poetry of motion, as *Fatma*, the companion of the maid of Cashmere. Each of them, to win the regards of Shiva, competed in her especial *pas seul* with spirit and grace;—poor Zoloè still excelling, but winning no apparent attention from the divine stranger, who bestows his admiration and the crown of merit on her delighted attendant. Mdlle. Maraquita's jealousy was prettily expressed; but the triumph of love, stronger than the death to which she is doomed by her fidelity, was still more admirably suggested. Not having witnessed the performance a second time, we cannot say how Mdlle. Benoni succeeded in the same situations, but apprehend that her form is not so well suited to give the same piquant expression to them, though always acquitting herself well. The eccentric *Vizier* was effectively acted and sung by Mr. Paul Bedford, but his exaggerations are too monstrous to command unqualified praise. Hope of reform, however, is now out of the question; his immense absurdities, though outrageous to taste, have become familiar to the public,—who, having "endured" and "pitied," have at length "embraced" the vices of his style, as characteristics of the man. The scenic decorations of the piece are, with the costumes, new, beautiful, and even grand;—at least the concluding scene of the apotheosis is so. In its form as a ballet, we welcome this piece to the Adelphi boards; the ideality of its subject, and the artistic grace of its musical and picturesque accessories, have a tendency to refine the perceptions of an audience only too prone to admire the grotesque or vulgar.

OLYMPIC.—The little drama of 'The Lucky Friday' has been revived at this theatre. The French man of business and confidential clerk, suddenly thrown into a condition of moral anguish, and delivered from it by force of the new impetus which it supplies to intellectual exertion, so that he fairly outwits fortune and saves his character, is represented as finely and truly as ever by Mr. Wigan.

MUSICAL AND DRAMATIC GOSSIP.—Miss Katharine Hayes appears to carry her own California round the world with her; since the Australian papers inform us that she has reaped a harvest of many thousand pounds from less than half-a-score of concerts given at Sydney,—and, in addition, costly presents also of "plate and jewels."—According to "last advices," she has arrived at Calcutta, where few singers of any repute have been heard since the days of Mr. and Mrs. Lacy.

Among operatic novelties—and old works found as good as new—just produced in Paris, must be mentioned the revival, at the *Théâtre Lyrique*, of 'Robin de Bois,' — M. Castil-Blaze's adaptation of 'Der Freischütz.'—A one-act opera by M. Grisar, 'Le Chien du Jardinier,' just given at the *Opéra Comique*, is a more legitimate novelty. —A new three-act opera, by M. A. Thomas, is in rehearsal at the same theatre, in which the principal singers are to be Madame Miolan-Carvalho and M. Battaille.—At the *Grand Opéra*, a Mdlle. Ribault, pupil of the *Conservatoire*, and credited as possessor of a fine voice, is engaged for four years. — Mdlle. Cruvelli is shortly to sing the heroine's part in 'La Juive,' having, till now, made little real effect there, even in 'Les Huguenots.' A thoroughly bad time seems to have set in for this theatre, though perhaps not worse than the period in which false execution was transformed and stagnation vivified by the unexpected apparition and influence of Signor Rossini.

It should have been observed by us last week, that though Signor Pacini's 'Gli Arabi' be new to Paris, the opera was tried in London in 1831 or 2, with Mdlle. Giuditta Grisi (elder sister to Madame Grisi) and Madame Rosa Mariani as principal singers. Here the opera failed to please. It is almost as long since Auber's 'Le Dieu et la Bayadère'—which was produced anew at the Adelphi Theatre the other evening—figured on the English stage as 'The Maid of Cashmere.' Surely the revival of two such works, neither of which won any extraordinary success when it was originally produced, tells a tale little creditable to modern opera composers.

Foreign journals mention a new pianist, Herr Egghard, who makes his effect and assumes his speciality, not by playing the compositions of Bach, Mozart, Beethoven, or even the music of Dr. Schumann, but, by interpreting M. Alexandre Dumas, Madame Dudevant, Herr Heine, and others, — or who, to describe his performance more exactly, converts his pianoforte (credulity willing) into accompaniment of the contents of a circulating library. Shall we next have a series of pictures painted from Beethoven's Symphonies?—shall we have a new 'Whole Duty of Man,' written as laid down in Bach's "well-tempered *Clavier*"? Such foolish confusions among the arts find their defenders with those who fancy that they would spiritualize connoisseurship, forgetting that every revelation has its own language. — But there are odder musicians than Herr Egghard about the world, if we are to judge from advertisements,—among others, for instance, that of M. Gustave Pellereau, who calls himself a pianist-violinist, and who, of his single self—if we are to believe the *Gazette Musicale* of Paris—executes grand duetts for the piano and violin, of his own composition. It might have been hoped that this duality had found its last expression in the French Lady, who a year or two since, by playing on the piano and seraphine at once, made herself so oppressive in London; but it seems as if we were at the beginning, not at the end, of quackery in music.—Let us turn to more encouraging concert-news; and announce, on the authority of the *Gazette Musicale*, the warm welcome given at a concert of the "*Société des Jeunes Artistes*" to some extracts from an unfinished Symphony by M. Gounod. Why "extracts" from an unfinished work should be given, it is not easy to conceive; but valuing their composer as we do, we are glad to observe any sign of his breaking ground in more fields of musical invention than one. While on the subject of Parisian concert-music, let us once again say, that we should be glad to hear some of the orchestral music by M. Gouvy, which has been described to us, on competent testimony, as well made, agreeable, and not mystical.

The German dramatists, to judge from the reports in the papers, are busy at work at present. Herr Alfred Meissner has written a tragedy, 'Der Prätendent von York,' ('The Pretender of York,') which was recently performed at Weimar, and is highly spoken of in the *Augsburger Allgemeine Zeitung*. Herr Berthold Auerbach, also, has finished a drama, 'Der Wahlbruder,' ('The Brother by Choice,') and Herr Joseph Rank (the author of some volumes of 'Böhmische Dorfgeschichten') is coming forth with a new piece, 'Der Herzog von Athen,' ('The Duke of Athens,') the subject of which is taken from the history of Florence.—It is a curious fact, that ever since the accession of the present King of Prussia in 1840, almost all the younger German poets (we name only, for example's sake, Herren Gutzkow, Hebbel, Prutz, Dingelstedt, Mosen, Friedrich Halm, Bauernfeld, Geibel, Paul Heyse, Otto Müller) have tried their strength on the drama,—in the noble and praiseworthy intention, it must be understood, to regenerate this long-neglected branch of literature, and to create in their country a truly national stage. However, in proportion to the time and talent wasted, how little has been attained by all these well-meant exertions! These tragedies and comedies come and vanish like so many shooting stars; proclaimed with great pomp, they are no sooner seen than forgotten; none of them, we believe, has ever become a permanent favourite with the public, and "Der Stuhe, den Schiller leer gelassen," ("The Chair which Schiller left vacant,") is still waiting for its successful new occupant. And half a century has elapsed since Schiller died! What is the reason of so strange a phenomenon? Is it the fault of the poets, of the actors, or of the public? This is a question difficult to answer. At all events, it will be a fruitless attempt to produce a great national drama in Germany, as long as the Germans are no great nation. A country where the stage lies under so many restrictions can hardly be expected to possess a stage at all. The years of 1848 and 1849, though they would have given a larger scope to free expression, were, on the other hand, too tumultuous for the quiet labours of the poet. So

they, too, passed away without any happy result to the German drama.

M. Lecomte's "Arabian Night" concerning Mdlle. Rachel's American engagement has been denounced as a fabrication by M. Raphael Félix, brother to the Lady, and manager of her tours. M. Raphael Félix has addressed to the journals a letter declaring that the contract, the embalmment, and all the other incidents of "the wondrous tale," are only so many falsehoods.—A new comedy by M. Augier, entitled 'Ceinture Dorée,' has been produced at the *Gymnase*.

MISCELLANEA

Recovery of Waste Places.—A Committee of gentlemen connected with Bloomsbury Chapel has, for several years, been at work in St. Giles's, with a view to remedy some of the evils existing in certain of its districts. A system of house-to-house visitation has been prosecuted with energy and perseverance; habits of personal cleanliness have been recommended; and urgent destitution has been relieved. Parents have been directed to the schools most suitable for their children; and many, both children and adults, have been aided in their desire to abandon vicious habits. Measures have also been adopted to substitute wholesome for immoral reading; and with a view still further to awaken the people of this district to a sense of their position, an unsectarian religious instructor has been provided. The Temperance Hall, King Street, Seven Dials, has been partly rented for meeting purposes,—and these efforts have been so far appreciated that the Committee have long desired to extend their operations. Their great want has been a suitable building in which, and from which, plans of usefulness might be carried out. This difficulty, however, is now overcome. The Swiss Protestant Church, situated in the Five Dials, having been vacated, has been taken, and adapted, at a cost of 160*l.*, as the Bloomsbury Mission Hall. On Tuesday evening last it was opened to the people,—the lowest class being specially invited. The meeting was convened for eight o'clock, and the Hall was crowded in every part. Mr. S. M. Peto presided, and, together with the Rev. W. Brock, of Bloomsbury Chapel, explained the origin and progress of the work in which the Committee are engaged, and cordially invited the people to make free use of the building in which they were assembled, assuring them that at all suitable times it would be open to them free of cost. Addresses were delivered by other members of the Committee, and it was announced that adult writing classes would be immediately commenced, and the free library extended. Arrangements have also been made for the delivery of interesting lectures, some with dissolving views. It was further stated, that as circumstances suggested, other measures of usefulness would be adopted. A resolution expressive of the feeling of the Meeting was submitted by Dr. Snitch. Mr. Peto, in acknowledging a vote of thanks, said, that he had never yet delivered a lecture, but being at present released from parliamentary duties, he was tempted to do so, and his first should be given in that Hall, to the people of St. Giles's.

Antiquities of London. — The *Builder* of last week gives an interesting account of a visit to the old Norman crypt below the Chapter House of Westminster Abbey. The crypt is octagonal, throwing groins of great strength to each compartment, and supporting the floor above. There are also in the wall an altar, a piscina and an aumbry; but there are none of the usual iron rings for the suspension of lamps. This curious vault should be thrown open to the public. —Another fragment of old London promises soon to furnish subjects for antiquarians: we allude to a part of old London wall laid open by the alterations for the Milton Club in the City.

TO CORRESPONDENTS.—S. D.—B. T.—received.

J. G.—The passage in the *Athenæum* [No. 1424, p. 168, col. 2], which this Correspondent complains of as obscure should have been printed thus:—Mr. Disraeli, the eldest son of that "distinguished *literati* who complimented," *&c.*

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Leaving a Surplus for division of £32,485

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Age.	With Profits.	Age.	Without Profits.
20	£1 17 4	20	£1 14 7
30	2 8 10	30	2 5 4
40	3 5 0	40	3 0 4
50	4 10 6	50	4 4 0
60	7 4 8	60	6 14 2

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At the Thirteenth Annual Meeting, held on the 30th November, 1854, it was shown that there had been issued no less than 2,130 Policies, covering Assurances to the amount of 1,027,500*l.*, and yielding Annual Premiums amounting to 50,110*l.*

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The Number of Policies now in force is 5,248
The Amount Insured is ..... £2,293,027 8*s.* 2*d.*
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Two Bonuses have been declared (in 1848 and 1853), adding nearly 2 per cent. per annum on the average to sums assured, and by which a Policy of 1,000*l.* issued in 1842 on a healthy life is now increased to 1,260*l.*

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Sum assured payable at sixty, or at death, if occurring previously.

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Profits divided annually.
Premiums computed for every three months' difference of age.
Half Credit Policies—the unpaid half premiums liquidated out of the profits.

(PROPRIETARY.)			(MUTUAL.)				
Age	Half-Prem. First 7 Years.	Whole Prem. remainder of Life.	Age.	Annual Premium.	Half-Yearly Premium.	Quarterly Premium.	
	£. s. d.	£. s. d.	Yrs Mos.	£. s. d.	£. s. d.	£. s. d.	
30	1 1 9	2 3 6	30 0	2 7 3	1 4 2	0 12 3	
40	1 9 2	2 18 4	3	2 7 6	1 4 4	0 12 4	
50	2 2 6	4 5 0	6	2 7 10	1 4 6	0 12 5	
60	3 6 8	6 13 4	9	2 8 2	1 4 8	0 12 6	

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required for the Assurance of 100*l.* for the whole term of life:

Age.	Without Profits.	With Profits.	Age.	Without Profits.	With Profits.
15	£1 11 0	£1 15 0	40	£2 18 10	£3 6 5
20	1 13 10	1 19 3	50	4 0 9	4 10 7
30	2 4 0	2 10 4	60	6 1 0	6 7 4

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Premiums to Assure £100.			Whole Term.	
Age.	One Year.	Seven Years.	With Profits.	Without Profits.
20	£0 17 8	£0 19 9	£1 15 10	£1 11 10
30	1 1 3	1 2 7	2 5 5	2 0 7
40	1 5 0	1 6 9	3 0 7	2 14 10
50	1 14 1	1 19 10	4 6 8	4 0 11
60	3 2 4	3 17 0	6 12 9	6 0 10

Mutual Branch.

Assurers on the Bonus system are entitled, at the end of five years, and afterwards annually, to participate in four-fifths, or 80 per cent. of the profits.

The profit assigned to each Policy can be added to the sum assured, applied in reduction of the annual premium, or be received in cash.

At the first division a return of 20 per cent. in cash on the premiums paid was declared; this will allow a reversionary increase, varying, according to age, from 66 to 28 per cent. on the premiums, or from 5 to 15 per cent. on the sum assured.

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Claims paid in one month after proofs have been approved.
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No charge for Policy Stamps.
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The next division of Profits will be declared in June, 1855, when all Participating Policies which shall have subsisted at least one year at Christmas, 1854, will be allowed to share in the Profits.

At the several past Divisions of Profits made by this Company, the Reversionary Bonuses added to the Policies from *One-Half* the Profits amounted, on an average of the different ages, to about One per Cent. per Annum on the sums insured, and the total Bonuses added at the four Septennial Divisions exceeded 770,000*l.*

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LOANS granted on life policies to the extent of their values, provided such policies shall have been effected a sufficient time to have attained in each case a value not under 50*l.*

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Your obliged and faithful Servants,

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EASY CHAIRS, CHAISES LONGUES, SETTEES, COUCHES, CONVERSAZIONE SOFAS, &c &c., of the most elegant and luxurious forms, stuffed by French, German, and English Workmen. Persons Furnishing before deciding elsewhere should visit these Extensive NEW GALLERIES and SHOW ROOMS to inspect the immense Stock, comprising all the requisites to completely furnish every class of House in the most fashionable style, on the most reasonable terms,—the whole being manufactured by first-rate workmen of the best seasoned materials. A written warranty for twelve months is given; and as the prices are attached in plain figures, parties can make their own calculations, and at once perceive the great advantages offered at this Establishment.—DRUCE & CO., Upholsterers, Cabinet, Furniture, and Bedding Manufacturers, House and Estate Agents, 68, 69, and 58. BAKER-STREET, PORTMAN-SQUARE.—N B. Patentees of the Royal Magnetic Page Turner. See *Court Circular*, July 17.—Eider Down Quilts in great variety.

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Tea and Coffee Sets, Waiters, Candlesticks, &c., at proportionate prices. All kinds of re-plating done by the patent process.

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ARCHITECTS.—NOTICE IS HEREBY GIVEN, that the Trustees appointed by Sir John Soane WILL MEET at the MUSEUM, No. 13, Lincoln's Inn-fields, on SATURDAY, the 24th of March, at 3 o'clock in the Afternoon precisely, to distribute the Dividends which shall have accrued during the preceding year from the sum of 5,000*l.* Reduced Three per Cent. Bank Annuities, invested by the late Sir John Soane, among distressed Architects, and the Widows and Children of deceased Architects left in destitute or distressed circumstances.
Forms of Application may be had at the Museum, and must be filled up and delivered there on or before FRIDAY, the 16th of March, after which day no application can be received.

ART-UNION OF LONDON.—By ROYAL CHARTER.—Prizeholders select for themselves from the Public Exhibitions. Every Subscriber of One Guinea will have, besides the chance of a Prize, an Impression of a Plate of 'A WATER PARTY,' by J. T. WILLMORE, A.R.A., after J. J. CHALON, R.A., together with a Quarto Volume of Thirty Illustrations of Byron's 'Childe Harold.' The Prints are now ready for delivery, and the Volume may be seen at the Office.
GEORGE GODWIN, } Honorary
15th February, 1855. LEWIS POCOCK, } Secretaries.

THE GILBERT MONUMENT.—DESIGNS and ESTIMATES for the Erection of the proposed Monument to the memory of the late Lieut.-General Sir WALTER RALEIGH GILBERT, Bart. G.C.B., WILL BE RECEIVED on or before MONDAY, the 26th of March next, accompanied by sealed Letters addressed to the Secretary to the Gilbert Monument, at 78, New Bond-street, London, and endorsed "Design for the Gilbert Monument."
Full particulars may be had by written application to the Secretary at the above address, where Plans, and a description of the Site of the Monument, may be seen on and after Tuesday, the 27th instant.
London, 78, New Bond-street, Feb. 22, 1855.

CRYSTAL PALACE.—INDIAN COURT.—The Directors intend to have an EXHIBITION of INDIAN WARES, illustrative of the Arts and Manufactures, and of the Manners and Customs, of India, in a Court to be set apart for that purpose; and, with this view, they hope to be favoured with the loan of articles of the kind for exhibition during such period as the possessors may be willing to lend them. Further particulars may be obtained from the Secretary, to whom communications are to be addressed. By order, G. GROVE, Secretary.
Crystal Palace, Feb. 17, 1855.

THE GOVERNESSES' INSTITUTION, 34, Soho-square.—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

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Half-term commences Monday, March the 5th.
R. HODSON, Hon. Sec.

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REVIEWS

The History and Poetry of Finger-Rings. By Charles Edwards, Counsellor-at-Law. New York, Redfield; London, Trübner & Co.

AUGUST is the theme of rings: for these have an Olympian origin. They began with Prometheus, who wore one at the suggestion of Jupiter. The Father of the Gods had sworn that he would keep his cousin fast bound to the frosty Caucasus, for ever: he changed his mind, yet kept his word. Zeus had the same gentlemanlike regard for truth which distinguishes the Czar:—he gave Prometheus an iron ring, inserted therein a minute fragment of Caucasus, by way of stone, and sent him into the world to set a fashion.

Is it from this legendary fact that rings were given to slaves when the latter were emancipated? Mr. Edwards does not enlighten us on this matter. Conclusions have been resolutely drawn on more slender premises. In later days, when slaves were converted into freedmen, they were not only presented with a ring, but a pair of shoes,—a present which the Olympian might have fittingly made to the kinsman whom he sent upon his travels. If this fact be remembered, much significance is given to a simple passage in Plautus, where Stalino says to Pardalisca, in the *Casina*—

> Si efficis hoc, soleas tibi daho et annulum in digito Aureum.

—"If you manage this matter, I will give you a pair of shoes and a gold ring for your finger." —When the old Athenian says this to his *aneilla*, he is not promising her a mean bribe, but her freedom. A slave could not wear shoes, —"sabots" belonged to his condition; changed for slippers when at home. This circumstance we recommend to the memory of the stage manager of the Westminster Plays, when next the nastiness of Terence is put into action by ingenuous youth. A slave with a ring on his finger would, of course, have been an unheard-of anomaly; but when liberty came, then came his delight to show himself in his gaudy ring and his pair of "Alcibiades,"—the *Wellingtons* of that classic day. In the States, a free Negro delights in French polished boots and gaudy rings: and thus the fashion set by the Father of the Gods and enlarged by his worshippers, yet has its influences in these degenerate days on the banks of the Mississippi, the Ohio, and the Delaware.

Want of a circulating medium probably first gave metallic currency to rings. Money rings were common even in Ireland; and they were never buried with the dead, like those rings which the piety of the Romans secretly slipped into the urns of their dear departed. It is well known that the Roman law forbade the burying of gold with the dead. There was, however, one curious exception to this rule. The law "permitted the burial of such gold as fastened false teeth in the mouth of the deceased, thus sparing the children and friends of the dead the painful task of pulling from their heads the artificial teeth which they had been accustomed to wear."

The ancients do not seem to have been the more pious for wearing rings with the figures of the Gods engraved on them. Indeed, Pythagoras, who was a sort of John Wesley in the ancient society, whom he astonished with his Hindoo austerities, forbade his followers the use of such rings, as liable to constitute that sort of familiarity which breeds contempt. Some such species of contempt for the reality symbolized on the ring was perhaps felt by those light ladies of England some three centuries since, whose vocation was known by the death's head which they wore on a ring. Mr. Edwards suggests that the emblem was perhaps chosen in order to induce people to take the wearer for a widow, ready to be wooed in any fashion. And *this* custom, too, may be traced to a remote period, perhaps to that time when the lady placing the hoop of her ring between her lips was supposed to invite all bold and handsome spectators to kiss the object engraved on the seal portion. And Moore may have had this in his thoughts when he wrote his erotic bit of prettiness touching 'Rings and Seals.'

If there were rings for fashion, so also have there been rings for use. Roman mistresses wore thick gold circlets, with whistles contrived in them, wherewith to summon their slaves. These ladies must have worn their useful pieces of adornment much oftener than Heliogabalus condescended to wear *his* digital ornaments. That extravagant fellow never put on the most costly of his rings a second time, nor indeed did he don any garment twice. His valet must have retired from his service a *millionnaire*. Here is a conceit of another kind.—

"The idea of wearing rings on the fourth finger of the left hand, because of a supposed artery there which went to the heart, was carried so far that, according to Levinus Lemnius, this finger was called *Medicus;* and the old physicians would stir up their medicaments and potions with it, because no venom could stick upon the very outmost part of it but it will offend a man and communicate itself to the heart."

With reference to the above, it may be stated that, among the Romans, rings were worn only on the left hand, except by very magnificent fops indeed. We may add a fact, of which Mr. Edwards does not seem to have been aware, namely, that not only has the fourth finger a special dedicatory name, but that every finger was dedicated to a deity. The thumb was consecrated to Venus, and courtezans wore thereon their rings. The forefinger, denoting power, was sacred to Mars, and thereon your gallant soldier carried the pretty circlet bestowed on him by some Thelestis or Melænis. The longest finger was the especial care of Saturn, and grave people wore their whistle and their mourning-rings upon it. The Sun especially cherished that next finger, on which is now worn the wedding-ring, and which is supposed to have an artery immediately leading from it to the heart. The little finger was Mercury's own. The fact of the thumb having been consecrated to Venus was remembered to a much later period here in England than is commonly known. Our great-grandmothers sometimes wore their wedding-rings, not where they are now worn, but on the thumb. The supposed heathen origin of the wedding-ring led many of the Puritans to advocate its being abolished:—

> Others were for abolishing
> That tool of matrimony, a ring;
> With which th' unsanctify'd bridegroom
> Is married only to a thumb.

As late as the time of George the First the ring, though placed in the ceremony of the marriage upon the fourth finger, was worn upon the thumb. It would appear as if the wife, by this fashion, had more regard to the husband than the priest.—

"We have remarked on the vulgar error of a vein going from the fourth finger of the left hand to the heart. It is said by Swinburn and others that therefore it became the wedding finger. The priesthood kept up this idea by still keeping it as the wedding finger; but it was got at through the use of the Trinity: for, in the ancient ritual of English marriages, the ring was placed by the husband on the top of the thumb of the left hand, with the words, 'In the name of the Father;' he then removed it to the forefinger, saying: 'In the name of the Son;' then to the middle finger, adding: 'And of the Holy Ghost;' finally, he left it, as now, on the fourth finger, with the closing word 'Amen.'"

So much for the finger or thumb of Venus. That which regarded Dan Mercury has not yet lost all reverence for its god, at least beyond the Atlantic. Mercury was the fond and lenient deity of thieves. In the States he is still honoured through this very finger. Touching these followers of the light-feathered divinity, Mr. Edwards tells us, that—

"Thieves in America will often wear a ring with the head of a dog projecting and its ear sharpened and still further extended, so that a blow with it would cut like any sharply pointed instrument. The present Chief of Police in New York is in the habit of clipping off these sharp ears whenever he has a rogue in custody who possesses such a ring. And characters of the like class wear one bearing a triangular pyramid of metal, with which they can give a terrible blow."

The wicked have been ingenious with respect to their rings. Thus, Cæsar Borgia is said to have worn a ring composed of two lions' heads. When he pressed the hand of a man he wished to destroy, he pressed upon the stone, and then a poison exuded from the leonine mouth into the blood of the victim. After all, this was not worse than the Czar Nicholas kissing the brow of the young poet whom he knew he was devoting to death.

It used to be said that the physician was nothing without his wig. It was necessary that he should at least look old enough to be wise. So Hippocrates said of old, that a doctor without a ring was a medical man who did not know the decency required by his profession. These ancient slayers of men used to smell at their rings, as their successors in deadly exploits were wont, in consultation, to put the heads of their clouded canes to their noses. It is fancied that rings and heads of canes may have contained some aromatic water or preservative essence,—but this is very doubtful.

It is certain that the medical men of old had more conceits touching the stones worn in their rings than any other class of men,—sages or sciolists. Thus, Cardan wore the jacinth or hyacinth to procure sleep. Aristotle accounted the amethyst as good against vapours. The emerald lost its beauty on an unclean person. The topaz was accounted calming,—and, in proof of it, reference was made to its power of "astonishing boiling water into coldness," which must have been highly satisfactory. But, silly as are these conceits of very wise men, they are as nothing compared with the rather blasphemous assertion of St. Jerome, that the sapphire "assuageth the wrath of God,"—which is about as true as the declaration of Albertus Magnus, that the opal will help a man to make himself invisible. If this were so, what an invaluable stone would the opal be in a society where bills oftener become due than the silly acceptors of them find convenient! We have far more faith in the alleged virtue of the turquoise, which can appease discord betwcen man and wife:—if, as the condition is, both parties were anxious *not* to have the last word. The latter has, at all events, a more agreeable virtue than that ascribed by old *medici* to the diamond, which, in ancient wicked times, was only of use in detecting infidelities. Placed upon the head of slumbering wife or husband, it would compel the sleeper to betray the secrets of the bosom. There was, accordingly, a very natural distrust of the diamond in ancient days. Its vocation is gone in these better organized times. At least, if it were not so, we do not suppose that diamonds would so often pass as presents between lovers, married or unmarried.

Marcellus, who was the "Dr. Mead" of

Marcus Aurelius, says that a plain gold ring is a good specific for a pain in the side. With us it often cures a pain in the heart. Our old kings blessed cramp rings, and physicians made profit by the sale of them. Till the era of the Stuarts the regal influence was not ambitious enough to aim at curing aught but a mere spasm. It was left for the Stuarts, at least so Counsellor Edwards assures us, to pretend to cure the Evil. But if kings cured subjects, subjects have professed to cure queens. Thus, Lord Chancellor Hatton sent a ring to Elizabeth that could guard her from infectious air. He recommended her to place it—but Lord Chancellors were not then so nice as common men are in these days, and we leave Sir Christopher's recommendation to be sought after by those who are curious in research.

At Rome, where great men were not more honest than Hatton was nice, rich senators have been banished by unprincipled potentates for the sake of some ring which the alleged offender wore, and which was confiscated to the ruler. The latter was sometimes more justly severe towards the jeweller. Here is an instance.—

"Modern jewellers are known to palm off imitations of gems; and so did sellers of trinkets in ancient times. The moderns only run the chance of a loss of custom; but the latter were well off if they got no greater fright than the jeweller who sold to the wife of Gallienus a ring with a piece of glass in it. Gallienus ordered the cheat to be placed in the circus, as though he were to be exposed to the ferocity of a lion. While the miserable jeweller trembled at the expectation of instant death, the executioner, by order of the emperor, let loose a capon upon him. An uncommon laugh was raised at this; and the emperor observed that he who had deceived others should expect to be deceived himself."

The following has reference to a recent fashion among us, whereby it was hoped that relief would come to the afflicted.—

"Quite recently, a new means has been contrived for deluding the public in the form of rings, which are to be worn upon the fingers and are said to prevent the occurrence of and cure various diseases. They are called galvanic rings. Although by the contact of the two metals of which they are composed an infinitesimally minute current of electricity (hence, also, of magnetism) is generated, still, from the absurd manner in which the pieces of metal composing the ring are arranged, and which displays the most profound ignorance of the laws of electricity and magnetism, no trace of the minute current traverses the finger upon which the ring is worn; so that a wooden ring or none at all would have exactly the same effect as regards the magnetism or galvanism."

A curious circumstance is related in connexion with medical rings, as we may call them. In the last war between the United States and Mexico, rings were found upon dead officers belonging to the latter country, which contained small receptacles holding a poisonous fluid. It was said that the wearers intended to take poison rather than be taken prisoners!

The subject of Mr. Edwards's book will recommend the volume to a wide class of readers. It is fully rather than well treated, for the author has almost forgotten that "order is Heaven's first law," and his numerous facts, stories, anecdotes, and tales, are flung together in rather unpicturesque confusion. He begins with Shakspeare and ends with the judgment of Solomon; Alexander and Aldermen jostle one another in the same paragraph. Prometheus, Popes, Pharaohs, antediluvian and contemporaneous anecdotes and references are so indifferently used that the author would seem to have made his book by simply copying his notes. However, he has given us a volume that contains a multitude of pleasant things upon a pleasant subject. He has omitted little that could give his subject illustration. When he has got over something of his first confusion, as if he were uncertain of himself at starting, he discourses in something like order, but still without respect for chronology, of rings connected with power, of rings used as charms, connected with degradation or slavery, or employed for wicked purposes; he then passes in review those which have been coupled with remarkable persons and circumstances, and brings his argument and history to a climax, by writing upon rings of love, affection and friendship. Many of his illustrative stories are rather incidental and parenthetical than closely connected with his subject. A chapter on the pugilistic ring, fairy rings, and ring fences, would have been more in connexion with his theme than much which he has introduced as belonging to it. Nevertheless, his book is a readable book, and therein he shows how largely rings have influenced the fortunes of individuals and the destinies of men. Powerful, indeed, is the little circlet for good or for ill; fit emblem of eternity; Cæsar, with his "armed Venus" in his thumb, crossed the Rubicon; and finally, to use a popular phrase, the ring is like the letter D—"We" cannot be "Wed" without it!

A Narrative of the Circumstances and Causes which led to the Failure of the Searching Expeditions sent by Government and others for the Rescue of Sir John Franklin. By Rear-Admiral Sir John Ross. Longman & Co.

This publication will not add to Sir John Ross's reputation. Independently of the numerous misstatements which it contains, it is written in so disjointed and incoherent a manner as to leave the reader in a state of great uncertainty respecting the part taken by Sir John Ross in the search for Franklin, and his views on the subject generally. The Admiral observes:—

"The period having now arrived when the public must expect from me an exposition of every circumstance relative to the rescue of Sir John Franklin and his companions, as far as I have been concerned in such unfortunate and unsuccessful operations, the more especially as it is known that I pledged myself, by a sacred promise to Sir John Franklin, that I would do all in my power for their rescue, it is not without reluctance, as well as concern, that I find myself in a position where my opinions may be found so widely at variance with those of several of my brother officers as to be anything but complimentary to their decisions, while they must also appear no less uncongenial to those feelings of others on whom the responsibility of the vital proceedings rests. But this is an occasion on which not only the truth, but the whole truth, is imperatively demanded, and on which I shall enter without fear of contradiction, and equally regardless of the consequences. My object is, without giving offence, to prove that in the first place, I have duly performed the sacred promise which I made to my gallant friend, in return for the deep interest he took for my rescue under similar circumstances; and, secondly, that my opinions and plans were right and ought to have been adopted; and, lastly, that my experience and knowledge ought not to have been treated with that consummate disregard, which must appear manifest throughout this narrative; but in this free and enlightened country the truth will always be triumphant."

It is somewhat unfortunate for the veracity of the history following these high-sounding words, that the very next passage contains a mistake of so serious a nature as to shake our faith in the narrative. Sir John Ross says:—

"The nation was at peace with all the world, and on the 12th of December, 1844, another attempt for the discovery of the north-west passage was proposed by the Council of the Royal Society, and sanctioned in due time by the Admiralty. It was reported that my nephew, Sir James Clark Ross, was to have the command, but if that was the case, he declined it, when a volunteer was soon found in the gallant Franklin, then fifty-eight years of age, and two ships, the Erebus and Terror, that had returned from the Antarctic expedition, were selected, and were nearly ready for sea when I returned from Stockholm, in February, 1845.

Now, the very contrary is the fact. The proposition for another Arctic Expedition to discover the North-west Passage emanated from the late Secretary to the Admiralty (Sir John Barrow), who submitted it to the Council of the Royal Society. That body, after long and serious deliberation, came to the conclusion, that as it was contemplated to recommend Government to fit out an Expedition to complete the investigation of a North-west Passage, it appeared to them that such an Expedition was likely to increase our knowledge of geography and terrestrial magnetism, and to promote the general interests of science; and that it was at that time peculiarly desirable in connexion with the magnetical inquiries then in progress. Nor can we accept the following story, as told by Sir John Ross:—

"On several occasions, I had conversations with Sir John Franklin, about being frozen in, and related to him that by leaving a *dépôt* of provisions, as we proceeded on our voyage in the Victory, we had saved our lives, and I enjoined him to adopt the same plan, and if possible to leave a boat or two. He replied, he could not spare boats. Two days before the Erebus left Woolwich I had a long conversation with him, when he told me his orders; and when, after repeating to him that he would be surely frozen in near Cornwallis Island, I said 'Has any one volunteered to follow you?'—He replied, 'No, none.'—'Has not my nephew volunteered?'—'No, he has promised his wife's relations that he will not go to sea any more—Back is unwell—and Parry has a good appointment.'—'Then,' I said, 'I shall volunteer to look for you, if you are not heard of in February, 1847; but pray put a notice in the cairn where you winter, *if you do proceed*, which of the routes you take.' After this conversation, I met him at his lodgings in London, and reiterated the same request; and, lastly, when I took final leave of him, we shook hands, and his last words were—'Ross, you are the only one who has volunteered to look for me; God bless you.' I need scarcely add, that I repeated and expressed my most sacred promise that I should not fail to perform, and it now remains to be seen whether I have done my utmost to redeem my pledge."

Sir John Richardson's gallant and noble conduct is a sufficient answer to this statement; for it will be remembered that this officer, at great personal sacrifice, searched a large extent of the North American coast, when it was assumed with good reason that there were hopes of finding the lost Expedition.

As Sir John Ross's publication professes to be historical, Richardson's endeavours to rescue his old friend could not be entirely passed over. Better, however, would it have been to have omitted any account of this Expedition than to have written of it in these terms:—

"But the most absurd of all the expeditions was that of Sir John Richardson, whom I heard bragging in the Royal Society that he would find Sir John Franklin; and at that august assembly I suffered the usual amount of abuse for *daring* to doubt his success, while I could not in any way discover that, even if he did find Franklin and his companions, he could have afforded them the smallest relief."

The readers of the *Athenæum* are aware that we have not defended the conduct of the commanders of the expeditions despatched to search for Sir John Franklin, many of whom acted neither judiciously nor energetically; but Sir John Richardson is exempt from blame.

My Courtship and its Consequences; and Revelations from the Foreign Office. By Henry Wikoff. Clarke & Beeton.

The "suppressed book" has, of course, reappeared. Sent to America before the suppression, it was speedily reproduced in that

country; and is now reprinted in England from a New York text, by a London house which is largely engaged in the reprint trade. Such re-appearance was inevitable; and the fact of the suppression by our Foreign Office—if the book really was suppressed by the Foreign Office at all—only adds one more to the many instances to be found, in this very book and elsewhere, of the supreme folly which affects to regulate the relations of Downing Street to Literature and to the Press. How, in these days of steam-presses and steam-ships, is it possible to suppress a volume that is once in type? No power on earth is equal to such a task. It would be as easy to unfire the Tower guns as to destroy in our age a record that has once passed under the printer's wheel.

Nor does the fact of such suppression give us a high opinion of the moral courage of our Foreign Office. Does it fear to defend what it does not fear to do? Does it fear to "open the flood-gates" of the Secret Service by a bad example? After all, we must confess to some disappointment in this suppressed book as regards the political features. The "revelations" are not very dangerous. A system that has stood against the 'World' would have borne no irretrievable damage from this Russo-American onset. If Lord Clarendon has suffered from a Birch, why should not Lord Palmerston bear his share of castigation? He is part of the system, and he should in all fairness bear his part of the blame. We repeat, we have felt some disappointment about the "revelations," so largely worded on the title-page. When the most is made of them, they only amount to this:—Mr. Wikoff, a writer in *La Presse*, of Paris, and possibly in certain American journals (not named), was employed by our Government, on the strength of this literary connexion, to sustain its policy in France and America, and was paid for this service, or assumed service, out of the public money. Of course this was very wrong. If service were rendered for the money, we do not know, or care to inquire. We are willing to bear the loss of so much English gold; but we have a right, we think, to be somewhat jealous of English honour. Mr. Wikoff himself we leave out of question; he is not an Englishman, and not amenable to English opinion; but the Ministry is amenable.

The case may be stated in a few words, without exaggeration. The Government buys an article which is not for sale—the influence and circulation of the journals in hand,—and from a person who would have no right to sell it if it were for sale. Contributions to journals are manifestly confidential, like the services of an ambassador to his ministerial superior. To bribe a man to betray to your use the secrets of his legation, would, therefore, constitute precisely the same class of offence as our Foreign Office commits in bribing a writer in a public journal to favour its views. A contributor to a journal is its servant—its minister—retained and paid as such; and it is, consequently, quite as disreputable for any third party to attempt with secret bribes to influence his opinions, as it would be in Westminster Hall to corrupt the counsel of an opponent. Such is the offence with which the Foreign Office here stands charged.

These Ministerial "revelations," however, are merely incidental. The book contains the story of a love-chase as ardent in conception and as romantic in adventures as the materials of a novel. It deals with living people—uses well-known names quite freely—discusses this man's brain and that woman's beauty—is coquettish, lively, deferential, and satirical by turns—and has that dash of personal devilry in its treatment, which, it is said, makes men or books attractive. The tale is a tale that ought never to have been told: but being told, it will unquestionably be read. It is on this hint we speak. So long as the book was not in circulation, we were silent. We hoped—against hope—that it would not re-appear. But it has re-appeared; and it becomes our duty not to allow such a work to pass without a word of protest and of caution.

The book—we say it with emphasis—ought never to have been written. That which is its greatest charm to the eager reader—the minuteness of its details of actual life, the Hawthorne-like analysis of emotions suffered by living people—people who will meet us at the morning exhibition, the afternoon ride, and the evening party,—will be its chiefest sin in the eyes of those good men and good women to whom delicacy is not one of the lost virtues. Fine feeling—good taste—high honour—any one of those elements of character which blended all together constitute social chivalry, should have dictated an absolute silence on the subject of this story. Mr. Wikoff, as an excuse for writing this page from real life, declares that he is calumniated. But any amount of calumny was better than this defence. Those, we fear, who thought Mr. Wikoff a "fortune-hunter" before, will think so still. Those who put a more charitable construction on his conduct will find in his book—in its tone, its structure, and intention—some reason to set their charity aside.

Mr. Wikoff introduces his ladye-love, and explains why he did not fall in love with her at first—before she inherited her large fortune.—

"To personal beauty of no ordinary kind, Miss Gamble added a very superior and highly-cultivated intellect, graceful manners, and a sprightly temper, which rendered her society at all times very seductive. If it be wondered at that I stood proof against so many charms, then at their culminating point, and which few did who dared to confront them, I would not have it set down either to my insensibility, or want of due appreciation. The fact was, that I had not long before escaped from the tiresome discipline of a protracted University career. Having come into the control of an ample fortune, I felt disposed, instead of settling prematurely down in life, rather to carry out the ardent dream of my youth, and to devote some years to a wide tour of Europe. It will excite the incredulity of none who knew this engaging person at the time I am speaking of, to say that my intimate acquaintance with her left upon my mind impressions so deep and pleasing as to preserve them unimpaired through long succeeding years. With occasional intervals of absence from England, my delightful intercourse with the Dunlop family went on to the year 1840, when I returned to the United States. Not very long after this I learnt, to my profound sorrow, the death of Mr. Dunlop, which was followed in a few years later by that of his affectionate wife. Though in the habit of visiting Europe frequently at different periods after these sad events, I never had the good fortune to meet with my old and cherished acquaintance, Miss Gamble; and it was only during the winter 1850, in Paris, that I learnt, from a mutual friend, that she was residing in London, and would be pleased to renew our former friendship. The suggestion was not lost upon me, as may be supposed; and having occasion to come to London in the spring of '51 on business at the Foreign Office, I determined to employ my first leisure moments in the agreeable task of visiting my old friend."

Mr. Wikoff's "courtship" immediately began:—and the wife of an eminent historian was soon mixed up, though innocently enough, in the affair.—

"In the year 1839, I encountered in the *salons* of M. Guizot, at Paris, Mr. and Mrs. George Grote of London. Mr. Grote was at that time M.P. for the City of London, and noted for his desperate devotion to the forlorn cause of the Ballot. I found him a very amiable and unassuming person, and not a little remarkable for his profound erudition. It is only true to say, however, that his wife interested me far more deeply. She was a singular-looking person, past middle age apparently, very tall, abrupt in manner, and with a countenance denoting decision and strength of character. It was not her personal traits, therefore, that attracted me. I discovered, though, as our acquaintance ripened, that her intellect for breadth and cultivation was far beyond the ordinary standard met amongst her sex. Her conversation had an elevation and force, even upon the most trifling subjects, that surprised and charmed me. Notwithstanding her somewhat stern and even masculine exterior, her nature seemed soft and kindly, and there was, besides, a dash of romance in her character that compelled her often to seek excitement in things or persons that were odd or eccentric. Fortunately, her fancy drew a sketch of me that resembled the original as little as fancy sketches usually do, but it served to interest her. On the other hand, I was fascinated by her marvellous gifts of mind, and hence a strong friendship sprang up between us."

Not content, however, with introducing these personages into his story, and printing letters which relate to it, Mr. Wikoff, under a pretence of illustrating his correspondent's talent, also prints her opinions, often very freely expressed, about people who have no concern with his "courtship," and who are still living. Here is an instance, where the lady in question is political.—

"I should *prefer* a certain degree of antagonism betwixt Chamber and President myself, for without this the people are 'sold,' as when Louis Philippe and the 'Majority' worked so cozily together. We all think here that Louis Napoleon *will* be elected, and that the nation will cause this illegal act to be accepted. In that case, at any rate, it is *felo de se*, which I prefer to manslaughter, and, if needs must, I will swallow it. I aver, though, that if the Republicans were to *set-to* like men, they might possibly carry a genuine Republican President; not by setting up a *roturier* or workman, but a sound, clear-headed statesman, like M. Dufaure, for instance, whose late speech on 'Revision' is admirable. I was not in town when your friend —— came over, and so lost the pleasure of a talk with him. However, he is inaccessible to reason, so no great harm done. He is a half-instructed, clever, wilful man, who will always do more harm than good to his party; for, after all, mankind crave something tangible before they pump for it, and your mere Destructionists are losing their hold on popular faith. I quite agree with you in this. *Enfin*, nothing could be more wise than your reply about taking back —— as Prime Minister, saying it was or would be a vital blunder of Louis Napoleon. If ever there was a broken-down politician, it is 'O'Drivelon ——,' as I dubbed him once. He is too notorious *a hack* to serve even the President's turn now."

Mr. Wikoff, learning that his ladye-love had left London with some lady friends for Bournemouth, in search of health and recreation, followed her to that place. Here is a confession of his ideas and intentions.—

"Perhaps I ought to say now, in all seriousness, that when I came to Bournemouth I had no settled purpose of making love to my old friend, Miss Gamble, and still less any intention of proposing marriage. As far as I can remember, my purpose was chiefly to see that, if I attempted the former, I should meet with due encouragement, and there was then time enough afterwards to think of the latter grave alternative."

The mock love-making on the gentleman's part proceeded, with the following signs of success—as the oracle interprets in his own favour.—

"Miss Gamble was not so young by ten years as when I saw her last, nor was she as handsome, but her person still retained many charms for me. Her eyes were as bright and roguish as of yore, her smile still more significant, whilst her figure had lost nothing of its symmetry by the rounding of its outlines; her grace and dignity of manner were the same, and her intellect had grown stronger and more brilliant with larger instruction and greater experience. She had, besides, a good income, as far as I could judge, from

her late uncle's property, which was no object to me, as I had then enough for my own wants, but not enough for the support of a wife in the style I would prefer to live. Miss Gamble's income, whatever it was, united to my own, would be sufficient, I felt sure, for all the exigencies of married life. As there were no reasons, material or otherwise, that I could see to forbid the scheme, I made up my mind to try my luck. Whether from pride or nervousness, I felt exceedingly anxious not to make a mistake, and I watched the unsuspecting Miss Gamble, therefore, with a lynx's eye. Every mark of partiality, every attention, and every civility I took note of, and carefully weighed in the balance of my self-love. At the expiration of a week I began to remark symptoms that I did not hesitate to construe into favourable ones. The fair object of my loving designs by degrees grew more serious and meditative; she complained of not sleeping quite so well, in spite of our long walks; and, more significant still, her appetite, so good at first, sensibly fell off at last. I am no *connoisseur* if these signs are to be mistaken."

Complacency was never more deceived, if we may credit actual facts, and not the vain imagination of the wooer. Here is a supposed lover's scene, in which our cavalier makes any save an heroic figure.—

"I resolved, before going, to *propose*. It was on a Friday—ominous day. As usual we had settled upon a walk, and the weather was balmy and bright, just the sort of day to inspire gentle emotions. It was arranged that, instead of coming home to lunch, Thomas, the assiduous footman of Miss Gamble, should present himself at the hungry hour of two in some of the shady ravines that intersected the noble cliffs that overhung the beach, our favourite promenade, and with his basket suitably supplied with dainty sandwiches and refreshing stout. We set off, but our *parti carré* was disturbed by the absence of its gayest member, Mary, the lively daughter of Mrs. L., who was suffering from a cold and remained at home. One chance of interruption the less, I thought, if the occasion comes. For the first time in my life I went through all the phases of that panic which is said to precede the formidable act of 'popping the question.' I had always wondered at the pusillanimity of bearded men trembling under circumstances so trivial as these, but fighting a battle in theory is a different thing from a decisive encounter with the enemy hand to hand, and the flash from a woman's eye is sometimes as startling as the glare of a whole platoon of small arms. Mrs. L. frequently stopped to pick up shells along the shingles, and I found myself constantly alone with Miss G., but my offer, like Macbeth's 'Amen,' stuck in my throat, and resisted all my attempts to dislodge it. My unsuspecting friend was little aware of my fell purpose, and was as blithesome as the twittering bird on the branch, all unconscious of the deadly aim of the fowler lurking near. Up to this time I had never laid aside the mask I had worn from the beginning. Neither look nor word had ever once betrayed my thoughts or feelings, and I was certain that a bomb falling at the feet of my startled companion would scarcely astound her more than an abrupt offer of marriage on my part. As I failed to screw my courage to the 'sticking place,' I resolved to skirmish a little, thinking my secret might slip out in that way. Suddenly Miss G. directed my attention to a fine view on the right, but instead of it I regarded her, saying, that 'there were other objects I had more pleasure in contemplating.' Finding my eyes fixed on her, she blushed, and asked me, in downright astonishment, 'what I meant?' To my shame I confess, I was unable to tell her. Another chance occurred; for, taking off a 'kerchief she found too warm round her neck, she gave it me to pocket. I took it, and retained her hand in mine. Another look of excessive surprise upset me again, and her gentle admonition 'to be quiet' was quite unnecessary. My strong and varying emotions at last made me hungry, and I sat down to lunch with great relish. Thomas had selected a most inviting spot for the occasion. Our cloth was spread on a nice patch of sand in a lonely dell, protected from the hot sunshine by a thick group of trees, whilst the soft murmurings of some neighbouring rill discoursed most eloquent music. Our lunch passed off pleasantly enough, and I felt my resolution revive under the stimulus of a tumbler of bitter ale. If I were only *tête-à-tête* now, thought I—when I was startled by Mrs. L. getting up in a wandering mood, and sauntering alone up the valley. Quaffing a little more ale, I began, quite determined. 'I was just thinking, Jane'—and I stopped.—'Why do you call me Jane?' she said, turning her inquiring glance full upon me.—'Because I have known you so long, I suppose. But I was just thinking,'—I stopped again.—'Well, what is your thought?' she asked curiously.—'That it is strange you have never married.'—'I think so myself sometimes,' she dryly answered.—'What *can* be the reason, pray?'—'The simple one, that I have met no one to my liking.'—I was just a going to say, *à la* Richard in the play, 'take more pity in your eyes and see him here,' but I didn't.—'What sort of a man would suit you?' I continued, still hoping to sidle up to the main point.—'A nice-tempered person, who would go out after breakfast, and let me do as I pleased all the day long,' she answered in a bantering tone.—'You are, then, so *very* fond of having your own way.'—'That is one of my weak points.'—'But compromise is the surest basis of happiness in married life,' I expostulated.—'I might adopt that doctrine if I met anybody worth the sacrifice.'—Here was another chance, but the idea struck me, that it would be very awkward if Mrs. L. were to come back in the midst of my declaration, and I decided to postpone it. This was sheer cowardice, no doubt, but I gave up the attack and turned the conversation."

Mr. Wikoff declares himself in writing,—and receives an absolute, though civil, No! The civility, however, puzzles him. Because Miss Gamble does not treat him with disdain, he imagines she is only coquetting with his feelings—just as *he* is only playing with hers. He runs to Paris.—

"I endeavoured to turn my attention to the lively debates in the Assembly, and to watch the political coquetry going on between his Republican Highness, the President, and the veteran spinsters of the Right, Messrs. Molé, Thiers, and Co. To say nothing of my long acquaintance with the captive of Ham, my admiration was excited at his skilful manœuvering against tremendous odds. 'I wish him luck;' I used to say, 'but I shall be married long before he is Emperor. I am almost in sight of the altar, but he has a weary road to travel ere he gets even a glimpse of the throne.'"

Fortune-hunters, like other huntsmen, are sometimes at fault. Mr. Wikoff received a letter from a London friend, saying there was nothing to communicate, but promising influence in his favour with the object of his pursuit; and vanity immediately suggests that this fair friend is acting as a traitor to his cause.

After much intrigue and self-delusion, as it seems to us, on the part of the gentleman, the lady starts on a Continental tour. Mr. Wikoff follows; and, of course, meets her at unexpected and romantic places—once in the monastery at the top of the Mont St. Bernard—very much like the wandering knight in one of Mr. James's tales. The lady is, however, blind to his passion and his merits for a long time, even by his own account. At last he conquers.—

"At nine next morning we all set off for Geneva. I felt rather dull as the day was gloomy, and I thought, perchance, that my stupidity might be turned to some account. For the first time I was reserved and silent, as if I had been seized with a fit of repentance for the matrimonial folly I was going to commit. I was curious to see the effect. To my delight Miss Gamble became uneasy. She began to think over all her sins—and perhaps of some I didn't know—and she essayed to draw me into conversation; but I only sank, apparently, into deeper melancholy, sighing now and then as if something weighed on my mind. She began plaiting a shawl that lay upon my knee, for we were sitting next to each other on the deck of the steamer, and her face gradually assumed an expression of such tenderness, mingled with remorse, at all the pain she feared she had given me, that it cost me a great effort to maintain my morose aspect, but I persisted. As we approached Geneva, I got up to look after my luggage. 'You are going, then, to another hotel?' she said.—'Of course,' I answered, 'and I must hurry away to secure a room.'—'Well, never mind,' she rejoined, taking my arm, 'come along with me;' and off we marched to the Hôtel de Berg, where her courier had engaged an apartment. Miss B—— stared at this new contradiction with amazement; but, said I to myself, if my vinegar looks bring such sweet results, she shall have more of them. I was delighted to find that Miss Gamble had ordered a private sitting-room, for now I should be able to carry on my courtship without the necessity of strolling up and down a public garden, as at Ouchy. We had just entered the room in question, and I was gazing out of the window at the lake, the bridge, and other pretty objects in view, with Miss Gamble standing at my side, when she said, looking up in my face still imbued with acidity: 'Can you forgive me for all my follies?'—'It costs me an effort, Jane,' I replied in *thorough bass*, 'but I can.'—'Then,' she exclaimed, taking off her glove, 'there is my hand. I will be your wife, and a devoted one.'"

According as the reader receives or rejects this little love-scene, will be his patience or impatience with the rest of the story. It is on this consent that all future proceedings turn. It is quite clear that the lady either never made a serious promise, or quickly repented and withdrew it. The attempt at "abduction" at Genoa—the compulsory promise then extracted from Miss Gamble, under penalties, prove thus much at least. Mr. Wikoff represents this scene at Genoa as no other than a love-trick:—which Miss Gamble accepted and forgave. But even as Mr. Wikoff tells the story, there are ugly facts in it. The gentleman and the lady's courier—*who is to receive 500l. on the wedding-day*—are in consultation:—

"'Well, we shall see what can be done,' I continued, 'for I have got an apartment; the difficulty will be to induce her to come there. If I write to ask her, she will be sure to refuse.'—'Very likely, sir, for there's no counting on her a second. Can't you think of some excuse or other?'—'I have been thinking of it already—but I have fallen on none yet.' Before the courier went away I happened to mention my notion about threatening to put an end to myself in her presence if she would not change her conduct. 'That would be just the thing to please her, sir,' exclaimed the courier. 'Do try it—I am sure it would succeed!'—'Perhaps it might, and I regret now I did not buy the pistol!'—'No need of that, sir,' replied Figaro; 'I always travel as a courier with a pair of pocket pistols. I'll lend you mine!'—'Very well! Bring them round to-morrow.'"

Next day the plot deepens. The same persons are consulting:—

"'What's to prevent you telling Miss Gamble you've lost the passport, and that she must come to the police-office to get another? you can then conduct her to the apartment I have taken.'—'That *is* a good 'un, sir,' returned the courier with a broad grin. 'Of course, I can do that! Nothing easier, but I hope she won't be angry with me.' * * In fifteen minutes later the courier was in my room again. 'All right, sir,' he cried, 'but look sharp, sir. She has ordered the carriage, and is going right off to the police after another passport.'—'Order a carriage for me, then, or she will be there before me.'—'Where are we to go, sir?'—'Here is the address,' and I wrote it in pencil, and gave it to him.—'Here are the pistols, sir,' returned the courier, handing them to me, 'now mind, and put both of them to your head if she drives you to despair.' * * The moment the courier left I drove off rapidly to the apartment I had hired, and found my *valet de place* making preparations for my occupying it. I had given him no explanation why I had taken it, and he supposed accordingly that I was going to lodge there. I told him the instant I entered that I expected two ladies, with a courier, to come there immediately, and that one of the ladies in black would, probably, say something about a passport, and ask for the *Intendente*.

In that case, all he had to do was to conduct her to the saloon where I should be."

All was now prepared:—

"About one o'clock Miss Gamble arrived, and was ushered, at once, by my master of ceremonies, into the room where I awaited her; Miss Bennet and the courier remaining in the ante-chamber. On seeing me, Miss Gamble exclaimed—'Ah! it is you. Well, I thought it was all a trick.'—This surprised me, as I did not then know she had seen the address in my writing. 'Yes, it is all a trick,' I announced, 'but as you refused to see me at Turin, save in the company of your courier, I did not stop on this occasion to ask your permission. But pray be seated.'—'What do you want with me now?' she asked, perfectly at her ease.—'To make you some explanations, and to talk you into reason, if possible.'—'Is that all?' she inquired; you intend nothing else, I suppose.' * * —'Well, Jane, I continued, 'tell me, I beg of you, what do you intend to do?'—'I suppose, alas! that I must marry you.'—'You have declared that often enough already. But when?'—'When you please—to-night, or to-morrow.'—'I wish I could put faith in you,' I said, full of doubt. 'Try,' she replied, smiling.—'Will you give me a pledge in writing?' I asked.—'Most cheerfully.'—I rang for the valet, and ordered him to go and buy pen, ink and paper, as I had not foreseen their use. In a short time Pietro came back, having borrowed them, as it turned out, at the French Consul's opposite, there being no shop near.—'Well, what am I to write?' demanded Miss Gamble, seating herself at a table.—'What you have just said.'—'I don't remember now; you must repeat it.'—'How like you,' I observed. 'Well, write, "*I bind myself to marry Mr. Henry Wikoff, according to the pledges I made him to that effect at Ouchy and at Geneva.*"'—'There,' she said, 'will that do?'—'Are you really in earnest this time?' I inquired.—'Perfectly so.'—'Will you give me still another guarantee?'—'What you please,' was her reply.—'Add then, "*or to forfeit the half of my income.*"'—'Now I am sure,' I said, quite satisfied, rather than let me touch that precious income of yours, you would marry me or Beelzebub himself.'—'Are you not ashamed of yourself?' she said, assuming a mock air of rebuke. 'Any more?'—'Merely add, "*I do this of my own free will and accord, and in consideration of my frequent violations of good faith heretofore.*"'—'That's all very fine,' she observed, as she finished, 'but that paper is worth nothing at law.'"

On such a "love-scene" it is not necessary to offer one remark. Neither will we dwell on the long after-drama, the lady's forcible detention, represented as a "childish struggle," as a piece of "temper," during which the lady broke a window to arouse the street below, and lay on the floor in hysterics. The incident that followed is made much of by the gentleman in his own defence.—

"It was considerably after midnight when we started off on foot to return to Miss Gamble's hotel. Pietro led the way, and as the streets were quite deserted, I walked with my arm affectionately thrown round Miss Gamble. I mention this simply to show the loving mood we were in. Mary accompanied us. When we had walked a short distance, Miss Gamble remarked—'What's the use of going back to my hotel to-night?'—'What do you propose, then?' I asked in some surprise.—'Let us go somewhere else, and return in the morning.'—'As you please,' I replied, 'but do you wish me to go along with you?'—'Of course, I do; tell your servant there to stop at the nearest hotel.'—I gave the order, and directly Pietro knocked at the door of a house which he said was the 'Iron Crown Hotel.' We were admitted instantly. I asked if they had rooms, and we were shown to a couple of bed-rooms adjoining each other. Miss Gamble chose one, and I took the other. I chatted with her for a short time before retiring, and we agreed to be up and off at nine in the morning. I saluted her affectionately when I bid her good-night. I slept soundly, and was woke up by Mary knocking at my door by order of my mistress. 'It is near nine o'clock,' she cried, 'are you ready?'—'In five minutes,' I answered, and springing up immediately, I ordered a carriage to be sent for, and after taking a cup of coffee, I paid the bill, and we started off once more for Miss Gamble's hotel. I was seated alongside of her in the carriage, and Mary occupied the place in front, and in proof of the kindly relations between us, I might add some details that, as a matter of taste, I think best to leave unmentioned."

The lady of these "kindly relations" immediately commenced criminal proceedings against the gentleman who, by his own account, had "saluted her affectionately"—which criminal proceedings ended in a sentence of guilty of "abduction." The story is continued beyond the trial; and some letters, from eminent Italians, are printed to show that, in their opinion, the offence of the writer was not one involving a "loss of honour." Why did not Mr. Wikoff accept this decision of a friendly mind, and rest content with the verdict of so good a judge as M. de Cavour? Surely, this would have been better for all parties.

Pegu, being a Narrative of Events during the Second Burmese War, from August 1852 *to its Conclusion in June* 1853. *With a succinct Continuation down to February* 1854. By W. F. B. Laurie. Smith, Elder & Co.

The war in Burmah was an enterprise which tried the constancy of the soldiers engaged in it. There was all the labour of a great conflict, with little of its glory. It was not so much a series of brilliant feats to be achieved, as a succession of difficulties to be overcome. The eighteen regiments that marched against the King of Ava feared little from his armies; but they recalled the circumstances of a former struggle, between the British and the Burmese Governments, in that most dangerous country. Forty thousand men had then taken the field;—scarcely ten thousand were left fit for duty at the close of the campaign.

The army had now to pierce through a country of jungles and swamps, over a surface of rock and clay. When land-winds blew, a sickening odour filled the air; water was scanty and bad; nearly half the force was at one time smitten by the climate,—though as they advanced their health returned, and they had only to contend with the natural obstacles in their line of march and a desultory but harassing resistance from the enemy. Very different from a campaign in Europe, in India, or in Western Asia, is such an expedition in the region between the Ganges and China. No central fortress is to be lost and won, to determine the chances of defence or conquest; no concentrated army is planted across the invader's path, to decide the issue by a single collision. In Burmah our troops had not to penetrate through tremendous defiles, as they did beyond the Indus,—or to ascend vast fortified plateaus, as in the Mysore,—or to meet the shock of fierce and gallant armies, as in Sindh and the Punjab. The Burmese were scattered; they held many forts and stockades; they nursed their courage in the recesses of hills and thickets, and, as they retired from point to point, raised breastworks which served, first, to mask them while they fired, and then to secure them while they fled. All this seems petty, now that we have been so much accustomed to talk of Cyclopean masonry, of granite cubes, and triple tiers of ordnance; but the forest fortifications of Eastern Asia by no means fly to pieces under the discharge of European artillery. Tough walls, composed of enormous timber piles buried in earthen banks, resist a cannonade that might shatter a stone tower into ruins. One of them was battered, experimentally, with shot and shell for a considerable time without appreciable effect. Many of the shells plunged into a mass of clay and were choked, and shots were only effective when they struck between the palisades. No method was so efficient as that of heaping bags of powder against these walls, and blowing them up.

Lieut. Laurie narrated, in a former volume, the series of operations at Rangoon in 1852. He has now carried on the story to the conquest of Pegu, and the close of the war. In fact, it was while writing this book that he received orders to start with a column, about to attack, in succession, the remaining strongholds of the Burmese. While the final preparations were going on, the gallant officers resolved to enliven their souls with reminiscences of London-life.—

"On the 26th of August the theatre at Rangoon presented a brilliant appearance. The performances were Douglas Jerrold's *Rent Day*, with the Farce of *The Happy Man!* The scenery and decorations of the house were in excellent taste, and the acting was admirable. General Godwin was present on the occasion, and a large audience of officers and men. The drama throughout was listened to with profound attention. Rachel Heywood, Martin Heywood, and the wily Bull-frog, were capital in their respective parts. As an old actor on the Indian boards, one may be allowed to express his approbation by asserting that after witnessing the *Rent Day* at Rangoon he felt a pleasure, surpassed only by that which we might feel after beholding the majesty of a Macready, or the genteel humour of Charles Mathews! Little the author thought, while writing his instructive play, that it would ever be performed off a grand staircase near the upper terrace of the Shoé Dagoon Pagoda! In the *Happy Man* the principal actor was evidently an amateur 'Power;' and we shall surely live a very long time if there be aught of truth in the saying, 'Every time a man laughs he adds a day to his life!' The drop-scene representing the storming party at the eastern entrance on the 14th of April, by an Artillery Officer, and a superb fancy scene, painted by an Officer of Engineers, were much admired; while the music was both of a plaintive and a spirit-stirring nature, as if composed to sympathise with the lights and shades of a soldier's life!"

It was on the morning following they made their unsuccessful attempt to breach a stockade; nevertheless, they set out cheerfully and confidently on their enterprise against the citadels of the "Golden Foot." Prome was the first place attacked, and it was captured in October, 1852. The report of this achievement filled five octavo pages in a Gazette, and Indian writers made themselves very merry *à propos* of the fact that only one man was killed. It was like Nelson's idea of having a Gazette "all to himself." But a military success is not always valuable in proportion to its cost in human life; otherwise many an Indian fray would excel in historical importance the victory of St. Vincent. However, a detachment moved from Prome to Pegu, which was more vigorously defended. Here the qualities of our Asiatic army were illustrated. They had to fight their way to the base of the walls through a dense, entangled jungle, with heavy grass up to their breasts, which working parties in advance were employed in cutting down. Thus, in the fearful heat, with shot flying round them, they marched in single or double files during four hours and a half. Only at times, when a mound or bank was reached, were they able to return their enemy's fire; but, whenever an opportunity did offer, they gave him half-a-dozen close and rattling volleys. As soon as this jungle had been passed, the different companies formed on an open space, in front of the walls and gates of Pegu. They were quickly at the entrance, and quickly within; and now that the combatants were fairly opposed, the British-Indian troops disposed of their task in a summary way. Their general harangued them:—

"'Now,' he said to the Fusiliers, '*you* are Bengallies, and *you* are Madrassies, let us see who are

the best men!' A deafening cheer, a rush,—and all was over! Pegu had fallen."

But the Burmese collected in large numbers round the town, and besieged it by day and night. Our soldiers, on the other hand, had learnt some of their arts, and erected stockades for their own defence. In return, their assailants dragged a heavy gun up a hill, and with several others of smaller calibre maintained a continual discharge. We have heard how the Dutch, in Java, fired the contents of their dust-holes on the enemy. The Burmese were equally miscellaneous in their assortment of missiles.—

"The foe seemed determined to drive the small band from Pegu; in addition to their rude iron and leaden balls, small brass representations of Gaudama, pieces of iron, necks of bottles, even stones, or round lumps of granite brought hither for the purpose, were fired on our troops from every quarter."

Relief speedily came to the garrison of Pegu, and, during a sortie upon the enemy, a singular spectacle was witnessed. A body of Sikhs, that had formed part of the army which Generals Hardinge and Gough gained their peerages for defeating, now rushed alone into the battle, and, 3,000 miles from Lahore, assaulted one of the Burmese positions, and cleared a way for the English, who followed them. But the grand episode of the war was a night attack on Prome:—

"With the exception of the trusty guardians of our position, Prome, on the night in question, was wrapped in slumber. These sentries, with wary eye, paced the fronts of their respective picquets. It was about midnight when the sharp and heavy report of three signal guns from the enemy's advanced post startled the 'night watch,' and roused their sleeping comrades. Now commenced a scene of energy and activity. The General, feeling assured that something like danger was at hand, sprang from his couch, but waited for some further indications of the presence of a foe ere he roused his sleeping soldiery. But he had not long to wait; for the sharp rattle of musketry and the heavier report of the jingal announced that our picquets were attacked. Soon the bright flash and deafening roar of our own heavy ordnance told that the advancing columns of the enemy offered a mark for their destructive fire. The attack was rapid, but much more so was the reply of our troops to the challenge of 'the assembly.' In a short space of time each picquet was reinforced, and every assailable point occupied. Staff officers were now to be seen here and there—some mounted, others on foot—rapidly conveying the orders of the Chief, who, ever active, flew to each post of danger. * * The enemy made repeated assaults; charge after charge—accompanied with wild yells and cries—was attempted, but the steady fire from the heights and from our left drove them back again and again."

Pegu was "annexed." It is a flat province, about 200 miles square, with a good soil, but has been so neglected that the rainy season lays nearly the whole of it under water, when the people go between their hill-villages in canoes. Arracan, however, was a similar swamp before the Company undertook to restore it, and it is now one of the granaries of the Indian coast.

As to the people, they were not unwilling to become British subjects. Of course, the chiefs, who lost their importance, regretted it; and since they are, like the Chinese, wholly without modesty, little can be done with them. Lieut. Laurie has an anecdote of their self-esteem, referring to the last war:—

"After the signing and sealing of the Treaty of Yandaboo, Sir A. Campbell and Mr. Robertson took the Burman Chieftains to view some of our troops and Artillery. The 'rebel English strangers' having astonished them with the evolutions of our Infantry, some field-pieces were then brought out, and fifty rounds fired to show the rapidity of our Artillery movements. Finally, some shells and rockets were thrown across the river. During the latter part of the exhibition one of the rockets exploded at the moment it left the tube, and scattered the shot around, but fortunately without doing any injury. Sir A. Campbell then drew the attention of the Burmese Chiefs to the fact that we could make our shells explode at any distance we pleased. After the exhibition was ended, one of the mighty visitors, on being asked quietly what he thought of it, replied, 'Oh, we can do all this much better ourselves at Ava!'"

It was this Burmese vanity which brought the "Golden Supreme," who rules in the "City of the Immortals," into collision with the British Government. The nobles were as conceited as the Prince, and they believed they should be able to blow our ships to atoms and annihilate our entire army.

This is the series of events which Lieut. Laurie has described. We notice with regret that, like most amateurs, he is not improved by praise. His first narrative was by many degrees more rapid, direct and plain. The second is too digressive, dogmatic and ambitious; though it deserves to be read as a scrupulous and correct account of the military proceedings in Burmah. Lieut. Laurie can be a flippant writer; but he is a modest soldier, and fairly distributes the credit of the perilous and laborious adventures of the Burmese war.

History of England—[*Geschichte von England*]. By Reinhold Pauli; with a Preface by J. M. Lappenberg. Vol. III. Hamburg.

This work is the production of a writer who has already given proof of his ability to deal with the early history of England; and the reputation which he has gained by his 'Life of Alfred the Great' is not likely to be tarnished by the publication of the volume now before us. A lengthened residence in our country has familiarized him with our language and literature, ancient and modern; he is sufficiently acquainted with our laws and political institutions to feel an interest in tracing their gradual development; and he has made judicious use of the stores of unprinted materials illustrative of our national history which are still to be found in our libraries and record offices. However much we may regret that M. Lappenberg—with whom the present work originated, and to whom we are indebted for the first and second volumes,—finds himself unable to carry it on, we cannot but congratulate ourselves on the fact that he has intrusted its prosecution to one so competent to do it justice as Dr. Pauli.

The volume now before us treats of the history of England from the accession of the house of Plantagenet, in 1154, to the death of the feeble Henry the Third, in the year 1272. It consequently embraces the reigns of four kings,—each of which was marked by the occurrence of events not only of vast importance in their own day, but which have exercised, and are exercising, an influence of a permanent character. The struggle between the civil and the ecclesiastical power in the persons of Henry the Second and Becket, and the annexation of Ireland to the British crown;—Richard the First, and the influence produced by the Crusades upon the arts, the commerce, and the civilization of Europe;—John's loss of Normandy (the first step towards our insular nationalism), his submission to the Pope, and his concession of the Great Charter of English liberties;—and lastly, Henry the Third and his long minority, which on the one hand presented a favourable opportunity for the extension of the power of Rome, and on the other gave the Barons that preponderance in the balance of power as well against the Church as the Crown, whence sprang up that true source of England's greatness, the Middle Classes. All these are vast subjects, and demand a careful and impartial handling:—and this they have received from Dr. Pauli. His narrative is clear and concise; his partialities are towards measures rather than men; and while it is not difficult to discover the bias of his tendencies, it is seldom that these leanings disturb his equanimity or warp his judgment.

In one respect the present work is worthy of especial commendation:—we allude to the care which its author has bestowed upon the authorities which he cites as confirmatory of his narrative. With true Teutonic perseverance he has examined not only the whole range of printed authorities, narrative and documentary, but he has plunged deep into the hidden recesses of the Chancery and the Exchequer, and has been rewarded for the patient investigation which he has evidently bestowed upon this department of his labours. By a careful perusal of the Chancery records in the Tower (the traces of which are frequent in the latter part of this volume), he has succeeded in throwing new light upon many an event in the troubled reign of Henry the Third; the true sequence of events has often been established; and the cause and the consequence—sometimes reversed in the pages of even contemporary historians—are no longer confounded.

We are induced to enlarge upon this department of the subject in consequence of some remarks 'Upon the Sources for the History of the first four Plantagenets,' which Dr. Pauli has added to this volume; and we the more willingly give publicity to his statements (with which we heartily coincide,) since they represent the estimate in which this department of our national literature is regarded by an impartial and well-informed German man of letters. No country is so rich as England in an almost unbroken series of the most important historical documents, and nowhere is it so difficult to use them. Our libraries contain numerous copies of our early chronicles, but the existing printed texts are, as a whole, incorrect and imperfect. Of some of these, the important Robert de Monte for instance, we have had no edition whatever printed in England; for some of the others we are indebted to the labours of Bouquet, Brial, and Pertz; while of many of the rest we have nothing better than the texts framed as far back as the reign of Queen Elizabeth. Matthew of Westminster has had no care bestowed upon him since A.D. 1573,—Hoveden, Huntingdon, and the History of the English Bishops by Malmesbury, are still as they were left by Saville in 1597. The latest edition of Walsingham is that of 1603, and the bulk of our other annalists stand in the same position. While we except from this censure the publications of the English Historical Society and the first volume of Messrs. Petrie and Hardy's 'Materials for the History of Great Britain,' we do not forget that the former of these undertakings languished and died from want of public encouragement; and that the second was suspended in consequence of a refusal on the part of Government to award the trifling annual grant by which it might have been carried on with energy and success. And this is the secret of that deficiency in our literature regretted by Lord John Russell,—the want of a satisfactory history of our own nation. Those who know most about the matter know that the time has not yet arrived when such a work can even be commenced. The historical inquirer has not gained access to the material out of which to construct his narrative; and until the text of our historians is placed upon a firmer critical basis, and some effort adequate to its importance be made to publish the more valuable of the documentary illustrations of our history, we need not wonder that men hesitate in expending their energies in the production of

works which they are conscious must become obsolete. Dr. Panli has met the difficulty as few could, fewer would do, and none ought to be under the necessity of doing. He has taken upon himself the double task of first collecting his materials, and then writing his history. We are grateful to him for having undertaken this labour: for ourselves, we are ashamed to be constrained to admit that the labour was imperative. We cannot gainsay his remark, that in the collection of materials for the history of its middle ages our nation is behind nearly every other in Europe.

Mammon; or, the Hardships of an Heiress. By Mrs. Gore. 3 vols. Hurst & Blackett.

Certainly the hardships of those who are neither heirs nor heiresscs are more patent to the world and more generally understood,—but as it is a received axiom that every state of life has its compensation to keep the balance true, we must accept as a fact, that heiresses have hardships, after their kind as painful as those which assail ordinary mortals; and it is for these hardships that Mrs. Gore in her present novel claims our sympathy. 'Mammon' is not so brilliant as many of its predecessors; but, on the other hand, there is less of that worldly tendency, which is the sin that lies at the root of Mrs. Gore's books in general. The idea intended to be worked out, is the impoverishing nature of a love of money. The author shows how it eats out all geniality, all kindliness of nature, —destroying the very power to enjoy the much-beloved riches, even when they fall in golden showers without stint or limitation. The character of John Woolston, of Wraysbury, is evidently a study from life,—carefully finished and elaborated: it is exceedingly well done. The gradual choking-up of all his faculties with gold-dust,—the rusting and blunting of all his mental gifts and natural affections,—are excellently brought out; and John Woolston, of Wraysbury, may stand for a type of the intense vulgarity of selfish prosperity. But having said this, we have to complain that Mrs. Gore shows us nothing more elevating. The characters intended as a relief to the worldliness, which she paints as long, and as large, and in miniature, and in various shades of frivolity and worthlessness, are mere sketches,—not remarkably well done, nor like real life. Mrs. Gore has evidently no belief in goodness when she talks about it. She draws the redeeming personages with a feeble and uncertain touch; she makes them a present of a handful of virtues in the rough, but either does not like, or does not know how, to work them out into human naturalness. She does not succeed in imparting elevation of feeling, heroism, or enthusiasm to the reader for anything good or noble;—her good people are all dull, common-place, and in real life (to which Heaven forbid they should ever be translated!) they would be intolerable bores. Their goodness is the result of stupidity and slowness, rather than of preference for what is good; and this leaves a heavy, depressing effect upon closing the book. The good people are called good, and much is said in their praise; but their action is only indicated, and not developed,—and does not relieve the dreary worldliness of the others. The only exception is the slight sketch of Betsy Pennington, devoting herself to her imbecile father, and refusing to marry the man she loves and become Countess of Dinton, so long as she is needed at home. This might have been made a charming episode had it been made out and followed up at greater length. Mrs. Gore shows her power to paint genuine homely emotion by the manner in which she relates the illness and death of Lord Dinton, and the desolation that falls upon poor Betsy Pennington, when the long-deferred happiness of her life is almost within her grasp. It is beautifully related, and only leaves us to regret that Mrs. Gore gives us so little of the kind.

As to Netta, the heiress, she is kept in a state of white muslin simplicity throughout:—her hardships consist in the violation of all her natural affections, owing to the cold shadow of wealth and of her father's pride, under which she has to dwell; but she has a good affectionate heart of her own, and struggles through into a happy marriage with the man she loves;—but we remember Eugénie Grandet, and Netta Woolston will not bear comparison. The sketch of Farmer, the keen, caustic Q.C., is good; but Reuben Howard looks like a daguerreotype.

Mrs. Gore's notions of money will seem remarkable to ordinary people. Woolston is, at the outset, represented as languishing in poverty, with the wants of "a pinched and needy household,"—with threadbare carpets, rusty grates, unbrushed boots and shabby dress,—in a "weedy villa,"—unable to pay his coal-merchant's bill, and reduced to the most sordid discomfort,—upon an income of 500*l.* a year, paid regularly by his father, in addition to which he is a rising barrister, by no means briefless, and the friend, pupil, and *protégé* of an eminent Queen's Counsel. The Rector of Hanals, also, with a living of 800*l.* a year, is represented in a condition of still more atrocious discomfort: —to be sure he has a large family. Luckily for the world, many people contrive to live in comfort and respectability, and bring up large families, on incomes far less than either of these; but Mrs. Gore makes sad confusion between money and management.

In conclusion, however, we must say that we prefer 'Mammon' to either of the other novels which Mrs. Gore has given to the world since her re-appearance in print.

MINOR MINSTRELS.

Idyls and Songs. By Francis Turner Palgrave. (Parker & Son.)—This scholarly, tender little volume of poems is dedicated to Mr. Tennyson. The verses are elegant and refined,—and are the very antipodes of the more popular claptrap style. We have translations from Sappho, Simonides, and Euripides, — Catullus and Horace,—versions of Heine and Goethe,—songs on Italian airs, — and thoughts on reading Theocritus. What seems to us the chief want of the volume is the proof that the versatile and well-read author has any peculiar region of the imaginative world which he can call his own. He hovers over many spots, the Scotch ballad district and the Christabel parish, but never alights. His poems seem to us rather poetical reflections of other men's poems than distinct creations of his own; not that he ever plagiarizes, but that he always builds his castles in the air, so that his grounds hang over a neighbouring domain. His 'Idyls' are like Mr. Tennyson's,— his 'Christabel' is a very ambitious but very inadequate conclusion of Coleridge's poem. Such completions are always invidious and never successful. Mr. Palgrave's strength does not lie in invention, but in the feeling he throws into what he writes. He is essentially a poet of the affections, and his heart furnishes him with his best inspirations. Few depict better a father's or a husband's love;—few sing sweeter and more aërial dirges over the dead.

A poet of the sentiments, unless aided by music, like Moore, must always be rather vague and general in his subjects. No writer ever obtained popularity who wrote only on such class-subjects as 'The Birth of Art,' 'The Sculptor,' and 'The Christian Artist.' The following lines, though Tennysonian in more than metre, will interest our readers, as recalling the beautiful picture which suggested them.—

The Burial of St. Catherine, carried by Angels to the Summit of Mount Sinai.

They bore her from the ruby West.
The roseate silver of their wings,
As on the rushing convoy springs,
Dies down within the grey dark East.

They bore her from the fading West,
Fair martyr-maid, brave heart and true,
Through mist-white spaces gem'd with dew
Within her dew-cool couch to rest.

Where, struck through lapping folds of cloud,
The splintery peak dark-moistened gleams,
High o'er the parting of the streams,
They wrapt her in her rock-hewn shroud.

For one last gaze their Angel eyes
Are bow'd upon the martyr-maid.
She sleeps within the grey cool shade:
The eddying mist around her flies.

The tearful mist around her flies.
The Sun strikes sudden through the white;
The dewy spaces swim with light,
And all is glory where she lies.

Poems. By W. Bell Scott. (Smith, Elder & Co.)—There is much eccentricity about these poems, but no juvenility. They are the work of a man of middle age,—they are pervaded by a mediæval feeling, and treat of mediæval subjects. The monk Bede is the hero of one poem, and a monk's beads part of the furniture of many.

The author has fair claims both to hereditary genius (a little wayward, perhaps) by relationship, for he is brother of the late David Scott, and to eccentricity by the sect he has embraced, for he seems by his designs to be a Pre-Raphaelite. From title-page to *finis* the volume is original, and that is something to say in the present age. His best poems are, a Ballad of Rosamund, 'Bede in the Nineteenth Century,' and a Scandinavian Incantation Scene. His sonnets are good, but rough; and his book concludes with some legends of St. Cuthbert,—fresh, quaint, and full of the spirit of early Saxon piety. The opening poem, a tale of village seduction, called 'Maryanne,' though worthy almost of Hawthorne for minute, startling touches and daring daguerreotyping of modern life, sadly wants rhyme, or some severer metrical restraints than it has at present. It quite sets our teeth on edge to peruse such lawless compositions.

The Sonnets on Haydon, and on Popular Criticism, are unworthy of the writer. The poem in which Bede awakes in the nineteenth century is of a quaint fancy, and in parts vigorous and nervous. The monks are well discriminated: —Alfin, who never awoke when the cock crew, but

started up
At the first clang of the cook's tin cup,—

and poor Alp, the old Saxon peasant, who strove so many years in vain to read the Psalter,—and Wulf, the loving, humble disciple, who relieved his master from all his daily cares, that left him more at leisure to finish the Gospel. Mr. Scott's mind is deeply and essentially Gothic; and his faults are Gothic and not Greek faults. He delights too much in archaisms; and seems to imagine that the beauty of mediæval poetry is to be obtained by the mere reproduction of mediæval language. 'Woodstock Maze' is a very original attempt to convey the weariness of Rosamund in her woodland prison, and the thought perhaps too much like that of 'The Moated Grange'; but the scenery and feeling are the author's own. His Rosamund is a life-like miniature. She is wayward, playful, full of a bold, pure love:—she chatters about Japes, the page, and her maiden Minnie, and Madge spinning like a sage,—prating so prettily that we dread grim Eleanor's coming, and ending at once her life and the ballad. We select the

most knotty and crude verses, but perhaps the most full of originality.—

The gorse and ling are netted and strong,
The coneys leap everywhere,
The wild briar-roses by runnels grow thick;
Seems never a pathway there.
Then come the dwarf oaks knotted and wrung
Breeding apples and mistletoe;
And now tall elms from the wet mossed ground
Straight up to the white clouds go.
Oh the leaves, brown, yellow, and red, still fall,
Fall and fall, over churchyard and hall.

"O weary hedge, O thorny hedge!"
Quoth she in her lonesome bower,
"Round and round it is all the same,
Days, weeks, have all one hour;
I hear the cushat far overhead,
From the dark heart of that plane
Sudden rushes of wings I hear,
And silence as sudden again.
Oh, the shower and the sunshine every day,
Pass and pass, be ye sad, be ye gay."

We do not expect any better book from Mr. Scott; but we hope to see some years hence another volume of poems less archaic, more metrical, but no less full of keen, loving observation of Nature, honest independence, deep thought, and matured energy.

Ode on the Queen's Visit to Kingston-upon-Hull, October 13th and 14th, 1854. By R. W. Elliot, B.A. (Hull, Leng; London, Longman & Co.)—A short poem, full of the very exuberant loyalty manifested lately by the town where Marvell first saw the light, and where Wilberforce was born. There is life in the verses; and that is all we can expect in a poem written for an object so transitory that it cannot expect to earn even the immortality of Mother Hubbard's legend. Frequent inversions make the author's style seem rougher than it is.

England and her Palace of Peace. By Thomas R. J. Tolson, author of 'The Fortune-Teller's Intrigue.' (Shaw.) — In a poetical dialogue between the Czar and his double, Mr. Tolson, whose brain seems effervescing with warlike thoughts, inculcates the justice of the war. We would rather own ourselves defeated by our author's argument than be convinced at the cost of so much patience.

The Village Bridal, and other Poems. By J. H. Powell. (Whittaker & Co.)—The author is the son of a working engineer. In his fourteenth year he was sent to work at a paper-mill in Hertfordshire, for three shillings a week. Finding his health injured by the heat of the drying-loft and the dense vapours of the hot steam, he had resolved to go to sea, but, being suddenly discharged for some trifling fault, he ran away to London, going on foot the whole twenty-two miles. Residing with an aunt, he spent a fortnight wandering about London penniless, but seeking employment. At the end of that time, he returned to the paper-mill in Hertfordshire; it being evidently his destiny to make, or mar, paper all his life. At sixteen he was apprenticed to his father at another mill, and spent his spare time in making model steam-engines, one of which he exhibited at the London Polytechnic. Leaving Hertfordshire, he spent sixteen months in travels over England seeking employment; and soon became involved in the struggle of the Amalgamated Engineers for the abolition of piecework and overtime. In 1851, he published a volume of poems, of which he sold about thirty copies. While employed by the London and North-Western Railway Company at Wolverton, he delivered two lectures at the Wolverton Mechanics' Institution,—one on the 'Poetry of Feeling and the Poetry of Diction,' and the other on 'The best Means of elevating the Working Classes,'—both very creditable to his taste and sense. The poems are sadly crude and unmetrical, but they are full of feelings that do credit to the author. He knows the sufferings of the working classes and the vices that beset them; and he denounces the latter with much honest force and a very attractive and ingenuous honesty of purpose. We advise him to practise verse merely for his own amusement, and to write prose for the amusement and instruction of his class.

The Martins of Cro' Martin. By Charles Lever. Nos. I. to III. Chapman & Hall.

Harry Coverdale's Courtship, and all that came of it. By F. E. Smedley. Parts I. to IV. Virtue & Co.

We shall do little beyond announcing that two new novels, by two popular writers, have been commenced in the three pink and four green pamphlets introduced above in company. Yet company does not always imply similarity. No tale-tellers can be much less like one another than Mr. Lever and Mr. Smedley. The former novelist seems to have succeeded to the heritage of Captain Marryat's dashing style. No improbabilities ruffle him,—no difficulties scare him. Let him ride up to St. Paul's, by accident, and his Pegasus shall clear the dome, ball and cross so neatly, that when, two minutes later, we encounter the charger ambling down Cheapside, we cannot conceive that anything singular or dangerous has been attempted. This nerve is as great a quality in a novelist as in a heavy dragoon. It inspires confidence in all who are under his guidance. After the exhibition of Mary Martin, who shines out in the first scenes of Mr. Lever's new tale as the fairy Order—capable of dealing with any difficulties of Irish misrule and entanglement by the force of her mother-wit and the sweetness of her temper, and without the support of home sympathy,—we fear nothing. In No. II. Mischief appears, in the form of Maurice Scanlan, the sporting attorney;—and in No. III. we fancy Love, not without perplexity, may be seen peeping over the horizon. It matters little: this marvellous Mary Martin will prove, we suspect, a match for any amount of mischief in love, or of love in mischief.

Mr. Smedley is as quiet in his manner as Mr. Lever is the reverse. He does not astound his readers by brilliant fables: he endeavours to secure them by neatly appealing to their experience. He deals, ostensibly, with commonplace character. Yet nothing is so uncommon as true art made out of materials so little marked in form, so delicate (if so distinct) in colour. Perhaps success in the style is not to be won by a male right hand, and belongs to Miss Austen, or to the Lady who the other day painted the pale gentilities of 'Crauford.' We imagine that Harry Coverdale may be meant to prove that that half-prized, half-pitied personage, called by Society "a good creature," may turn out a very good man in times of trial or combinations of difficulty. If it be so, however, Mr. Smedley has hardly sufficiently trusted to his own conception. He makes his hero a very *Crichton* in the use of his fists, by way of teaching a poacher the true rights and wrongs of game property,—and he makes the poacher love the landlord who had thrashed him like a gentleman. Now, such victory and such love might pass, *perhaps*,—at least among those who regard "sport" as part of every Englishman's education, and who fancy our "bold peasantry" liable to be sweetened by the discipline of fisticuffs, as proving the existence of generous sentiments,—but when Mr. Coverdale is made to produce other accomplishments as fast as ever they are wanted, and this without having learnt them long or kept them up carefully, we feel that his case, however adroitly stated, becomes rather mythical; and fear that Mr. Smedley may be perilously venturing too near that wonder-land which a novelist has small business to enter. Our fears are confirmed from seeing that an old-fashioned villain and wicked Lady are dressed, to be ready against future scenes, in Mr. D'Almayne and Miss Crofton. They are about, we apprehend, to attempt treasons against the happiness of Harry Coverdale's circle: — and let him "square up" to them ever so honestly, Harry may find that he has sharper antagonists to deal with than that burly yet forgiving hobnail, who shot rabbits without licence. No. IV. leaves us under a pretty strong impression of trouble to come,—even though Harry Coverdale has married Alice, and albeit he treats her with all that sensible, loving-kindness which is as rare in the honeymoons of private life as it is in those of Fiction!

Oxford Essays, contributed by Members of the University, 1855. Parker & Son.

Probably few readers would gather from the above title that the work to which it is prefixed is the first number of a new periodical, resembling the Quarterlies in outward appearance, size, and the general character of its contents. Yet such it is, with one or two differences. It might as well have been called the *Oxford Review*, though the formality of heading the articles with a list of works is, except in two or three instances, dispensed with. If sufficient encouragement be afforded, it is to be an Annual,—but, of course, a very different thing from the publications to which that name is ordinarily applied. It is distinguished from other periodicals in not being the organ of any party or creed, whether religious, political, or social. It represents no individual or association:—not even the members of Oxford University as a body, still less the University itself, though all its writers are Oxonians. It has, in fact, no corporate existence. The editor, whoever he may be, has no control over the opinions advanced in its pages. Each writer, by affixing his name to his contribution, at once takes all the responsibility of his own statements, and disclaims that of any others which may be made by his fellow contributors. There is consequently a greater variety of sentiment than is usually observable in the same publication,—a variety occasionally amounting to positive discrepancy.

These peculiarities render the success of the experiment altogether uncertain, to say the least. It is questionable whether the mere circumstance of all the articles being written by Oxford men, without mutual concurrence of opinion or purpose, will be sufficient to enlist any great amount of sympathy, beyond the sphere of Oxonians of about the same standing. The title, though describing truly enough the nature of the contents, has the disadvantage of suggesting the notion of tame academical themes which no one will care to read, — a notion, however, which is at once banished on actual perusal. Both the subjects and their mode of treatment have an interest for many readers besides members of Oxford or any other University. Even the essay on Oxford Studies, though necessarily more exclusively Oxonian than the rest, is written under a full consciousness of the important bearings of the subject upon national interests. With historical information on the past course of the University, it combines warm aspirations for a higher education in future, — an education which has to do with methods of inquiry rather than facts and principles to be learnt, which the teacher communicates not so much by precept as example, becoming himself an investigator, and striving by the force of sympathy to lead the pupil along the same path of investigation. It is

scarcely necessary to observe, that all the writers are evidently men of cultivated and furnished minds; but justice requires the addition, that they are no less distinguished by native force of intellect, breadth of view, and liberality of spirit. With all their scholarship, they are no book-worms or cloistered monks, unconscious of what is going on in the busy world around them.

The contents of this first number are, as we have already intimated, not wanting in variety. Three articles are devoted to strictly literary subjects: the opening one 'On Lucretius and the Poetic Characteristics of his Age,' which is a skilfully drawn portrait of the poet;—a critical estimate of the Works of Alfred de Musset, introducing to Oxford readers a successful French writer but little known in that city;—and an account of Persian Literature, with illustrative specimens. Science is well represented by Prof. Phillips in an essay on 'The Neighbourhood of Oxford and its Geology.' A social question of great interest is discussed in the article entitled 'Crime and its Excuses.' There is a good summary of Hegel's 'Philosophy of Right,' which will repay the perusal of students of jurisprudence; and the dispute between the Author of the essay on the Plurality of Worlds and his opponent, Sir David Brewster, is handled with judgment and impartiality. One of the most interesting articles is that by Mr. J. A. Froude, called 'Suggestions on the best Means of teaching English History,' which is remarkable for combining the tone of the *laudator temporis acti* with the boldness of the innovator, not to mention its literary excellencies. The writer suggests that, as we have not at present—and are not likely to have for some time to come—a suitable work for an authoritative text-book on English history, it would be well to employ for that purpose the Statute Book, from the early part of Henry the Seventh's reign to the Restoration.

OUR LIBRARY TABLE.

The Art of Travel; or, Shifts and Contrivances available in Wild Countries. By Francis Galton. (Murray.)—Travellers, as a rule, are a teachable race. They value the experience of their predecessors. Free from restraint, untrammelled by conventional laws, and desirous only of security and comfort, they eagerly seek, and readily adopt, ways and means convenient for the wood and desert. Nevertheless, as Mr. Galton observes, many a wanderer, mid-way on his journey, regrets his deficiency in that part of "wisdom for a man's self" which enables him to discipline his servants, pitch his tents, light fires in a tempest, find water under suffocating sands, cure a snake's bite, or season green wood for an axle. In all such exigencies it will be well for him to possess this practical treatise on the art of travel. Mr. Galton, like all authors of didactic volumes, sinks now and then into a truism, or loses himself in a platitude; but, for the most part, his manual is pointed, useful and clear. The African hunter, as well as the Australian explorer,—the Ceylonese elephant-shooter as well as the Himalayan botanist,—the trapper of the prairies as well as the fur trader of Hudson's Bay, will profit by its suggestions, although they may have learnt, in the rude school of the wilderness, much that Mr. Galton here teaches in quiet phrases of advice. Still, such a handbook might prove a friend in need, even to an old traveller, while to a young one, who intends to venture beyond railways, it must be valuable. A man scarcely knows the extent of his own inventive skill until he has collected dew in a sponge to cool his thirst, or until he has caught fire from heaven by using the crystalline lens of a dead animal's eye as a burning-glass. To understand how far he can endure, he must feed on nettles or sleep within the ribs of the buffalo which supplied him with supper, and ultimately pound its bones and make a feast off them. And to be safe from the effects of misplaced confidence, he must suspect that the Australian savage, who comes to his camp through the grass, apparently unarmed, has a spear trailing behind him, which he holds with his toes. If he has purchased costly jewels, they may be put into a silver pipe, and hidden under the skin of the left arm, for the opening soon heals, and no unpleasant sensation is produced. Mr. Galton suggests, however, that ignorant savages, discovering such a treasure, might conclude that the traveller's body contained other *caches*, and might mince him to shreds in search of them. With respect to the devices that are sometimes necessary in wild regions, he mentions that a safe path may be pursued through forests, in the latitude of Europe, by noting that the moss grows strongest on the north side of the tree. It will be inferred that Mr. Galton's little book is more than a dry recapitulation of advice as to arms, outfits and preparations for travellers on the highways and byways of the world. It is no less pleasant than practical, for the author has been an explorer himself, and has consulted the narratives of others, whose experience he compares with his own.

Handbook of French Literature: Historical, Biographical and Critical. (W. & R. Chambers.)—This 'Handbook' embraces a wide view of the literature of France. It begins with the Troubadours and concludes with Paul de Kock. The sublime and the ridiculous are here wider apart than they are said to be in the proverb. The 'Handbook' aims at accomplishing an historical, biographical and critical sketch of French literature in all ages; and it does this in a small space. We do not say this much as disparaging, but as describing the book. It will be found useful, as far as it goes; but some of the notices are very bald. We could have borne to hear less about Paul de Kock and more about Ronsard. Some specimens of the latter's cunning of craft, too, would not have been unacceptable. His imitation of the song of the sky-lark, for instance, is quite as good, in its way, as the *Qua, qua*, imitating the note of the duck, in the line of the Latin poet. We will add Ronsard's bit of metrical mimicry:—

> Elle, guindée du zéphyr,
> Sublime en l'air vire et revire,
> Et y declique un joli cris,
> Qui rit, guerit, et tire l'ire
> Des esprits mieux que je n'écris.

This fashion of imitating sounds in words is as old as the days of Ennius. Who has not trembled or laughed at his famous line?—

> Tum tuba terribili sonitu taratantara dixit.

Swift, undouhtedly, had this line in his mind when he penned his own drum and trumpet strains, celebrating the ancient glories of Ehlana:—

> The man with the kettle-drum enters the gate,
> Dub, dub, a dub dub; the trumpeters follow,
> Tantara, tantara; while all the boys hollow.

—To conclude, this volume will be found useful, in as far as it conveys a very fair general idea of the history of literature in France.

Brambles and Bay Leaves: Essays on the Homely and the Beautiful. By Shirley Hibberd. (Longman & Co.)—There is what may be called *healthy* reading in this unpretending and pleasant volume; and we do not know that, in these days, we could give a book of 'Essays on the Homely and the Beautiful' higher praise. The subjects, also written with a good end in view, are lightly, but gracefully, touched; and the hook is not merely entertaining, but useful. This double merit is particularly exemplified in the paper on the formation of a Herbarium and in the article on the Floral Antiquities of the East. One may say of it emphatically, that it is a *niee* book.

Lobster Salad. Mixed up by Percy St. John and Edward Copping. (Ward & Lock.)—The concocters have not forgotten the adage *ne quid nimis*,—and their howl is but a small bowl, and the salad mixed therein is but in small quantities. It is inoffensive,—and that is not small praise for 'Lobster Salad,' which, generally speaking, is injurious to the taker. We may say of this, as Paillasse said of his master's specific for the toothache, "Take it; take it;—if it does you no harm, it will do you no good!"

The Life of William Cowper; with Selections from his Correspondence. (Seeley & Co.)—This is the first of a series of Evangelical Biographies, edited by the Rev. R. Bickersteth. 'The Life of Cowper' is a neat compilation,—it tells nothing new; hut it contains, within brief limits, what is otherwise only to he found scattered diffusely through many volumes. The comments and reflections are not profound, but they are sensible. The compiler, of course, does not see that Newton was about the most unfit man into whose society a hypochondriac like Cowper could have heen thrown. Mr. Willmott, in his Life, has taken a much more correct estimate of this connexion and its consequences. On the whole, the little volume deserves commendation. It should be a popular book with young people in their *teens*,—a class not yet very well provided with the literature most suitable to them.

History of the Origin, Formation, and Adoption of the Constitution of the United States; with Notices of the Principal Framers. By George Ticknor Curtis. 2 vols. (Low & Co.)—The late Daniel Webster meditated the writing of a book on the history of the American constitution and the administration of Washington. This idea he communicated to Mr. Ticknor Curtis, who was then engaged on an account of the origin and establishment of the United States constitution. Mr. Webster never carried out his project,—and we wish we could say that Mr. Curtis had fulfilled his own intentions. That he has not done so is owing less to any incapacity on his part than to a defect in his plan. To write a history of the American constitution, to comprehend its principles, and to understand why the people of the Union were under what may almost be termed a political necessity to adopt it, more extended researches would be required into the annals of the Western Continent while it was yet divided under colonial jurisdictions. Mr. Curtis does, indeed, notice the old components of American administration; but his view of the provincial, proprietary, and charter colonies up to the assembling of a Congress does not occupy more than ten pages. The federal institutions of the United States, in their details as well as in their genius, appear to us so intimately connected with organizations existing long before the War of Independence, that it seems impossible to render accurately any analysis of the one without examining and explaining the other. The present work, consequently, must be taken as a view of the subject which supposes much previous investigation. As such, and starting from so advanced a point, it is a careful and creditable publication. The early vicissitudes of Washington's political life, the assembling of the first Congress, in which the word "independence" was not once spoken, the great Declaration, the changes and perils of the confederated States, and their ultimate union, are brought, in their proper order, within the scope of the narrative,—which allows space, also, for biographical sketches to alleviate the dullness of pure constitutional history. Mr. Curtis writes with vigour and dignity, and his work, if the second volume be equal to the first, will he one of permanent interest.

Australia and its Gold Fields; with a Particular Account of the recent Gold Discoveries, and Observations on the Present Aspect of the Land Question. By E. H. Hargrave. (Ingram & Co.)—There are few who take an interest in Australia who would not be glad to hear from Mr. Hargrave an account of his adventures and discoveries. But he should have confined himself to a personal narrative. The historical chapters on Australian colonization, on ancient and modern gold mines, and on the various methods of working for gold, are but meagre abstracts of information which is to he found more fully and systematically detailed in other books. Mr. Davison's "New Theory" is also out of place, as well as Mr. Hargrave's arbitration between Sir Roderick Murchison and Mr. Clarke. We do not object to his statement of the land question in Australia; since it brings Mr. Hargrave's peculiar experience to hear on a very involved subject. There was, however, in the

relation of his own Californian wanderings, and of his search for gold, enough to fill an interesting volume; nor should we have regretted to find an autobiographical memoir on a more extended scale. The story of perseverance is always instructive. As it is, Mr. Hargrave is content to give bald outlines, which suggest rather than describe the enterprises of his life. At the same time, he evinces little disposition to modesty; for he appreciates, with *naïve* complacency, the extent of the service he has rendered to the human race. But we like the candour which induces him to confess the first ideas of his mind, after he had washed some grains of gold out of the rich dust of Lewes-Pond Creek. "This," I exclaimed to my guide, "is a memorable day in the history of New South Wales. I shall be a baronet; you will be knighted; and my old horse will be stuffed, put into a glass case, and sent to the British Museum." The Legislative Council awarded him 10,000*l.* for his discovery; but he wistfully remembers a plan by which he might have gained 250,000*l.*, and perhaps rivalled the retreat of the pious wondermonger, Iranistan!

The Ferns of Great Britain. By John E. Sowerby. Parts I., II., III. (Sowerby.)—Mr. Sowerby proposes to bring out coloured illustrations of every British fern, in eight parts. Of this work, the first three parts are before us; and we can speak very favourably of the manner in which they are executed. The descriptive letter-press is by Mr. Johnson; who has given very full descriptions of each species, with critical remarks on their synonyms, and an account of the localities in which they are found. Those who are studying this department of the vegetable kingdom will find this work of great assistance, and worthy to be placed on their shelves with the best monographs on descriptive botany. The work is issued in two series,—the one set of drawings fully coloured, the other partly coloured. The latter are half the price of the former. Considering the excellence of the drawings and letter-press, the work is issued at a decidedly low price.

The Amateur Gardener. By the Rev. H. Burgess, LL.D. (Edinburgh, Black.)—When we say that the substance of this volume was written as a series of papers for the *Gardeners' Chronicle*, we shall have said enough to recommend it as a safe guide for all who need its directions. We should not, however, be doing our duty if we did not call attention to the very agreeable manner in which it is written, and to its literary pretensions. Such are its claims in this respect, that even those who are not placed in positions to become amateur gardeners may read it for the sake of enjoying the mental pleasure of attending to a garden. But those who have a garden not bigger than the frontage of one of the innumerable villas that extend along all the roads out of London, will read this book with pleasure and profit. The Londoner will see here that he may still make much of his plot, although situated too near the great atmosphere of smoke to grow all kinds of plants; whilst the countryman will assuredly find the best directions for availing himself of all the natural advantages by which he is surrounded for earrying on the art of gardening.

The Botany of the Voyage of H.M.S. Herald. Part V. By Berthold Seemann, Naturalist of the Expedition. (Reeve & Co.)—This Part contains descriptions and drawings of a large number of plants obtained in the voyage round the world of the Herald, under the command of Capt. Kellett. Amongst others, it contains a very interesting drawing of the *Phytelaphas macrocarpa*, or ivory-nut plant, by Dr. Hooker and Mr. Fitch.

The Zoology of H.M.S. Herald. Part III. By Sir John Richardson. (Reeve & Co.)—This Part contains the reptiles and fishes obtained during the voyages of the Herald in the years 1845-51. The descriptions are accompanied with several beautifully executed lithographs of the new or rarer species. It also contains some additional remarks on the osteology of the Proboscidean Pachyderms described in the previous Parts.

A Plain and Easy Account of British Ferns. (Hardwicke.)—Those who have studied the ferns in their Wardian eases will have found considerable difficulty in distinguishing some of the species. This little book professes to help such; but we fear those who are uninitiated in the science of botany will find it of little use. There is no short cut even to a knowledge of ferns. To appreciate the distinctions in one department of a science, the student must be acquainted with the principles of that science as a whole. Hence the failure of most attempts at what is called simplifying science.

We beg to call the attention of both teachers and self-instructing students to *Self-Proving Examples in the Four First Rules of Arithmetic*, by Alexander J. Ellis, B.A.,—a work from which they may derive great benefit, particularly as a means of obtaining an abundant supply of examples for practice. The earlier portion consists of exercises in Prof. De Morgan's rules, given in the 'Companion to the Almanac for 1844.' Besides full directions for the formation of examples in the first four rules, both simple and compound, there is a good explanation of Mr. Guy's rule for contracted division, and Horner's rule for the extraction of the cube root of numbers; with an Appendix, for the use of teachers, in which the theory of the preceding part of the work is clearly demonstrated.—*The Lexicon French Grammar, for the Use of Students, on an Entirely New and Improved Principle*, by Saint Ange Siméon, has little claim to novelty beyond the strangeness of its title. It is simply an ordinary grammar interspersed with exercises, in which the French words to be employed are either printed under the corresponding English ones or indicated by references to previous exercises in which they have occurred.—Two classical exercise-books have just been added to the many already in use. They are, *Latin Exercises: consisting of English Sentences, translated from Cæsar, Cicero and Livy, to be re-translated into the Original Latin*, by W. W. Bradley, M.A., upon the plan of Ellis's 'Exercises,' from which the present work differs in containing sentences from Cæsar and Livy, as well as Cicero, and in being adapted to Kennedy's 'Latin Syntax' instead of the 'Eton Latin Grammar,'—and *Grammatical Exercises on the Moods, Tenses and Syntax of Attic Greek*, by J. Fergusson, M.D., which is also upon the plan of Ellis's 'Exercises,' the examples being taken from the works of Thucydides, Xenophon, Plato, Æschylus, Sophocles, Aristophanes and the Orators.

"The Diamond Library" of MM. Kiessling, Schnee & Co. includes, among its later volumes, *Un An de Mariage*, translated from the Swedish of Emilie Carlen,—and *La Robe de Nessus*, by Amédée Achard, which may be fairly characterized as a weak and objectionable story, in the style of Balzac, but without Balzac's power of keeping his reader rivetted.—An admirable Essay has been published by A. Ashpital and J. Whichcord, on *Town Dwellings*, suggesting the erection of fire-proof houses in flats, adapted for all classes. The writers argue forcibly on the subject of partnership with limited liability, declaring that the existing law acts as an impediment to all moral and sanitary improvement among the people.—"A Manchester Man," preferring the anonymous, offers *Practical Opinions against Partnership with Limited Liability*. He takes up the opposite side of the question in a manner which, as we think, will secure no new adherents for his theory. "The amount of fraud and insolvency in America I believe to be double or treble what it is in this country, on the same amount of business!" A transition so easy from *double* to *treble* is enough to satisfy us as to the writer's capacity for argument.—The same gliding style of rhetoric characterizes *The Traffic in Intoxicating Liquors*, by Samuel Couling, who, like our "Manchester Man," is far too positive to persuade.—The Rev. Mr. Field adopts a graver tone in his *Observations on the Discipline and Management of Convicts, and on Tickets of Leave.* He writes upon Bacon's text concerning "that shameful and unblessed thing of planting portions of the earth with the scum of people," and discusses, with ability, the nature and the influence of punishment and of discipline. Those who dissent from his opinions must, nevertheless, respect his earnest and patient labours.—On similar topics, we have *A Practical View of the Sanitary Question; being the General Report of a Local Board of Health in St. Pancras,—Suggestions for the Improvement of Municipal Government in Populous Manufacturing Towns*, by J. Robertson,—*Land Drainage and Drainage Systems*, by J. B. Denton, a scientific treatise of special utility to agriculturists,—and Seven Letters on *The Estuary of the Mersey*, by J. Boult, which are reprinted from a newspaper.—Mr. F. R. Young has published *Hints how to make Home Happy.* A writer who sets up as a dogmatic moralist finds it easy to multiply "thoughts" about matrimony and domestic bliss. We look in vain, however, among Mr. Rowland's truisms for a single "hint" which could possibly have any influence in making a home either happy or unhappy.

LIST OF NEW BOOKS.

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Monthly Journal of Progress, Part 1, Industrial, 8vo. 10*s.*; Part 2, Social, 3*s.* 6*d.* cl.
Morton's (J. C.) Cyclopædia of Agriculture, 2 vols. royal 8vo. 3*l.* 15*s.*
My Life, or Autobiography of Village Curate, by Miss Rowe, 4*s.* 6*d.*
Neff's (F.) Memoir, by Dr. Gilly, 6th ed. fc. 8vo. 5*s.* 6*d.* cl.
Our Native Laud, 2 vols. 18mo. 6*s.* cl.
Oxford Pocket Classics, 'M. Tullius Cicero de Officiis,' sq. 2*s.* cl.
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Oxford University Calendar, 1855, cr. 8vo. 6*s.* bds.
Parlour Library, 'Castle Avon,' fc. 1*s.* 6*d.* bds.
Plurality of Worlds, 4th ed. 12mo. 6*s.* cl.
Protoplast, 2nd ed. 1 vol. cr. 9*s.* 6*d.* cl.
Ryan's (Dr.) Communion of Saints, fc. 8vo. 6*s.* cl.
Ryan's (G.) Our Heroes of the Crimea, fc. 1*s.* bds.
Railway Library, 'Electra,' fc. 1*s.* 6*d.* bds.
Refutation of Spinoza, by Leibnitz, trans. by Owen, 12mo. 3*s.* cl.
Roget's Thesaurus of Englisb Words and Phrases, 3rd ed. 10*s.* 6*d.*
Stewart's (D.) Works, Vol. 5, 'Philosophical Essays,' 12*s.* cl.
Sunshine of Greystone, by E. J. May, 3rd edit. 12mo. 5*s.* cl.
Trench's (Rev. R. C.) English, Past and Present, 12mo. 3*s.* 6*d.* cl.
Victory Won, 12mo. 1*s.* 6*d.* cl.
Whately's Introductory Lectures on Political Economy, 4th ed. 8*s.*
White's (Rev. E.) Theory of Missions, post 8vo. 2*s.* cl.
Williams's History of Waldensian Church, 2nd edit. cr. 8vo. 5*s.* cl.
Young's (J. R.) Introduction to Algebra, 2nd edit. 12mo. 3*s.* roan.

FOREIGN CORRESPONDENCE.

China.—The People and Productions of the Province of Chekiang.

IN my last letter,—in which I gave a description of a Chinese country fair, and various other matters which came under my notice in the province of Chekiang,—I promised to send you an account of the natural productions of that part of China, and of my journey further to the westward. I now proceed to fulfil that promise. Much of the level land among the hills in this part of the country, being considerably higher than the great Ningpo plain, is adapted to the growth of other crops than rice. The soil in these valleys is a light rich loam, and is in a state of high cultivation; indeed, I never witnessed fields so much like gardens as these are. The staple summer crops are those which yield textile fibres, such as those I saw in the fair already described. A plant well known by the name of jute in India—a species of Corchorus—which has been largely exported to Europe of late years from India, is grown here to a very large extent. In China this fibre is used

in the manufacture of sacks and hags for holding rice and other grains. A gigantic species of hemp (Cannahis) growing from ten to fifteen feet in height, is also a staple summer crop. This is chiefly used in making ropes and string of various sizes, such articles being in great demand for tracking the boats up rivers, and in the canals of the country. Every one has heard of China grass-cloth,—that heautiful fahric made in the Canton province, and largely exported to Europe and America. The plant which is supposed to produce this (*Urtica nivea*) is also abundantly grown in the western part of this province, and in the adjoining province of Kiangsee. Fahrics of various degrees of fineness are made from this fihre, and sold in these provinces; but I have not seen any so fine as that made about Canton. It is also spun into thread for sewing purposes, and is found to he very strong and durable. The last great crop which I ohserved was that of a species of Juncus, the stems of which are woven into beautiful mats, used by the natives for sleeping upon, for covering the floors of rooms, and for many other useful purposes. This is cultivated in water, somewhat like the rice-plant, and is therefore always plauted in the lowest parts of these valleys. At the time of my visit, in the beginning of July, the harvest of this crop had just commenced and hundreds of the natives were busily employed in drying it. The river's hanks, uncultivated land, the dry gravelly hed of the river, and every other availahle spot was taken up with this operation. At grey dawn of morning the sheaves or hundles were taken out of temporary sheds, erected for the purpose of keeping off the rain and dew, and shaken thinly over the surface of the ground. In the afternoon, before the sun had sunk very low in the horizon, it was gathered up again into sheaves and placed under cover for the night. A watch was then set in each of the sheds; for however quiet and harmless the people in these parts are, there is no lack of thieves, who are very honest if they have no opportunity to steal. And so the process of winnowing went on day hy day until the whole of the moisture was dried out of the reeds. They were then bound up firmly in round bundles, and either sold in the markets of the country, or taken to Ningpo and othor towns where the manufacture of mats is carried on, on a large scale. It seems to me to be very remarkable that a country like China,—rich in textile fibre, oils of many kinds, vegetahle tallow, dyes, and no douht many other articles which have not come under my notice,—should afford so few articles for exportation. I have no douht that as the country gets hetter known, our merchants will find many things besides silk and tea, which have hitherto formed almost the only articles exported in quantity to Europe and America.

When I was travelling in the part of the country I have heen describing, the weather was extremely hot,—July and August being the hottest months of the year in China. When complaining of the excessive heat to some of the visitors to my boat, I was recommended to go to a place called by them the *Lang-shuy-ain*, or "cold water Temple," situated in the vicinity of the town in which I was staying. In this place they told me hoth air and water were cold notwithstanding the excessive heat of the weather. On visiting the place I found an old, dilapidated huilding, which had evidently soen more prosperous days. Ascending a few stone steps, I found myself in the lower part of the edifice, when I felt at once a sudden change in the temperature, something like that which one experiences on going into an ice-house on a hot summer's day. My guide led me to the further corner of this place, and pointed to some stone steps which seemed to lead down to a cave or some such suhterranean place, and desired me to walk down. As it appeared perfectly dark to me on coming from the hright sunshine, I hesitated to proceed without a candle. On this being hrought, I was much disappointed in finding the steps only a few in number and led to nowhere. It appeared that in the more prosperous days of the temple there had heen a well of clear water at the hottom of the steps, but now that was choked up with stones and ruhbish. I was able, however, to procure a little water nearly as cold as if it had been iced. The stones in this part of the building were also very cold to the touch, and a strong current of cold air was coming out of the earth at this particular point. I regretted much not having my thermometer with me to have tested the difference of the temperature with accuracy. On the floor of the temple a motley group of persons was presented to my view. Beggars, sick persons, and others who had taken refuge from the heat of the sun were lolling about, evidently enjoying the cool air which filled the place. It appeared to be free to all, rich and poor alike. There are some large clay-slate quarries near this place; and I afterwards found several springs of water issuing from the clay-slate rocks quite as cold as that in the "cold water Temple."

Having spent several days in the town of Ning-kang-jou, I determined to proceed onwards to a large temple situated amongst the hills to the westward, and distant, as I was informed, some 20 or 30 le. Packing up my bed and a few necessaries, I started in a mountain chair one morning, after an early breakfast. Leaving the town behind me, the road led me winding along the side of a hill, following the course of the little stream. The scenery here was perfectly enchanting. The road, though narrow, like all Chinese roads, was nicely paved and oftentimes shaded by the branches of lofty trees. Ahove me rose a sloping hill, covered with trees and brushwood, while a few feet below me was seen the little stream trickling over its gravelly bed and glistening in the morning sun. Now and then I passed a pool where the water was still and deep, but generally the river, which is navigable for large ships at Ningpo, was here not more than ankle deep. Shallow as it was, however, the Chinese were still using it for floating down the productions of these western hills. Small rafts made of hamboo, tiny, flat-bottomed hoats, and many other contrivances were employed to accomplish the end in view. When the river was so shallow that the boatman could not use his scull, he might oftentimes he seen walking in the river and dragging his hoat or raft over the stones into deeper water. As I passed along, I observed several anglers busily employed with rod and line —real Izaak Waltons it seemed,—and although they did not appear very expert and their tackle was rather clumsy, yet they gencrally succeeded in getting their baskets well filled. Altogether, this scene, which I can only attempt to describe, was a charming one,—a view of Chinese country life, telling plainly that the Chinese, however strange they may sometimes appear, are, after all, very much like ourselves.

My road at length left the hill side and little stream, and took me across a wide and highly cultivated valley, several miles in extent, and surrounded on all sides by hills, except that one through which the river winded in its course to the eastward. I passed through two small towns in this valley where the whole population seemed to turn out to look at me. Everywhere I was treated with the most marked politeness, and even kindness, by the inhahitants. "Stop a little, sit down, drink tea," was said to me by almost every one whose door I passed. Sometimes I complied with their wishes; but more generally I simply thanked them, and pushed onwards on my journey. In the afternoon I arrived at the further end of the valley and at the foot of a mountain pass. As I gradually ascended this winding path, the valley through which I had passed was entirely shut out from my view. Nothing was now seen but mountains, varying in height and form,—some about 2,000, and others little less than 4,000 foet above the level of the sea,—some formed of gentle slopes, with here and therc patches of cultivation, —others steep and barren, where no cultivation can ever be carriod on, except that of hrushwood, which the most harren mountains generally furnish. The Chinese pine and Japan cedar were almost the only trees of any size which I ohserved as I passed along. A little higher up I came to fine groves of the bamboo—the famous *maou-chok* —the finest variety of bamboo in China, and always found growing in the vicinity of Buddhist temples.

In a small valley amongst these mountains, some 2,000 feet high, the Temple of Tsan-tsing was at last seen peeping out from amongst the trees. The building in itself is of a much less imposing character than others I have seen in this province and in Fokien; hut, like all others of its kind, it is pleasantly situated in the midst of the most romantic scenery. In addition to the pines and bamboos already noticed, were several species of oaks and chestnuts, the former producing good-sized timber. But the finest tree of all, and quite new to me, was a heautiful species of cedar or larch; which I ohserve Dr. Lindley, to whom I sent specimens, calls *Abies Kæmpferi*. Some of its seeds were sent to England last winter, where I hope they will vegetate; and, if so, another fine tree, perhaps the most useful of all I have sent from China, will have heen added to adorn our parks and forests.

When I entered the court of the temple, the priests seemed quite lost in astonishment. No other foreigner, it seemed, had been there before, and many of them had only heard of us by name. Some of them stood gazing at me as if I were a heing from another world, while others ran out to inform their friends of my arrival. My request for quarters was readily granted; and being now an old traveller, I was soon quite at home amongst my new friends. Late in the afternoon, long trains of coolies — men and hoys — passed the temple from a district further inland, loaded with young hamhoo shoots, which are eaten as a vegetable and much esteemed. The news of the arrival of a foreigner at the temple seemed to fly in all directions; and we were crowded during the evening with the natives, all anxious to get a glimpse of me. Some seemed never tired of looking at me; others had a sort of superstitious dread mingled with curiosity. Oue little urchin, who had been looking on with great reverence for some time, and on whom I flattered myself I had made a favourable impression, undeceived me by putting the following simple question to his father:—"If I go near him, will he bite me?" This, I confess, astonished me; for although I had no tail,—was not exactly the same colour as they were,—and did not wear the same kind of dress,—I did not expect to be taken for a wild animal. What strange tales must have been told these simple country people of the *barbarians* during the last Chinese war? R. F.

OUR WEEKLY GOSSIP.

Mr. Layard has been put in nomination for the Rectorial Chair at Aberdeen: and his election is said to he pretty well assured.

The Council of the Society of Arts have presented a petition to the House of Commons calling upon the nation to purchase the Bernal Collection of Art and Antiquities.

A reception of literary and scientific celebrities was held on Saturday last, at the Panopticon in Leicester Square, whon the new programme of the institution was adopted. Mr. Best played on the grand organ,—the diver dived into his glass well,—the showmen exhibited their dissolving views of the Crimea,—and the lecturers explained and exporimented to the satisfaction of a pretty large party. The principal guest of the evening appeared to be the Lord Mayor:—an unexpected, hut not, we suppose, an unwelcome, patron of science.

In answer to the question of our Liverpool Correspondent of last week, the Astronomer Royal writes:—"In communicating to the public, through the columns of the *Athenæum*, the information which I had received regarding iron ships, I did not desire to parade the names of my informants, as the responsibility for the trustworthy character of the evidence naturally rests upon myself. As the Liverpool Corrospondent, however, to whom allusion is made in the last number of the *Athenæum*, wishes to know the names of the persons whose testimony I have quoted, I can have no further desire to withhold them. The person designated by the letter A is Mrs. Janet Taylor, of Hammet Street, London. The person to whom I refer hy the letter B is Mr. John Gray, of Strand

Street, Liverpool. I am likewise indebted to Mr. Gray for the statement regarding the change of the compasses in the Pampero, and for the change in the screw-steamer making a voyage to the Mediterranean and back. The same gentleman has arranged the adjustible mounting of correcting-magnets to which I have adverted in the latter part of my paper in the *Athenæum* of February 3.

"G. B. AIRY."

"Royal Observatory, Greenwich, Feb. 20."

The selection of articles from the Museum of Ornamental Art at Marlborough House has been despatched this week to the Birmingham School of Art. The Queen has lent four Sèvres Vases, valued at 4,000*l.*; whilst it is said that the British Museum Trustees actually refused the loan of even a single specimen of its numerous Etruscan Vases.

The same hour that brought us Mr. Dennistoun's 'Memoirs of Sir Robert Strange' may be said also to have brought us the tidings of the death of its accomplished author, which took place on Tuesday week. For the following notice of his life and works we are indebted to the *Edinburgh Courant*, having made only a few unimportant omissions :—

"James Dennistoun, Esq., of that ilk and Colgrain, was born in the year 1803; descended from the noble or knightly house of Danyelstoun of Danyelstoun, in Renfrewshire, a family of great antiquity. He was educated for the profession of the law, and passed advocate in the year 1824. His first work, we believe, was the edition of 'Moysie's Memoirs of the Affairs of Scotland from 1577 to 1603,' which he contributed to the Bannatyne and Maitland Clubs in 1830. This was followed by the 'Cartularium Comitatus de Levenax, ab initio seculi decimi tertii usque ad annum MCCCXCVIII.,' edited by Mr. Dennistoun, and printed for the Maitland Club by Mr. Campbell of Barnhill. In 1834 another illustration of Lennox history proceeded from Mr. Dennistoun's pen, in a reprint of 'The Lochlomond Expedition, with some Short Reflections on the Perth Manifesto, 1715.' He also edited the volume of 'The Coltness Collections, 1608—1840,' for the Maitland Club, in 1842. The 'Ranking of the Nobility, 1606,' was printed, along with some other papers, in 'The Miscellany of the Maitland Club.' A residence in Italy gave a new bent to his pursuits. One of the first-fruits of these Transalpine studies was a deeply-interesting paper on 'The Stuarts in Italy,' published in the *Quarterly Review* for December, 1846. But by far the most considerable result of Mr. Dennistoun's Italian sojourn was his 'Memoirs of the Dukes of Urbino, published in three volumes in 1852 [*vide Athen.* No. 1224]. The *Edinburgh Review* for October, 1854, contained a review by him of Mr. Burton's 'History of Scotland;' and he lived to complete, if not to publish, two volumes of the Memoirs of Sir Robert Strange, Engraver, illustrating his Artistic Life; and of his brother-in-law, Andrew Lumisden, private secretary to the Stuart Princes, and author of The Antiquities of Rome. The original papers from which this work is mainly compiled came into Mr. Dennistoun's hands through his marriage with the eldest daughter of the late Lord Cringletie, whose wife was the grand-daughter of the Jacobite engraver." Of the latest labour of its author's life we shall speak next week.

M. A. d'Ahbadie, our old and respected Correspondent, writes to correct a detail or two of his scheme, copied by us from the French journals :—

"Urrugne (Basses Pyrenées), Feb. 14.

"Your habitual care in noticing every scientific fact, having induced you to mention, in No. 1422, the four prizes which I have founded in the Geographical Society of Paris, permit me to correct a few errors in the announcement. The 120 miles to be travelled by, or navigated in, that branch of the White River ascended by M. d'Arnaud, are to be reckoned in ascending the stream from 4° 10′ of north latitude. The three other medals are to be awarded, not for the comparative currents, but for the comparative *volumes of water*: *a*, of the White and Blue Rivers, near Khartum; *b*, of the Saubat and Keilak; *c*, of the stream generally navigated in ascending Lake Nu compared with the other affluent of that lake which is nearly parallel to the foregoing, but on the eastern side. These volumes of water are to be determined by measuring the breadth of the stream, taking several soundings from bank to bank, and recording the time employed by a slight floating body as it passes before a measured base on the river's bank. My object in proposing these prizes was to procure accurate data for geographers, who select generally the principal affluent of a river on account of its greater volume of waters. Even at Khartum, which so many Europeans have visited, it is not yet well known whether the Blue River has *always* more water than the White. I have only found the three following results from careful measures :—

By M. LINANT BEY.

a March 4 and 5, during the lowest height of waters—
White River .. 297·20 cubic mètres per second.
Blue River .. .. 158·53 ditto.

b July 26, the time of highest flood—
White River .. 6,043·71 } 12,291·0
Blue River .. .. 6,247·31 }
Both streams united .. 12,009·4
Difference 282

By Capt. PEEL, R.N., in 1851, October 25.
White River .. 1,408·88 cubic mètres per second.
Blue River .. .. 2,746·78 ditto.
Both streams united 4,496·69 ditto.
Difference .. .. 341·0.

The first of my medals is to be awarded only after the original astronomical observations for latitude and longitude shall have been communicated or published. It may be well to mention here, that the most convenient way to get the longitude between the Tropics and on land, is to observe hour angles of the moon by an artificial horizon and sextant, carefully determining the index error of the latter before and after a series of lunar altitudes made with a well-regulated chronometer. The latitude of the same place must likewise be well determined in order to get the longitude, except in those few cases where the traveller can get equal altitudes of the moon within an interval not exceeding twenty-four hours, and on both sides of the meridian. —Believe me, &c. "ANTOINE D'ABBADIE,

"Correspondant de l'Institut de France."

Mr. Bernal's "Prints" brought good—some of them extraordinary—prices :—the 560 lots realizing 1,313*l.* One of Hogarth's prints, 'A Modern Midnight Conversation,'—originally purchased by Mr. Bernal from Messrs. Colnaghi & Co. for 1*l.* 11*s.* 6*d.*—was sold to the British Museum for 81*l.* 18*s.* A portrait of the Great Condé, bought from Messrs. Grove for 10*s.* 6*d.*, realized 19*l.* Hollar's works brought excellent prices. Mr. Wilks's representatives were not so fortunate as those of Mr. Bernal :—the 457 lots of his collection realized 471*l.* The Saint Mura's Bell, described in the 'Ulster Journal of Archæology,' No. 4, sold for 75*l.* 12*s.* Mr. Bernal's Library, consisting of 1,530 lots, sold for 5,273*l.*—some of the lots fetching fancy prices.

The library of the late Rev. Parr Greswell—a classical and miscellaneous collection—is announced for sale.

We have received a letter signed "F. C. Adams," stating that the writer is not the author of the book called 'Tit for Tat,' noticed by us Jan. 20. We entertain no doubt that his statement is correct.

An attempt is being made by the workmen engaged at the Crystal Palace, Sydenham, to establish for their own use a Free Library. Lord Carlisle has sent the projectors 5*l.*; and a reprint bouse has offered its hooks to the workmen at the trade price—that is, at a discount of 30 per cent.

We have the following from a Correspondent.—Your assertion in your valuable *Athenæum* for the 30th ult., that the "paigle is a totally distinct plant from the cowslip" has induced me—as an old Suffolk man, who has never heard it given to any other plant,—indeed I might say that in that county the cowslip is scarcely known by any other name—but your comment has induced me to refer to old Bailey, where I find "Paigles,—cowslips, E. C.," (for Eastern Counties,)—to Johnson, who has "Paigles, flowers, also called cowslips," and to Don's 'Hortus Cantahrigiensis, who gives it as "Primula veris, cowslip or paigle, E.B.," (English Botany). I think I need hardly refer to any other work. W. CHAPMAN.

— Our Correspondent, "an old Suffolk man," should know that there are three distinct spring flowers, which are something alike :—1, the primrose, the pale blossoms of which grow upon separate stalks; 2, the cowslip, the blossoms of which are a little smaller, and spread from one common stalk in an umbelliferous manner; 3, the paigle, the blossoms of which are still smaller, and of a brighter yellow, but spread from a common stalk like the cowslip. The primrose and the cowslip are flowers of the woods and hedgerows; hut the paigle helongs to the open fields, and, in meadows shut up for hay, in April and May, may be seen in thousands. What is called cowslip-wine is usually made from the last; hut it is properly paigle-wine, and is so termed in some parts of Essex.

Mr. Robertson sends us the following and its inclosure :—

"35, Lower Sackville-street, Dublin, Feb. 12, 1855.

"I inclose for insertion in your paper the correspondence on the Copyright question in Australia, referred to in my last letter. The success which has attended the efforts made, both at Sydney and at Melbourne, to diminish and stop the evil complained of, will encourage the holders of copyrights, and others having an interest in the subject, to carry out similar efforts in all our Colonies, either individually or in an organized capacity, for the maintenance of their rights against the literary pirate; and as regards Australia, to see and press upon the authorities the duty of having the Customs there placed on the same footing of efficiency, as regards this important subject, as the London Customs.—Yours, &c. WILLIAM ROBERTSON."

Copy of a Correspondence between George Robertson, Bookseller, Melbourne, and the Hon. the Collector of Customs for the Colony of Victoria, in reference to the Importation of Pirated Editions of English Copyright Books.

Letter No. 1, from Mr. George Robertson to the Hon. Collector of Customs, of date 27th of April, 1854, calls "Attention to the circumstance that American and German reprints of English copyright books are allowed to pass the Customs, and so obtain circulation in the Colony, although strictly prohibited by the Copyright law, which provides that in all parts in the Britisb dominions the officers of Customs and Excise shall seize and destroy all such reprints which may be attempted to be passed into any such port.... and earnestly recommending the case to your serious attention."

Letter No. 2, from Hon. Collector of Customs, of date 2nd of May, 1854, in reply to No. 1, informs that "The subject will be brought under the notice of His Excellency the Lieutenant Governor."

Letter No. 3, to Hon. H. C. E. Childers—"85, Collins-street E., 30th of May, 1854,—Sir, I lately took the liberty of addressing you on the subject of the illegal importation of American and other reprints of English copyright works which are at present allowed to pass the Customs of Melbourne, and duly received your reply, dated 2nd instant, in which you promise to bring my application under the notice of His Excellency the Lieutenant Governor. In the mean time these importations have gone on and increased to the great injury and loss of Her Majesty's subjects, the proprietors of the copyrights, and of all parties here occupied in the importation of the genuine English editions. I have prefixed to this letter for your perusal an extract from the *Sydney Empire* newspaper, of 25th instaut, in which you will find printed a copy of a letter from the London Board of Customs to Messrs. Longman & Co., Publishers, in London, in reference to similar importations attempted at Sydney. This letter shows that if any difficulty should exist as to enforcing the law here in consequence of your not having the necessary list of books in your office, an authentic copy of such list can now be obtained from the Customs department in Sydney. Hence, it appears that there is nothing to prevent the immediate enforcement of the law; and it is at present only through your department that these importations can be prevented. I therefore hereby, as a British subject, whose legitimate trade is injured by the introduction into this market of goods which it is your duty to seize and destroy, claim your prompt interference. In conclusion, I beg respectfully to state for self and others engaged in the trade, that we shall give you no peace till this affair is settled. Having commenced a business, in the legitimate carrying on of which we are entitled to the protection of British law, we shall not sit down contentedly to be made the victims of a dormant Colonial executive.

(Signed) "GEORGE ROBERTSON,"

Letter No. 4, to George Robertson, Esq.—"Custom House, Melbourne, 8th June, 1854.—Sir, I have now the bonour to communicate to you the decision of His Excellency with reference to your communication of the 27th of April, in which you urged me to take steps for preventing the introduction into the Colony of reprints of English copyright works. His Excellency has expressed his approval of the instructions which I have issued to the sub-collectors and landing surveyors, requiring them to cause packages declared or suspected to contain books imported from foreign ports to be examined, with a view to carry out the provisions of the several Acts relating to Copyright. But it would be impracticable, without a considerable increase to the staff of this department, to institute the same search for prohibited articles of this character which is customary at ports in the United Kingdom; and this increase His Excellency does not feel himself called upon to authorize. I take this occasion to acknowledge the receipt of your letter of the 30th ult., and, with reference to the last paragraph, to express my regret that you should have appeared to imagine that I should be influenced in the discharge of my duty by a threat conveyed in the language which you have thought fit to employ.

(Signed) "HUGH C. E. CHILDERS."

A union has been effected between two useful Societies in Dublin, to which we are indebted for the publication of about twenty volumes of historical illustration—the Irish Archæological Society and the Celtic Society. The object of the amalgamated Society, as we glean from the prospectus, is to print, with accurate English translations and annotations, the unpublished documents illustrative of Irish history, especially those in the ancient and obsolete Irish language,—many of which can be accurately translated and elucidated only hy scholars who have been long engaged in investigating the Celtic remains of Ireland. Should the publication of these manuscripts he long delayed, many most important literary documents may become unavailahle to the students of history and comparative philology. The Society will also endeavour to protect the existing monumental and architectural remains of Irelaud, by directing public attention to their pre-

servation from the destruction with which they frequently are threatened. Among the works in preparation we find,—'Hymns of the Antient Irish Church,' selected from the *Liber Hymnorum*, a MS. of the ninth century, in the Library of Trinity College, Dublin, by Dr. J. H. Todd,—'The Wars of the Irish and Danes,' edited, with a translation and notes, from a MS. in the Library of Trinity College, Dublin, collated with a MS. in the handwriting of Fr. Michael O'Clery, now in the Burgundian Library at Brussels, by Dr. Todd and Dr. John O'Donovan,—'The Martyrology of Donegal' —Cormac's Glossary, edited by Dr. J. H. Todd, with a translation and notes, by Dr. J. O'Donovan and Mr. Eugene Curry,—'The Annals of Ulster,' with a translation and notes, edited from a MS. in the Library of Trinity College, Dublin, collated with the translation made for Sir James Ware by Dudley or Dual Mac Firbis, a MS. in the British Museum, by Drs. Todd and O'Donovan,—'The Annals of Innisfallen, from a MS. in the Bodleian Library, Oxford,' with a translation and notes by Dr. O'Donovan,—'The Liber Hymnorum,' from the original MS. in the Library of Trinity College, Dublin, edited by Drs. Todd and Reeves,—'The Genealogy and History of the Saints of Ireland,' from the Book of Lecan, edited, with a translation and notes, by Drs. O'Donovan and Todd,—'An Account of the Firbolgs and Danes of Ireland,' by Dual Mac Firbis, from a MS. in the Library of Trinity College, Dublin, with a translation and notes by Dr. O'Donovan,—'The Origin and History of the Boromean Tribute,' edited from a MS. in the Library of Trinity College, Dublin, with a translation and notes, by Mr. Eugene Curry, —'The Topographical Poems of O'Heerin and O'Dugan,' with notes, by Dr. O'Donovan,—'The History of the Invasions of Ireland,' by the Four Masters,—'History of Ireland,' by Dr. Geoffrey Keating,—'History of the Noted Places in Ireland,' —and 'The Works of Giraldus Cambrensis relating to Ireland.'

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is open daily, from Ten till Five. Admission 1*s.*; Catalogue 6*d.* GEORGE NICOL, Secretary.

PHOTOGRAPHIC SOCIETY.—The SECOND ANNUAL EXHIBITION of this SOCIETY is NOW OPEN at the Rooms of the Society of Water-Colour Painters, Pall Mall East, in the Morning from 10 to 5; in the Evening from 7 to 10.—Admission, Morning, 1*s.*; Evening, 6*d.* Catalogues, 6*d.*

Will shortly close.

COLOSSEUM, Regent's Park.—Admission, 1*s.*—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street —Additional Pictures. The Battle of Inkermann, and Great Storm in the Black Sea.—The Cavalry Charge at Balaklava, Battle of the Alma, Pictorial Map of Sebastopol, &c., are also exhibited in the Diorama, illustrating events of the war.—The lecture by Mr. Stoequeler. Daily at 3 and 8.—Admission, 1*s.*, 2*s.*, and 3*s.*

LOVE'S LENTEN ENTERTAINMENTS.—UPPER HALL, REGENT GALLERY, 69, QUADRANT, Regent Street, completely re-fitted for the occasion, with New Entrance, New Stage, New Cloak-rooms, &c. Every Evening at 8, except Saturday; Saturday, at 3.—Monday, Tuesday, and Thursday, Mr. LOVE will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called 'THE LONDON SEASON,' and other entertainments. On Wednesday and Friday, a LECTURE on the OCCULT POWERS of the VOICE; followed by the entertainment called LOVE IN ALL SHAPES; with LOVE'S LABOUR'S LOST.—On Saturday at 3, Love in all Shapes, with other entertainments.—Pianoforte, Miss Julia Warman.—Stalls, 3*s.*; Area, 2*s.*; Gallery, 1*s.*—Tickets at Mitchell's Royal Library, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

SCIENTIFIC

SOCIETIES.

SOCIETY OF ANTIQUARIES.—*Feb.* 15.—Admiral Smyth, V.P., in the chair.—Mr. Franks exhibited a specimen of majolica ware, with the arms of Guicciardini and Salviati.—The Rev. Thomas Hugo exhibited an engraved Celt found in Ireland. —Mr. Major read a communication 'On the supposed Site of the Submerged City of Vineta.'

ROYAL SOCIETY OF LITERATURE.—*Feb.* 14.—Sir John Doratt, V.P., in the chair.—Mr. Watkiss Lloyd read a paper 'On the Central Group of the Panathenaic Frieze of the Parthenon.'—The scope of this paper was an attempt to identify the twelve seated principal figures of this group, which are marked by superior proportions, as of superior nature, heroic or divine, to those that take part in the procession. The subject has been long under discussion, and is rendered difficult from the defects of drawings, but most of all from the omission by the sculptor in almost every case of any distinct attribute; elucidation has, therefore, to be sought by adopting as a key the few names that are incontrovertible, considering their reference to the Goddess, the Temple, the Panathenaic festival, the records of Athenian traditions and national feelings,—and hence inferring probable associates that also suit the forms, gestures, and expressions of the unappropriated figures. After a detailed exposition of the proofs by which he satisfied himself of the correctness and significance of the names he assigned, Mr. Watkiss Lloyd concluded with these observations on the work itself:—"The more the frieze is studied the greater will be the admiration of the genius displayed upon it in plan, invention, drawing, and execution:—whatever inequalities there are appear to be due to differences in execution alone, and not, as in the case of some of the Metopes, to the original defects of inferior design. The copy of the frieze placed round the exterior of the Athenæum Club, in Pall Mall, affords in some respects the best opportunity of studying the art of its design, though, of course, the position is too high, and has other disadvantages, as every position other than the original must have. It was from observation of the Pall Mall copies that I first pointed out the order of the cavalcade as following on in ranks of six or eight horsemen abreast."

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*Feb.* 14.—F. H. Davis, Esq. V.P., in the chair.—The Earl of Perth and Melfort was enrolled an Associate, and three other members were elected.—Mr. Thompson produced a portion of Leaden Pipe dug up in Broad Street during the last summer.—Mr. Dew forwarded a notice of discoveries now taking place at Comb Down, Bath. Five stone coffins have already been dug up, and in two of them were perfect skeletons,—one of a male, the other a female.—Mr. Syer Cuming read a short paper on a curious collection of Clay Tobacco Pipes, ranging fifty-two specimens, from the introduction of tobacco to the reign of George the First.—Mr. Planché exhibited a fine specimen of Bascinet, of the time of Edward the Third, with chain-mail attached, extending down the neck and upon the shoulders.—Mr. Horman Fisher exhibited a specimen of forgery in Mola Ware, reported to have been found in London.—Mr. Irving exhibited a plate of Delft Ware, with the portrait of Catherine of Braganza, queen of Charles the Second. The initials C. R. were placed on the sides of the portrait.—Mr. Jobbins exhibited some large vellum sheets of an Antiphonale, ornamented with most superb and elaborate illuminations. These had formerly been in the possession of Mr. Beckford, of Fonthill.—Mr. Vere Irving read a paper on a Seal reported to have been that of Marie Stewart, but which he clearly made out to be that of Mary of Este, the wife of James the Second.

STATISTICAL.—*Feb.* 19.—Thomas Tooke, Esq., V.P., in the chair.—J. M. Hammack, Esq., and J. L. Ricardo, Esq., M.P., were elected Fellows. —'On the Loans raised by Mr. Pitt during the First French War, 1793—1801, with some Statements in Defence of the Method of Funding employed,' by William Newmarch, Esq.—The author commenced by stating that it had been the habit for some time for writers on finance to assume, that in the loans raised by Mr. Pitt during the first French War of 1793—1801, there was not only great extravagance in the manner of obtaining contracts for the money, but also great ignorance and disregard of some of the plainest and most salutary principles of finance. It had been assumed, for example, that in selecting low-rate funds, such as Three per Cents., as the media of the loans, instead of raising the money at par, or in Five per Cents, or in terminable annuities, a gratuitous sacrifice was made of the public interests, both at the time and for the future; inasmuch as under the Three-per-Cent. plan, the public were cut off from the benefits to arise from reductions in the interest of the debt after peace should have raised the price of the funds. The object of the paper was to show that a careful investigation of the circumstances connected with the several loans raised by Mr. Pitt would not only fail to support these prevalent impressions and assumptions, but, in point of fact, would establish in a very conclusive manner propositions of a nature almost wholly different. The conclusions so arising from actual investigation were stated in the paper to be the following five, viz.,—1. That it would have been practically impossible to have raised most of Mr. Pitt's loans in the amounts and at the times required, if the principle of borrowing at par had been enforced. 2. That even if the money had been raised in Five per Cents. instead of in Three per Cents., the difficulties would have been frequently excessive, and in every case the rate of interest, and therefore the annual charge, very considerably higher. 3. That when the facts were properly examined, there was no adequate justification for imputing extravagance to the Minister as regarded the manner in which the loans were raised; nor for believing that, in the contracts actually entered into, the country did not obtain the full benefit of whatever *bonâ fide* competition could be excited among persons qualified by wealth and character to afford proper security for the punctual fulfilment of their engagements. 4. That in the anxious and difficult situation of this country during most of the years of the Revolutionary War (1793 — 1801), it was a consideration as pressing, as to become a necessity of the first order, not to increase, even by the smallest avoidable amount, the pressure of the existing taxes. And, 5, that as a general result, it was not possible, with a due regard to the exigencies of the time,—especially during the six years 1793–98, both inclusive—to raise within the year, by means of old and new taxes, a larger revenue than was actually obtained. And with reference to the comparative eligibility of low-rate and high-rate funds, as applicable to Mr. Pitt's loans, the paper was directed to show that from the operation of two causes—namely, 1. The pre-eminent eligibility of consols as a Stock Exchange commodity; and 2. Of the extreme non-eligibility of high-rate funds as a Stock Exchange commodity, the actual difference of price between Consols and Five per Cents as the media of new loans had been generally so great, as to make it prudent and profitable to adopt the low-rate method; and specifically, that this was the actual fact during the first French War. Statistics and calculations in considerable detail were adduced in support of these views,—and generally, the object of the paper was to invite and revive a discussion on specific and careful grounds of fact, of financial questions relating to the last war, and which, under the circumstances of the conflict with Russia, had become not only interesting as matters of history, but important as the last and most applicable of the lessons of experience to which we could refer.—The discussion of the paper was adjourned to Monday, the 19th of March.

SYRO-EGYPTIAN.—*Jan.* 9.—Dr. Camps in the chair.—Mr. Sharpe delivered a very interesting and instructive lecture in explanation of 'Hieroglyphics and Hieroglyphical Writing.' This lecture was illustrated by drawings by Mr. Marsden.

Feb. 13.—Dr. J. Lee in the chair.—Mr. Ainsworth 'On the Izedis, or Devil Worshippers.' The writer argued, after detailing the history and distribution of these remarkable people, and giving the opinions of other travellers and writers, that the discovery of the remarkable sculptures at Bavian, close to Shaikh Adi;—and of holy symbols analogous to the Malik Taus, or King Cock;—as well as the reverence paid to the same demon bird or Iynge, by the ancient Assyrians;—with the other analogies of the reverence of holy springs, in the same neighbourhood;—the worship of the sun and fire (the latter introduced among the Assyrians after the time of Zardusht, or Zoroaster);—the practice of sacrifices;—the reverence paid to

other Assyrian symbolic animals and objects, as the lion, the snake, and the axe;—and the physical aspect of the people, the men wearing ringlets, the women adorning themselves with the engraved stones and cylinders of the Assyrians of old, and their preserving their chief place of residence close to Nineveh, their most holy place being in actual juxtaposition to the great national sanctuary of the Assyrians;—would tend to establish strong presumptive evidence in favour of an Assyrian origin to these remarkable people.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Academy, 8.—'On Sculpture,' by Sir R. Westmacott.
— Geographical, 8½.—Letter from Mr. Wallace on Singapore and Malacca—'Meteorological Observations, during a Passage from London to Algoa Bay,' by Dr. Sutherland.—Extracts of a letter from the Rev. Dr. Rebman, dated Kisuludini in Rabbai, S.E. Africa—'On Coast Survey of South Africa,' by Mr. Maclear.—'On the Departure of North Australian Expedition.'
— Institute of Actuaries, 7.—A Discussion on the Methods in use of Valuing Contingent Reversionary Interests.
TUES. British Meteorological, 7.—Council.
— Institution of Civil Engineers, 8.—'On Steam and Sailing Colliers, and the Modes of Ballasting,' by Mr. Allen.
— Royal Institution, 3.—'On Electricity,' by Prof. Tyndall.
WED. Royal Society of Literature, 4½.
— Society of Arts, 8.—'On Iron Industry of United States,' by Prof. Wilson.
— British Archæological, 8½.—'On Particular Points of Costume,' by Mr. Planché.
THURS. Zoological, 3.—General.
— Society of Antiquaries, 8.
— Royal, 8½.
— Royal Academy, 8.—'On Painting,' by Prof. Hart.
— Royal Institution, 3.—'On English Literature,' by Mr. Donne.
FRI. Archæological Institute, 4.
— Royal Institution, 8½.—'On the Economical Application of Charcoal to Sanitary Purposes,' by Dr. Stenhouse.
SAT. Asiatic, 2.
— Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.

FINE ARTS

ROYAL ACADEMY.

Lectures on Painting, by Prof. Hart, R.A.

LECTURE II.

IN my previous Lecture, on Thursday last, I endeavoured to explain the true meaning of Imitation as applied to the art of painting, and to define the limits within which the artist should restrict its exercise. I now proceed, in conformity with the plan which I laid down at the commencement of this course, to consider the principles which I then enunciated, in their application to ancient Art, from the earliest times to the establishment of the Christian Church. For, as the distinguished artist who preceded me in this Chair well observed,—"The only mode in which instruction can be conveyed, after the principles derived from Nature are pointed out, is to draw attention, in detail, to the varieties of practice that have prevailed in different ages and schools, and ascertain how far they are founded in truth—not so much to recommend their imitation, as to quicken powers that may serve as guides in new and untried ways."

Before I enter on the inquiry which is to engage us this evening, I think it necessary to observe, in order that you may more clearly follow the course which I am about to pursue, that, in these early ages of their cultivation, the Fine Arts were made almost exclusively ministrant to the purposes of Religion. This will be sufficient to account for the fact, that the imitative principle, on which I have already expatiated, was, at that period, almost entirely subordinated to the dominant spiritual element. Nor was this mode of treatment limited in its application to Painting, it extended, in an equal degree, to Sculpture. Architecture, though less an imitative art, was subject, in no meaner extent, to the same influence.

And here I would observe, that when, for the purpose of illustration, I find it necessary to recur to Architecture or Sculpture, it will be with the object of enforcing such views in regard to forms, quantities, or other attributes, which I believe the art of painting has, more or less, derived from them:—nor do I make such allusion with any desire of obtruding my own observations respecting arts so ably represented here by their respective Professors. Interwoven as these arts have been from the earliest periods of their cultivation, and almost inseparable as they are, it would be next to an impossibility to treat of any one without entering into consideration of the others; and when we recollect that Painting, in any state of perfection, was latest in its appearance, no one can hesitate to admit the obligations under which it exists to them both.

Of the obligation to Sculpture, the very education of a young painter is the best evidence. Without the study of Sculpture, his conception of the Ideal, his sense of Beauty, Grace, and Proportion would be dependent on the native perception of his own mind, and as each constitution of mind is individual, each perception, if undisciplined, must be equally so. In this way the standard of the Ideal would be vague and uncertain, and there would be among men no one point of concord on the subject.

It is by means of the sculptor's art, as I have before said, that we obtain in regard to Form and Character, a knowledge of their permanent attributes in embodiments no less remarkable for their beauty than for that variety which ranges through every condition of age, essence, or sex.

The symmetry of Architecture has so often influenced the operations of the painter's art, that it stands with Sculpture in a like category. Some of the most sublime pictorial creations have been provoked by the necessities of architectural situation—often apparently unpropitious—often resulting in successes exactly in the inverse ratio of the unpromising nature of such conditions. These are among the best attestations that can be offered of the fact, that Architecture, while she afforded an asylum to the painter for his art, gave him also the suggestion for his composition—a suggestion often as much the cause of exciting his mind to freshness of fancy as his hand to freedom of execution.

It will be necessary to consider the relative order of the three arts. Architecture administering to the first necessities of man, is of the earliest origin. In its development, through a succession of periods, it always shows itself governed by certain general principles, arising out of physical laws and mechanical rules. These have met with so much of the concurrent sanction of ages, as now to have become of a fixed nature—principles of conduct to the professor, and deemed so arbitrary that any departure from them is considered a violation of propriety. The code derived from ancient Greek practice is, in fact, considered by the best authorities, perfect.

Sculpture and Painting, on the contrary, though equally governed by principles and laws depending entirely on the representation of natural objects, are susceptible of greater variety,—the leading characteristic of the inexhaustible source whence their inspirations are derived—Nature. On the manifestations of the truth which they make, and the modes in which this truth is exemplified, much of their success depends. They deny to their votaries the implicit submission to types, which, it is contended, must be yielded by the architect. If these are permitted to control the painter or the sculptor to a similar extent, it must be at the expense of his originality; and if he indulge in any set habits of thought, the conventionalities with which he commences must terminate in the mannerism inseparable from such restricted thinking.

Of the three arts, Painting has most claim to vitality of purpose. Herein she has the advantage over Sculpture of enlisting a wider range and a greater number of imitative truths. Sculpture, with the power of producing positive relief, is wanting in the charm of colour as a means of external realization. Painting, by the aid of light and shade, simulates this relief so peculiar to Sculpture, but superadding colour gives the semblance of superficial truths,—and by superficial, I mean the external and characteristic traits of hue or tint which distinguish the special object.

The eye, that "mirror of the soul" which the sculptor is constrained to render in an abstract sense, and by means little calculated to compensate for the deficient appliances at his command, the painter expresses by agents that will comply with every regard to variety in structural particular,—colour, light and shade, and condition,—and can thus pourtray the inward emotions of the soul with a power and intelligence that make the appeal no less extensive than sure. The appreciation of Painting and Sculpture, based as they are on the imitation of natural objects, is certain, although it may, as I have already shown you, not always be sound; yet the objects themselves, which it is the purpose of these arts to represent, form so many data whence the relative degrees of the truth of the representation can be estimated.

The architect, on the contrary, labours under fewer advantages. He must depend on his public to have either a special organization, or a specially instructed intelligence, to have either his plans or his elevations justly estimated, for the principles he applies being abstract, it is more by the material agency he employs that his art is judged. In proportion as he administers to material wants, he is successful. Our daily experience satisfies us of the defective appreciation of this art. One fact is undeniable:—that the great beauty of Architecture consists in its fitness.—How much is comprehended in that single word!

I shall only dwell on the relative value of the three arts, by observing that where any fusion of their principles takes place, the inevitable consequence is a certain loss of the separate integrity of the conditions special to each. For example, Sculpture becomes too picturesque, when it indulges in imitation beyond the range of its means, or when the imitations can only be partial for the want of the use of colour to make them complete; just as Painting becomes too sculpturesque when the formality peculiar to the plastic art—one of the conditions essential to the expression of repose—gives an impression of permanence of action; and both Sculpture and Painting may become too architectonic if, when not employed for purposes of mural decoration, they are suggestive of forms and spaces that arise out of architectural intention.

Our acquiescence, then, in the manifestations of either of the three arts is just in proportion to the degree in which the principles peculiar to each have been complied with by the artist.

The Arts are the landmarks of Civilization. By their means we are instructed no less in the social progress than in the extent of refinement to which at various periods the most celebrated nations of the earth have arrived. Like the Nilometers of old, they inform us of the precise changes they have severally undergone, no less than of the different degrees of elevation to which, in the fluctuations of empires and states, they have attained.

Long anterior to any written record found in the pages of the poet or historian, even to that Volume which we all hold in veneration, nations existed who employed, though in a rudimentary form, the language of Art—that "inestimable Art"—which has been properly described as one which "softens, refines, and embellishes the intercourse of life."

The means which the graphic and plastic arts supplied were among the earliest employed by the nations of antiquity for the expression of their religious aspirations, and the preservation of documentary or biographical details; these were recorded in characters and forms of objects with which they were familiar, subordinated to an imaginative treatment which was not the mere result of accident, but a studied reflection of their spiritual wants as well as of their social condition. Thus, when we should now be otherwise deficient in a knowledge of primitive history, or dependent for it on fragments of fabulous tradition or unauthenticated travel, the language of Art, supplied by the sculptor's chisel, or the painted wall, fills up the blank, and furnishes the information we require.

The peculiar mission which it was the province of the Arts, from their earliest appearance and until a comparatively recent period, to fulfil, it will be my endeavour to explain. The aspiring tendencies of the human mind first considered Art in its spiritual essence rather than in its material nature. Devotional fervour in the earliest times, as in the Middle Ages, rose superior to the deficiencies of optical observation, or the dexterities of manual skill. The end and object of Art being to aid in the promulgation of Religion,—the highest and most deep-seated principle of which our nature is susceptible,—the absence of other sources of knowledge, the peculiar condition of the major part of society, and the power of ruling hierarchies,

invested Art with the privilege of communicating to masses of the human family intelligence which could not have been conveyed in any other manner. Although the living principle that animated these Arts was manifested in systems in which our sympathies have now no share, they may yet command our attention for having endured through lengthened periods and furnished for our contemplation some of the noblest exercises of man's ingenuity.

Art, then, as a mental exercise, and in its loftiest application, may well challenge our calm inquiry, no less than furnish reasons for the successes which it achieved; and this also explains why, when that aspiration ceased to afford an impulse and give a direction to the energies of its professors, it should have declined from a great and sanctified system of expression, from an elevating and expanding exercise of mind, into a narrow and limited channel of material agency.

At a time when there was a spirit abroad which rose superior to material forms, the artist looked beyond and out of himself, into spiritualisms; and dealt in abstractions congenial with the feelings and the poetry of his own times;—if he did not fully recognize Art in its imitative capacity, it was in consequence of respect for creeds, no less than of the shortcomings which a defective education may have induced,—and when afterwards he did employ natural objects with more strict regard to their artistic presentment, he did so by availing himself of their highest and completest forms.

Whenever departures from formal or actual circumstance occur, they are so marked as to satisfy us that they are not the result of chance. The differences are so specific and so obvious as to warrant the belief that they arose from positive intention. For instance, in very remote times, when the idea of greatness or sublimity was intended to be conveyed, vastness of scale was resorted to. The colossal form was the mode of its expression. Thus we have the Tower of Babel, the Egyptian Memnon, the Pyramids of Gizeh, the colossal figure set up in the plains of Dura, the Assyrian deities, the Jupiter and the Minerva of Phidias, the Mausoleum of Hadrian. Other attributes of Power found expression through means as significant. These were the figurative modes by which nations possessing poetry as an inheritance gave their other arts embodiment. It would be unreasonable to estimate such arts by the tests which our present condition and feelings supply; we must endeavour to carry ourselves back to estimate them—back through their several poetic conditions—to days when not one of those facile modes existed of interchanging ideas which now follow each other in such rapid succession,—when the electric current or the high pressure, with their material advantages, had not supplanted the poetical machinery of spiritual aspiration,—when the prophetic page of Holy Writ, or the strains of the Greek or English bard, had not to yield in interest to the monthly division of the popular tale.

Cimmerian darkness envelopes in mystery the original derivation of the Fine Arts—a poetical condition worthy of their birth and significant of that mission in which they were first engaged. In lands where the poetical images employed by the Deity for the promise of a countless population were "as the stars of the heaven, and as the sand which is upon the sea-shore," we may well realize the condition of mind in which Art would be accepted,—where Nature would be regarded with the eyes of the heart rather than according to the classifications of the naturalist. In Chaldean lands, where a shepherd people encamped under the vault of its rich Oriental sky, accustomed to contemplate nightly those magnificent images which, according to their pastoral reveries or domestic affections, were invested with sacred attributes, we can readily understand how highly attuned must have been their intelligences to the reception of the imaginative treatments of man in Fine Art. To these lands all authorities agree in ascribing its earliest practice.

Egyptian Art, next in order, presents us with some of the simplest forms of artistic expression—forms which the hieratic system imposed as conditions on the artist, which restricted his imitative capacity, and sought to make his representation not so much the "counterfeit presentment" of natural truth as the symbol of religious personification.

Among aboriginal people, Art is always an important instrument of education, and it is sometimes their sole teacher. In Egypt this was accomplished through rocky masses on which the sculptor's chisel had engraved its lessons, or through the outspread lotus on which forms in ink had become eloquent of ideas, or of facts of history, or principles of religion. Thus, on the roll of papyrus or on the basalt block are some of the earliest applications of graphic agency in hieroglyphical or sacred-written character; but their art is of a rudimentary kind. Nor was this habit confined solely to the Egyptian people. The practice is known to have existed among primitive nations in more modern times. When Cortez and his followers arrived in Mexico, Montezuma was informed of the fact by the drawings which the Mexican emissaries made of the Spaniards, their vessels, cavalry, and other munitions of war. And on wigwams and other properties of North American tribes which have been exhibited in this country I have seen many instances of similar religious symbols in picture-writing.

When we consider that the reputation of the works of Parrhasius, Zeuxis and Apelles is only traditional, how great must be the interest with which we behold specimens of painting long anterior to the days in which those artists flourished! There are in the British Museum proofs of the pictorial skill of the Egyptian:—Fresco pictures, certainly the earliest examples of painting to be found in this country, crude in their general design, yet with the traits of refinement and feeling that are not always to be met with in works in which the technical and imitative conditions have been more fully complied with. Many of these studies are no less remarkable for refinement than feminine grace. And the late Mr. Flaxman remarks of Egyptian sculpture generally, that "The forms of the female face have much the same outline and progression towards beauty in the features as we see in some of the early Greek statues."

It is the custom to believe that the Egyptian artist was so completely restricted by religious dogmas as to have been excluded from every chance of producing variety either in form, proportion, or character. This is not entirely the fact. From a close examination of existing specimens, I believe that they exhibited Variety in their forms. That they had varied standards of proportion for their several personifications is proved by certain monuments, in which four different standards of proportion are applied to the production of statues. That they exhibited variety of physiognomical character must be clear to those who have not looked in an indifferent or indolent manner on the statues themselves. Individuality is no less to be remarked in their efforts in portraiture. An inferior or superior degree of anatomical knowledge are among the evidences of earlier or later styles. The casual observer may pronounce as mannerism what I would rather accept as generic or ethnographic condition. Individualized forms may be discerned that not only evidence intentions of producing individual resemblance, but justify the inference of accuracy in their representation. Eminent ethnologists have not only recognized in their outlined profiles great accuracy in the representation of conformations, corroborated by local and other circumstances, but they have detected specific differences to such an extent as to satisfy them of the intention to pourtray individual character. It is, however, to be remarked that in these profiles the eye is always represented as if seen in full front. This peculiarity of treatment arose from ignorance of the principles of perspective. For want of a knowledge of those principles, the Egyptian artist could no more delineate the human eye as it appears in a profile view of the head than he could represent the front view of the head in a picture or bas-relief. And this incapacity is not characteristic of Egyptian artists alone.

The Assyrians, Persians, Mexicans, and even the Greek and Etruscan Vase-painters are equally remarkable for the selection of the profile aspect. Their treatments, however, were relatively improvements on Egyptian precedent. A greater degree of carefulness and accuracy was shown by the Egyptians in other important physiognomical particulars; differences of country and race are clearly distinguishable, and a larger amount of observation and pains-taking was always manifested in the delineation of the head than in that of the other portions of the human figure.

Extreme vividness of Colour is a great peculiarity in the architectural and other decorations of the Egyptians. The primitive colours were more generally employed than their combinations, and there was but little attempt at gradation. Flesh was represented on their bas-reliefs (perhaps the first form of their pictorial art) or on the flat surface of a wall or tomb by flat tints,—differences of race being indicated by differences in those tints. The quantity of white ground left in juxtaposition with the primitive colours was one of the main reasons of the intensified appearance of those colours. All travellers agree in their expressions of astonishment at the brilliancy of these decorations. Many Oriental nations at this day, as you are well aware, continue to employ similar motives. More than one object in the Eastern department of the Great Exhibition in Hyde Park might be traced to the influence of a taste that two or three thousand years before had prevailed on the borders of the Nile.

Whatever arts the Israelites may have originally possessed, it was obviously the policy of Assyrian and Roman conquests to annihilate. To the pages of Holy Writ we must refer for information on this subject,—although the scattered and incidental notices which they contain only make the task of realization more difficult. Those illustrations which have been furnished by learned Fathers of the Romish Church must be accepted with the reservation due to mere assumption.

It must, however, be recollected, in considering Hebrew Art, that the great incentive to Art-study was wanting to the Israelite. Forbidden, by Divine command, from employing it on the noblest objects and for the highest purposes, Religion, which in other countries enlisted and almost engrossed the artist's assistance, in Judæa rejected his aid; and thus deprived of its patronage, and excluded from its service, it is not surprising that no school of Art should have been formed worthy of a nation which, by its poetry and its music, has established a character for all time.

The knowledge necessary for the production of the Tabernacle and its furniture (entrusted to Bezaleel and Aholiab) may be partly ascribed to the influence of types suggested by the Court of which they had so long been subjects. Of Painting we hear nothing. The embroidered works which are described to us suggest an hypothesis of no great extravagance. Their execution implies a previous design, — the possibility of supplying which is established by the present existence of such pictorial examples as I have already alluded to as having been produced in Egypt three centuries before this time. It is then not too much to assume that they may have called into requisition for their embroidery such coloured designs as were necessary to furnish the worker in blue, purple, scarlet, and fine linen with the patterns for his occupation. Embroidery was an early form of the pictorial expression. Tyre and Babylonia were celebrated for their works of this kind; and although Homer, so explicit in his descriptions of sculptured shields, is silent on Painting, he particularly describes the productions of the needle. That early display of Chromatic Art was, by a curious coincidence, among the latest suggestions and incentives to the production of some of the noblest creations of one of the greatest minds the world ever saw:—you will recollect that the Cartoons of Raphael were designs to be elaborated through the instrumentality of the embroiderer's skill.

That the adequate amount of native talent did not exist when, in the height of Jewish prosperity, it was sought to execute a most important work involving multiform considerations of Fine-Art character, is made apparent when King Solomon,

in seeking to realize the plans which his father transmitted to him for the construction of the Temple, found himself necessitated to apply for assistance to a neighbouring monarch. The solicitation itself is an admission made by the Hebrew king, that his native resources, either in material or skill, were inadequate to the importance of his task,—while the reply of Hiram is eloquent of the great degree of refinement to which the several arts had attained among the Phœnicians. The extent of their maritime and commercial enterprise is strikingly made known in that chapter of Ezekiel which predicts the fall of their capital. The Phœnicians are known also to us through the page of more modern history, and could our own coast speak, it would be eloquent of their frequent visits. With their arts, we have no more specific acquaintance.

An attentive consideration of the Assyrian monuments cannot fail to convince that this people was advancing in civilization. Their sculpture shows progressive powers; they exhibit more effort at composition,—more attentive observation of Nature,—more manipulative excellence and completeness in their parts. Differences of style and epoch explain this variety. A single figure standing behind an altar, recently added to the collection in our Museum, is an advance in taste and skill on any of the other monuments, and not unlike evidence of the early Greek schools. Compared with the manifestations of Egyptian Art, there is evidently less subjection to religious control. The monuments of Egypt and Assyria signify two distinct conditions: they express that the Egyptian belonged to times of abstraction,—his means of representation were emblematic, and his language conventional; the Assyrian belonged to times more prosaic, and dealt in modes more real. The art of the Egyptian was made almost entirely ministrant to his religious system;—that of the Assyrian was more a record of his military triumphs. The personages of his sacred system caused the Egyptian an intentional departure from Nature in the more square—more simplified—more stern expression of human form as the medium of the spiritual idea;—the Assyrian, more spherical in his forms, was more material—more realistic in treatments which aimed at a greater degree of anatomical truth, attention to details in accessorial particular, or excellence of execution. The Egyptian yearned after the Ideal—the Assyrian after the Picturesque. The Egyptian expressed Repose—the Assyrian, Action. In their painted monuments they, like the Egyptians, sought to express races and character as much by differences of flat colours or tints as by differences of form.

There is a moral significance attached to some of these bas-reliefs, which it is impossible to overlook. By their artistic forms some of the objections of the sceptic are successfully refuted. In beholding those remarkable scenes of the Siege of Lachish he may be satisfied that Sennacherib did actually appear against that city, no less than he may discern in those mysterious forms, part human, part animal, correspondences with, if not corroborations of, what Daniel dreamed, or Ezekiel sang.

But few remains of Painting have been hitherto discovered either in the ruins of Nineveh or Babylon. The ancient writer who speaks of the pictured forms of men and animals on the walls of the Palace of Semiramis must be supposed to refer to those painted bricks of which specimens exist in our own Museum, and a few interesting examples of which are given in Mr. Layard's 'Second Series of the Monuments of Nineveh.' Future excavations will probably add to our knowledge of their figure-painting, of which these bricks furnish so valuable an example—an example, we are to recollect, only intended for an ordinary constructive purpose. As far, however, as I have yet seen, they are inferior in intensity of colour to existing specimens of Egyptian painting. More than one example of Assyrian ornamentation has been appropriated by the Greeks. Some of the very decorations of the British Museum itself owe their origin to the same source. The modern architect was probably little aware that he was reproducing the motives of such ancient times.

On the consolidation of the Median with the Persian Empire, Babylon became one of its capital cities. It will then not be difficult to comprehend the influence of Assyrian upon Persian Art. The discovery of the Assyrian remains has modified an opinion previously entertained that it was Egyptian example which exercised most influence on the Fine Arts among the Persians. Artistically, it may be said, Egypt acted on Persia only through the medium of Assyria. A comparison between Babylonian and Persian antiquities clearly shows how much the latter had borrowed from Assyrian precedent; and a small amount of examination will not only satisfy us of the close general resemblance between these several styles, but will also exhibit a gradual progress, on which the Greeks were soon to engraft their superior tastes.

In bas-relief, there is a striking correspondence between the profile figure of Cyrus at Mourgaub and the profile monarchs of Nineveh, and in the various processions of warriors and captives. A more remarkable correspondence is that existing between those winged monsters, half man half bull, or half lion half man,—one of which at Persepolis is almost identical with those of Nimroud and Khorsabad. In Persian Art we observe greater fluency in the general treatment, greater simplicity in the attitudes, and more truthfulness in the characters of the limbs—the anatomical markings are more defined, and there is less general exaggeration. The profiles of the soldiers, with their circular shields,—the well-cast draped figures, with their long hair collected together and bound round the head by a fillet,—the horses and other animals, are highly suggestive of the Grecian type of the Etruscan Vase. The progress in Persian Art is manifest and undoubted.

Few traces of Painting, however, have been preserved in Persia; even that which is known in reference to its cultivation, through the instrumentality of Herodotus, amounts to little more than a record of the decorations of the walls of one of the palaces, or treasure-cities, of one of the Kings of Ecbatana.

Enough, however, has been said to show how the taste of Egypt and Assyria was transmitted to Greece through Persia; and the value of Assyrian example is enhanced when we discover that Greece, at first, appears to have adopted her style of ornamentation as much as Persia had done her treatment of the human figure. I may here observe, incidentally, that it is thought that Apelles had travelled into Asia, with his friend Alexander, in some of his expeditions against the Persians.

Lydia, as a state, rose into eminence when the Assyrian Empire fell into decay, and the monarchies of Babylon and Media were established. Under Gyges, at Sardis, the Lydians became a people of great consideration. They were the first to coin gold and silver. From them the Ionic Greeks are said to have derived various improvements in the useful and ornamental arts, especially in the weaving and dyeing of fine fabrics, in the process of Metallurgy, and in the style of their music. When Sardis in the time of Crœsus fell into the hands of Cyrus, the Persians naturally benefited by those arts for which the conquered nation had become so distinguished. The proximity of Sardis to the Greek cities of Ionia, probably exercised an important influence on the latter. Candaules and Gyges both enjoy the reputation of having been the encouragers of the liberal arts. Candaules paid Bularchus for his picture of the Battle of the Magnetes, according to its weight in gold. Gyges, as will presently be seen, not only encouraged the Arts, but, as we are told, showed some disposition to practise them himself. And here it may not be inappropriate to mention, in connexion with the reputation which the Lydians enjoy for having coined the first money, that to Numismatics, *i. e.*, to impressions from the examples of Sicilian dye-sinking, which are to be met with in the cabinets of *virtuosi*, we are indebted for some of the oldest examples in existence of classic Art. These are remarkable for a more important quality than that of mere antiquity, their great and unsurpassed beauty of design and relief.

Language has already been exhausted in essaying to put in proper estimation the taste and refinement of that section of the human race with whom Beauty is more expressive of an intuitive faculty than of a cultivated perception. There is, I feel, no sufficient definition under the control of any dialect that can grasp the full extent of so vast a subject as that of Greek Art,—composed as it is of so many elements, seen systematically contributing to the expression of one great principle—the principle of Beauty; not beauty in the sense physical, as developed through agencies of technical excellence, but the superior Beauty of the Ideal, revealed either in Essence, Form, Action, Character, or Expression.

A gallery of Greek sculpture or a view of its great edifices, will bring before us either spiritual or selected forms, or exemplifications of proportions and quantities, that as much fascinate our vision as they enthral our imagination. Art here has an ennobling purpose. Creations of character, embodiments of poetic fictions, intended as abstract representations of Divine Attributes, exhibit the plastic art administering to the promulgation of a mythology eminently suggestive of almost endless presentment. Although it is not permitted to me to make more than a general allusion to Sculpture, I may add that we enjoy in our Museum a privilege in respect of that art which could only be obtained in reference to Painting by means of foreign travel. You have its history from periods anterior to the Dædalian time down to the days of Pericles,—from its rudimentary struggles to its most accomplished results; in each, in all, animated with similar earnest, spiritual motive, though expressed in terms or modes often in striking contrast.

For examples of Painting we are less fortunate. Time has dealt ruthlessly with her more fragile materials—traditions only of her triumphs survive the destruction of their chemical elements. It is unreasonable to believe that the Greeks, whose architecture is unsurpassed, and whose sculpture supplies the principles of our daily practice, should have possessed inferior powers in the art of painting. To what extent both Sculpture and Architecture made demand on its co-operation is well known. This was, it will be remembered, a practice when the sculptor's talent finding itself insufficient to realize the ideal, sought extraneous agencies to embellish his wooden figure or clay model. And it is but little likely that the architect who recognized in Painting an important auxiliary to the decoration of his edifice, should have been satisfied with the presence of mediocre pictures for its embellishment.

Phidias and others, themselves no mean cultivators of the art of painting, were, we may be assured, competent to judge of pictorial excellence, and unlikely to permit the introduction of works which were either ill calculated to sustain the sanctity of their religious system, or likely to disturb the harmony of their architectural arrangement. Phidias of all men is unlikely to have allowed this,—he who had executed his statue of Jupiter at Elis so beautifully that it is said "to have increased the devotion of its votaries; so that," observes Quintilian, "this great master's work equalled our highest ideas of Divine Majesty." The earliest notices of Greek painting depend almost entirely on tradition or casual mention. To divest them of their ordinary fanciful accompaniment would be to deprive them of some very poetical idea, congenial with the times, the subjects, or the associations with which they are so intimately blended. We should be sorry, for example, to abandon the fabled origin of the practice of the simple contour which, as Pliny informs us, arose from the fact that Gyges the Lydian, observing his own shadow cast on a wall, immediately outlined it with a piece of charcoal. Notwithstanding the physical difficulties of the situation, the story is in keeping with the poetical genius of the remote period to which the incident is ascribed. The simple monochrome of the School of Corinth announces a further advance in the early practice of painting,—of which, if no mural or moveable tablet exists, it is yet attested through the instrumentality of the fictile vase. If the charms of colour or light and shade do not exist in these vases,

there still remains the power of specifying beauty of contour in the various effects of the different passions on the human form. It is also easy to express differences of race as well as physiognomical and other peculiarities. But it was not long before attempts were made to enhance the simple contour by the introduction of colour; and as we again learn from Pliny, Cleophantus the Corinthian was the first to avail himself of chromatic agency by employing in his designs the ground fragments of a red potsherd.

Attempts at perspective were beheld in those *catagrapha—obliquæ imagines*—attempts at foreshortening, the discoveries of Cimon of Cleonæ. Subsequently came Polygnotus and his school, whose historical pictures adorned temples and porticoes. Some of these applied principles of linear and aerial perspective, or at least of sciagraphy, with the illusive powers which they contribute, to the realization of scenic effect, and to the decoration of houses. Apollodorus and Agatharcus carried these arts to great perfection. Even earlier than the days of Sophocles, these appliances are supposed to have been cultivated. The resources of the art were now being increased by the aid of Science, which supplied additional powers by whose means the fascinations of illusion conciliated and won the popular favour.

The rivalries between Zeuxis and Parrhasius prove the extent to which imitation was carried, as well as the value attached to it by public appreciation. The hand of Alexander holding the lightning, by Apelles, so well foreshortened that it appeared to project from the picture, is another evidence of the application of scientific principles. Like other fables, they point a moral, and prove to us that there were then, as now, persons who attached an undue importance to the mere realization of imitative truth. As an evidence of the extent to which Nature was studied, they may be accepted; but we are not, therefore, to believe that these artists based their claims to renown on such humble views. The fame of Zeuxis was established on more solid grounds. His celebrated single-figure pictures of Juno, of Venus, of Cupid, and of Marsyas, were all of high repute. That he was fastidious, also, in his endeavour to embody character, as I have before remarked, we know from the account of the variety of models he employed for the production of his 'Helen.'

It would, however, transcend the limits of my brief sketch, and be tedious to enumerate schools, artists, or styles, which you may more conveniently make acquaintance with in ancient authors. I have mentioned only those more remarkable for especial excellence. Great must have been the number of Greek artists whose tablet-pictures, when afterwards removed to Rome, contributed so extensively to the enrichment of her temples and public buildings. The panegyrics passed on them by Pliny, who had personally inspected them, and by other writers who could appreciate beauty of sentiment or form, are among the best testimonies that, by understandings cultivated to estimate the excellence of Greek sculpture and architecture, their painting was held in equally high estimation.

In corroboration of this view, I will only cite the opinions of two late distinguished members of this Academy. Sir J. Reynolds says of the Greek painters,—"If we had the good fortune to possess what the ancients themselves esteemed their masterpieces, I have no doubt but we should find their figures drawn as the Laocoon, and probably coloured like Titian." And Mr. Flaxman even believed "that the improvements in Sculpture succeeded those in Painting, according to the dates, as we are able to ascertain them, of remaining works."

The people known as Rasenians or Etruscans, possessing a distinct language and customs, cultivated, or perhaps originally naturalized, Greek Art among themselves, and certainly derived much advantage from its adoption. The history and traditions which their *fictilia* record show the extent to which they availed themselves of Greek literature and civilization. Nor were they slow to profit by familiarity with and imitation of Egyptian tastes. Many of the objects which have been discovered, if not originally of Greek manufacture, may have been executed by them after very approved Greek types; and this is supported by the fact, that a large number of discoveries have been made near situations proximate to the sea and Grecian enterprise. Pictures on the walls of tombs proclaim diverse influence from early Greek, and bear the marks of more unfinished modern execution. In many of the twelve Etruscan cities it is curious to notice the existence and cultivation of Art,—a precursor of those tastes and powers which afterwards, in the Middle Ages, on the identical sites, though with corrupted names, were conspicuously displayed in the Italian Republics by a Giotto, an Angelico and a Perugino.

Many of the most captivating forms have been conferred by the powers of design on the arts of pottery, whether for funereal or convivial purposes. These have been adorned with some of the most graceful compositions that have ever emanated from the human brain. The variety of designs, either exemplified in religious or other principles, that decorate these vases indicate varieties of country, of schools and of painters. Sometimes the subjects are historical, at others oriental in their character, asserting a belief in the good or evil principles, attended on by their respective genii or priests. This perpetual struggle is an ordinary form of expression lent also to Sculpture.

Strength, no less than Delicacy and Grace, were among the qualities that distinguished the Arts of the Etruscan nation, who cultivated with success all the Arts that embellish life. The minds that could conceive and the hands that could execute the admirable designs on the Etruscan Vase, with that wondrous precision, delicacy and beauty, were not thereby rendered incapable of constructing great architectural masses,—the Cloacæ or the Cyclopean wall. Volterra, Cortona, and other cities speak through their many-sided stones. The Cloaca Maxima is, I believe, in these great days of constructive science, not deemed a mean exhibition of architectural intelligence; while their cavern-hewn sepulchres, with their monolith portals, are additional evidences of that universal feeling pervading the human breast, of perpetuating the memory of the dead through the agency of Art. No fancy can hope to estimate and no powers describe the extent of their artistic acquirements. Mystic mirrors, whose purposes have excited the conjecture of the antiquary, testify to the engraver's talent; no object and no purpose were beneath the attention of the artist, and all were alike elevated into importance by the skill with which he endowed them.

The subjects often appear of the most inconsistent character as decorations for the chambers of the departed. Scenes of festivity and mirth—the Symposium and the Dance are intended to represent the enjoyment of the soul in another state of existence; and their only idea of its future happiness was through the means which during life the deceased person enjoyed. For as the materiality of the soul constituted a condition of belief, a reference to their previous modes of life and a beatification of it, expressed their idea of a future state. Nor were there wanting more serious and gloomy views, as is exemplified by the Medusæ and monsters, with demons, genii, furies, and the whole tribe of revengeful personifications. These terrific agencies are contrasted by some of the most exquisite combinations of animal and vegetable forms, which, if we have now lost their mystic significance, remain as examples for decorative purpose worthy of our emulation. Far distant epochs, different tastes, and ideas of pecuniary cost, may explain varieties of style. Thus, while Veii affords specimens of animal-painting of rude but archaic interest, 'The Chamber of the Boar-Hunt at Corneto,' from its incontestably genuine Hellenic design, is allowed to be one of the most instructive examples of pictorial art in Etruria. Though they have existed on some of the tombs for more than 2,000 years, the colours on the stucco are wonderfully brilliant, and "as fresh," says Mr. Dennis, "as when first laid on." Instances might be multiplied, but I have no time to specify them. It is sufficient to add that, through the instrumentality of the art of Painting (though we know so little of their language) we are able to learn more of the Etruscan religious belief, their poetical views of the transit of souls into unseen worlds, and their various conditions when arrived there, than from any other source.

The works of the great masters to which I referred when speaking of Greece, were not destined to remain either as objects of divine worship or heroic example in the situations to which they were first devoted. The Greek Empire, in which culminated the elegancies of life, and which suffered no source of intelligence to pass unheeded that would advance her character, was destined in her turn to yield. Thus conquered, her objects of Art became the reward of military and other service. Roman notices of the Greek painters allude to their productions in their new abodes. The spoils of the Greek cities, more especially of Corinth, filled Rome with works of Art. Public edifices, porticoes and temples were in consequence adorned with statues and tabulated pictures. Engaged in acts of spoliation, there were many whose tastes led them to a superior appreciation of the objects with which their prowess has been rewarded. Verres is conspicuous among those provincial governors who were active in the appropriation of such property,—nor were even the Emperors deficient in their cupidity, but shared with their generals and other officers in the work of plunder. Their rapacity filled Rome with many thousand statues, of which, however, in the Pontificate of Nicholas the Fifth only about six remained. Thus fearfully had conflagrations and iconoclastic fury diminished their number. Nor was religious fanaticism the only cause of this destruction. Stimulated by the avarice of Maximin (in the third century), "the temples," says Gibbon, "were stripped of their most valuable offerings of gold and silver, and the statues of gods, heroes and emperors were melted down and coined into money. The statues of Maximin himself, in retributive justice, shared at the time of his deposition a similar fate." So great, in fact, was the number of statues of bronze and marble, that it was said that there were then in Rome more statues than men. What was the state of Rome, may be inferred by recollecting what had been done towards its embellishment by Augustus, Vespasian, Trajan, Agrippa, Hadrian and the Antonines. Other parts of Italy followed this example. Hadrian, Valentinian, and many distinguished Roman nobles, were themselves no mean artists with the pencil. I cannot omit to mention two works by Diocletian, the Baths in Rome (so admirably adapted, in after-times, to another purpose by Michael Angelo) and the Palace at Spalatro, considered no less expressive of the decline of the Arts than of the greatness of the Roman Empire in his time. No one object marks the decline of Art more strikingly than the Arch of Constantine. To celebrate his victory over Maxentius, the customary form of its expression was sought; but there was no native artistic resource available when the triumphal arch was raised to adorn it. A composite mass of styles was the result. Portions were taken from the Arch of Trajan, and other monuments, without any regard to harmony of style or consistency of purpose, while details, in bas-reliefs and ornaments, are piled upon each other, neither consistent with the era of the personage it was designed to flatter, or the countries, or the people, over whom he had triumphed. Those exhibitions of native talent which were there made proclaim a degraded taste, and are lamentably deficient, both in excellence of design and completeness of execution.

The wants of the Christian Church, now rising into power created a demand on the architectural mind, whose depression is revealed by the extent to which the *débris* of the heathen buildings were employed in constructing the new edifices. The traveller meets in other districts as well as Rome with churches rich in the combination of forms and materials previously devoted to Pagan worship. Rome and Ravenna, among the other cities which I have seen, present numerous examples of such combinations. The removal of the seat of Empire and the rise of Constantinople were circumstances necessary to complete the ruin of the Arts in Rome. This removal carried with it the choice

productions, which before they had been her ornaments, had conferred importance on the States of Greece. Grecian states which had hitherto escaped were now to be spoiled to contribute to the enrichment of the new metropolis. The native school of architecture was so powerless that when these spoliated sculptures were to be applied to the construction and ornamentation of the new capital a system of instruction had to be organized to furnish the necessary plans. Time developed energies that soon adorned the favoured city and contributed to make it the cynosure of wondering eyes. Subsequently, it was reserved for Justinian to add to these splendours by the completion of a design that has exercised no mean influence over the architectural expression of the Middle Ages—an incrustration of precious marbles that has called forth the wonder of all time. Those who have been in Venice and seen St. Mark's, will acknowledge the extent to which the architect adopted the Byzantine edifice for his type; neither did other republics disdain the influence of Sta. Sophia; Brunelleschi and Michael Angelo have each testified to the value of the thought. But it is the architect who first erected an aerial cupola who is entitled to the praise of bold design and skilful execution. Those objects in Ravenna that now remain, bear witness to the glories of the Ostrogoth Theodoric—a Byzantine in education and taste. The advantages resulting from his power and station were soon conferred on Art. Mosaics in churches formed the staple order of their decoration, and gave the foretaste of a class of painting that is now accepted under the denomination of Christian Art. A perfect museum, this city contains objects and sites filled with associations and memories for those who have lingered in its streets of classic days—of Dante—basilicas, baths, porticoes, mosaics, remains of palaces and frescoes crowd the city, nor is the great monolith roof of the royal Mausoleum less an object of our present wonder.

In endeavouring to maintain a chronologic sequence, and to avoid unnecessary repetition in so brief a sketch, you will see the difficulty in which I am placed. I shall only revert to the Imperial days of Rome when Pliny laments the decline of painted pictures, and the preference for mural decoration,—a species of Art, then regarded more as an instrument of chromatic display than pictorial excellence.

In the decorations of Herculaneum and Pompeii—in the Baths of Titus, or the Villa of Hadrian, there are recurrences, I believe, to types of Etruscan character. In the employment, however, of these, the religious motives were abandoned. Sufficient evidence exists that many of the Etruscan tombs had been previously opened, objects peculiar to such situations being either wanting, injured, or in disorder. The discovery of a tomb near Perugia, perfect in its appointments, which I saw in 1842, was highly instructive, not only as showing the precise arrangement of its several details, but as satisfying us of the extent of change which others had undergone. The portraits, subjects, landscapes, animals and fruit which had combined to serve in the emblematic presentment, were now made the separate and special branches of pictorial treatment, and became distinct pursuits. The great absorbing purpose was gone; and the sensuous and the picturesque supplanted the more stern and spiritual.

The specimens of Roman Painting of h we have now any knowledge, are not, I believe, considered of a date anterior to the first century, and by contemporary writers are deemed works of an inferior character. The facile look of execution of the Pompeian pictures suggests the idea of an inferior or decorative class of artists. Occasional exceptions to such slight or hasty treatment are observable in examples in the Borbonico Museum at Naples,—with the engravings of which you may make acquaintance.

By these means we have been enabled to trace the nature of the declension of these Arts, until we reach a period when, under the classification of "Christian," Art returns to one of those forms of her ministration to which she was at first most exclusively devoted,—the Service of Religion. This is early exemplified in the Church of St. Vitale, or Apollinare, in Ravenna, or in the Baptistery at Florence.

To India, Mexico, China, New Zealand and other aboriginal countries, I can now only make a passing allusion. To the Cave paintings at Ajunta and elsewhere I shall on a future occasion find it necessary to refer for some very remarkable facts. The Arts of these nations, however, do not come within our scope as elementary forms in the history of the progress of Fine Art proper; and they have exercised so little influence on it that I have not deemed it advisable to disturb the continuity of my review of the history of Art among more civilized nations.

In taking this brief retrospect of the various epochs over which the Art-history has extended, one principle co-existing with its practice, and marking the course of the Fine Arts, is maintained. Unable to sever the connexion between Painting and her sisters, Sculpture and Architecture, I have sought such allusion only as I deemed I might be allowed to make—allusion in which I have desired only to generalize practices which it is the vocation of others to teach. At those times when, stimulated by a dominant feeling of faith, the Arts exhibited character and force individualized and expressive of their several aspirations, we have seen them successfully cultivated in systems to which they lent us many distinct modes of expression. For some time, and under peculiar conditions, there is a marked congeniality with or resemblance to the members of a common family; but the Arts are progressive in observation, and amplifying the means which that observation had stored up. Symbolism, which adopted a rudimentary form in its earliest state, contrasted with the more perfect development of the Greeks, was but so many varied poetical conditions expressed in terms either stern or rigid—graceful or beautiful: —a blending of styles into each other, like inflections of a dialect. Practices which have arisen possibly from some special admiration—commercial circumstance—or accident—make it difficult to ascribe the changes to their proper sources.

The very aspect of the works we have been considering reveals everywhere that no common motive inspired the artists,—that it was for a great purpose they were labouring, and that if they did not seek to conciliate by mere imitative truths, or by displays of technical skill, they had no egotistical ideas of professional immortality.

A great aim and purpose, then, controlled the entire resources as well as the whole energies of the artist. The tributary sources that once were united in one great stream of expression—tributaries that, when the motive ceased, as the various systems subsided or states declined, became at length the separate integrities of distinct styles. The sympathies that once held them together in intimate association no longer existed, and these separate branches soon enjoyed relative degrees of esteem.

These distinct practices are nowhere so powerfully exemplified as in the labours of the present British School; which is acknowledged to possess both resources and excellencies which I trust hereafter to show are capable of application to the more immediate condition of our own times in such special significance as shall reflect them to a future age.

FINE-ART GOSSIP.—"Your 'Old Subscriber' and I," says the writer of some recent paragraphs of Art Gossip in these columns, "differ. I believe Art to be not a 'matter of prejudice,' but of 'principle.' In referring to engraving as a School, I naturally mentioned Robinson and Doo,—for it is not 'prejudice' to class 'history' before 'landscape.' I am not sure that it is a 'fact that the French beat us in historical line engraving.' All who study the subject cannot fail to perceive that the French are deficient in one great quality in which we excel,—namely, in 'handling,' and in its great results, 'colour' and 'expression.' Henriquet Dupont is one of the few foreign engravers whose works possess real 'sentiment.' No one denies the preeminence of our landscape engravers. They have been more fortunate than their brethren of history. J. M. W. Turner, who loved, fostered, and practised their art, died but yesterday,—while Stothard, Wilkie, and the other champions of the historical school, departed long since—West, Sir Thomas Lawrence, and 3,000 guinea copyrights,—a system commenced degrading to painters, who ought to have a more noble ambition than that of keeping a 'large account with Coutts.' Art languishes, and its professors generally suffer,—for their interests are sacrificed at the shrine of the popular idol of the day. Mammon is not a patron of the art—unless Art can offer him a large per cent."

The duplicates of several hundred casts of great value are about to be offered for sale by the curators of the old Museum of Berlin.

Mr. Thornton writes in relation to an alleged discovery or improvement effected by Mr. Mayall in the art of copying photographs by the collodion process:—

"Bayswater, Feb. 13.

"In a notice of some photographs by Mayall, which appeared under the head of 'Fine-Art Gossip,' in the *Athenæum* of last week, I find that that gentleman claims the origination of a new process for copying and enlarging daguerreotypes. The value of this *discovery* is best shown by the fact that, although for the last two years that identical process has been employed, for the purposes named, at the several photographic establishments, up to this time no person has thought it worth his while to claim it. There is not the slightest originality in it, nor ever was. The means for obtaining enlarged collodion copies from daguerreotypes are so exceedingly simple, that they would suggest themselves at once to the mind of the merest tyro; and what there is in that to be entitled 'a discovery,' I am certainly at a loss to conceive. Further, to say that these enlarged pictures possess the minuteness of detail of the original, is to state what is contrary to the fact. They are coarse and ill defined; and until they have been through the artist's hands, are barely presentable. The lithographic appearance of many of the large photographs exhibited,—and which you allude to in your notice,—is entirely due to these after-touches. A true photograph has a character of its own, and no more resembles a lithograph than it does a line engraving. The photographer often gets the praise to which the *artist* alone is entitled.—I am, &c.

"B. THORNTON."

We are glad to hear that the Crystal Palace Company are at last about to supply a deficiency in their Art-treasury, which we have often pointed out,—and to furnish an Indian Court. The East India Company have, we hear, promised to lend them a series of copies from the curious frescoes in the Caves of Ajunta, and other curiosities will no doubt be forthcoming. Casts could be procured from the statues in the India House, and in time we might have arches and gateways from Agra and Delhi. The omission has hitherto been a serious one, for India unrepresented is as bad as no Egypt or no Assyria.

"Will you permit me to reply in few words to the 'comment' of your Correspondent upon my former letter, with reference to the Oxford Museum competition. I am willing to acknowledge that I have unintentionally made it appear that Mr. Hardwick took part in the selection of the six designs submitted to his inspection for the purpose of testing the correctness of their respective estimates, which I am aware was not the case, as I have by me a copy of the *Times*, dated the 16th of November, in which it is distinctly stated that the Delegates had chosen 'six designs to be submitted to the scrutiny of professional judges not interested in the competition.' Having admitted thus much without, as far as I can see, affecting the justice of my complaint, permit me to offer one or two remarks with reference to certain statements in 'A Competitor's' letter. He somewhat satirically observes, that 'I may, as "one of the six," have received information not vouchsafed to the other competitors'; this evidently implies a suspicion that I have 'friends at court,' and am acquainted with some of the judges. Such influence, I am sorry to say, is too often unfairly exercised; but it has not been so in my case, since I obtained my position as one of the selected in a strictly honourable manner. I have not the slightest knowledge of a single person having the remotest connexion either with the University or its Delegates,—and therefore, in *my case*, no unfair advantage has been taken of the other competitors. The remainder of the six must, of course, speak for themselves. Then your Correspondent complains that the delegacy did not request Mr. Hardwick to examine the other designs after he had reported as he did upon the six. Now, however desirable it may be as a general rule for committees to have professional judgment to guide their decisions in matters connected with Art, it was not sought by the Delegates in this case:—they reserved for themselves the choice of those designs, the external appearance and internal arrangement of which most agreed with their taste and requirements,—and then, not understanding 'taking out quantities' and 'making estimates,' they called in professional aid for that purpose. That the design chosen should be executed for 30,000*l.*, was only *one* of the 're-

quirements,' and it is absurd to suppose that the Delegates are bound to adjudge the prizes to *any* design, however ugly and inconsistent, just because it possesses the 'money qualification.' The six chosen are nearly all of different architectural character, and, I presume, represent the different tastes of the Delegates; and it is certainly something in favour of their artistic judgment that their selection included those most favourably reviewed in the *Athenæum* and *Builder*:—*this* inference, however, will, no doubt, be objected to by 'A Competitor,' not being

"One of the Six."

The first part of a new architectural work by the well-known Dr. Kügler has just been published at Berlin.—Dr. Burgsch announces an important book on Egyptian antiquities, to investigate which he was two years ago sent to the East by the King of Prussia, by the recommendation of Baron Humboldt.

The niches in the double portico of the Palace Ufizzi, at Florence, are about to be filled with statues, in accordance with the tardily-executed plan of Cosmo de' Medici's architect, Visari. The best sculptors of Tuscany have been at work on statues of Dante, Petrarch, Macchiavelli, &c., forming a petrified gathering of incongruous poets, statesmen, and philosophers,—part of that rich intellectual crop which seems to have entailed barrenness upon the soil of Italy for all future generations.

MUSIC AND THE DRAMA

MUSICAL WINTER EVENINGS.—THURSDAY, March 1, —Ernst, Goffric, Hill, Piatti, and Pauer, will perform.—Halle, not sufficiently recovered from his late accident at Manchester, will be engaged at a subsequent Concert. Subscriptions for the remaining three evenings, One Guinea; single Tickets, Half-a-Guinea, at ramer's, Chappell's, and Ollivier's.

J. ELLA, Director.

St. MARTIN'S HALL.—MENDELSSOHN'S 'St. PAUL' will be performed on WEDNESDAY EVENING, February 28, under the direction of Mr. John Hullah. Principal Vocalists:—Mrs. Sims Reeves, Miss Palmer; Mr. Sims Reeves, Mr. Henry Buckland, and Mr. Thomas (his second appearance in London). Tickets, 1s., 2s. 6d., and 5s., may be had at the Musicsellers, and at St. Martin's Hall. Commence at half-past Seven o'clock.

Mr. ALFRED MELLON respectfully announces that a series of Grand ORCHESTRAL UNION CONCERTS under his direction, will take place during the season at St. MARTIN'S HALL. The first on Monday evening, April 2, 1855. Subscribers' names received by Messrs. Cramer & Beale, 201, Regent Street.

NEW PUBLICATIONS.

La Nonne Sanglante. Music by Charles Gounod. (Paris, Brandus, Dufour & Co.)—When the first performance of 'La Nonne Sanglante' was noticed in the *Athenæum* [*vide* No. 1409], the grim and dolorous nature of the story, and the many patching processes which had been applied to the *libretto*, were mentioned as conditions calculated to influence the composer, and to weigh heavily on the success of his second opera. M. Gounod was further unfortunate in producing his work at the *Académie* when only third-rate singers were at his disposal for the female parts, and when his tenor, M. Gueymard, was wanted to hold up the train of that wandering princess, Mdlle. Cruvelli. 'La Nonne,' therefore, as might be foreseen, only ran its fifteen or twenty nights. These facts might be forgotteu, and the limited life of the opera might be cited as ascribable solely to the composer's fault, were not some of the music published. The perusal of this merely in arrangement has revived every good impression that we derived from the performance of 'La Nonne,' and should satisfy all, save the resolutely perverse, that M. Gounod is the composer of power, knowledge and individuality which we have from the first asserted him to be. Had the music of 'Sapho' been printed, we are satisfied that such impression would have been already more general, since 'Sapho' is still the better opera of the two. Some of the best portions of 'La Nonne' defy all arrangement. The fantastic *intermezzo*, with chorus of wordless voices, No. 10, must be heard with the orchestra, and on the stage, to be properly appreciated; since the excellence of it does not reside in form and construction merely, but in sonority also, and in illustration of the scene. Others of the numbers (to use the publishers' phrase) are unequal. Among the four duetts published, Nos. 3, 4, 13, and 15, (what a merciless apportioument of duetts to the same tenor singer!) only one closes as well as it commences,—the windings-up of the other three are chargeable with common-place. Yet there is not one of these four in which the strong hand of a new master is not evident. The manner in which the French love of *couplets* is provided for in the passage, 'Agnès, ma douce idole,' (No. 3),—the legend of "the Bleeding Nun," and its reply, (No. 4),—the commencement of the duett betwixt the hero and his page (No. 13),—and the entire scene betwixt himself and his spectral visitant (No. 15),—can hardly be perused without the reader feeling that he has to do with real music, in a real style, exhibiting a real taste for and new treatment of melody. The phrases are charming to sing, and easy to retain; the sentiment is musical, not verbal,—yet dramatic truth is closely attended to. There is force without exaggeration,—a sweetness which does not weary,—a skill which grows upon the reader, since it is within, and not on the surface of, the writer's work. Higher in quality, because in no bar calling for comment and qualification, is No. 1,—the bass air and chorus for *Peter the Hermit*,—the close of which our French friends, in their ignorance of Handel, unanimously dubbed to be Handelian, because it is pompous in phrase and harmonized in the old style. More exquisite still—the most exquisite *scena* for *tenor* in modern opera with which we are acquainted—is No. 14, 'Un jour plus pur.' This was heard to disadvantage in the theatre:—first, because the voice of its singer had hardly been ever out of our ears from the moment when the curtain rose; and, next, because M. Gueymard, who executed it, is neither *suave* in tone nor graceful in finish;—but even on the stage the air was felt to be enchanting. On examination, it proves as perfect a picture of repose, conveyed in the sweetest of sounds, as exists; and in saying this, we except the works of no composer living or dead. It is constructed, too, in a thoroughly excellent fashion,—being in this superior to similar *cavatinas* of the Italian school. While, however, we call attention to traits, features, and entire passages, such as confirm us in that regard for the genius of M. Gounod, and that expectation from his future career, which we have always expressed, we must mention a point or two which call for guard and revision. He is too fond of one particular rhythm: the triplet plays too large a part in his melodies. He indulges too largely in chromatic modulation,—possibly from that over-anxiety as to *bit-by-bit* truth of expression, which is apt to distinguish composers of the thoughtful school. The really hard thing is to attain general propriety of colour, without tormenting the voice through too many half-tones and new keys:—a good second part to a melody is becoming a rarity in these days. M. Gounod, again, has to study varieties of instrumentation. The *tremolando* is somewhat abused by him; and though he writes for M. Meyerheer's public, it will not suffice if he only uses M. Meyerbeer's means of seduction. In his instrumentation he has hitherto shown his feeling for sonority as stronger than his invention of figure,—and monotony, in the latter quality, is even more felt in a pianoforte arrangement than where the full orchestra breathes in rich harmony, to soothe, should it fail to surprise, the ear.—All faults deducted for, to the utmost,—and while we repeat that 'Sapho,' as a whole, is a finer opera,—we repeat, also, that this music, extracted from 'La Nonne,' is the most sterling, most promising, and most individual collection that we know from the hand of modern composer; and we recollect no case in which a writer having so little experience as M. Gounod has, at once, so legitimately and decidedly assumed the forms and features of a new master of his art.

St. James's.—This theatre re-opened on Saturday with two new pieces. The first is entitled 'Clarisse; or, the Foster-Sister.' It is in two acts; and some perplexity is created by the heroine changing names with one *Lisette*, the foster-sister of the title. By this appellation, she introduces herself into the house of her father, the *Marquis de Longueville*—who, in former years, had privately married her mother, and also for a long time had lost all traces of his daughter. Her attention to the Marquis is so marked, that the jealousy of his young wife is excited, and at length compels the discovery of the relationship. A similar series of scenes occur with the nephew of the Marquis, who attempts a real *liaison* with the real Lisette and feigned *Clarisse*,—which, however, ends in an honourable marriage. Whatever merit may pertain to this piece was somewhat marred by incompetent acting.—The next venture was more fortunate. It is an adaptation, by Mr. C. Reade, of a French *vaudeville*, in which already, under the title of 'The Tragedy Queen,' both Mrs. Stirling and Miss Helen Faucit have won considerable laurels. The piece, in its newest shape, is entitled 'Art'; and the heroine, *Mrs. Oldfield*, is personated by Mrs. Seymour. Mr. Reade has somewhat encumbered the dialogue with didactic remarks on the Acting Art; but the action, nevertheless, proceeds with great spirit, and the characteristics of a professional actress are dashed off with much of truth and effect. Mrs. Seymour appears to have taken a liking to this kind of parts; and it must be confessed, supports them with a genial aptitude that goes far to justify their assumption.

Musical and Dramatic Gossip.—Mr. Mitchell is about to give a series of four afternoon vocal concerts at the Hanover Square Rooms,—the first on the 6th of March, exclusively devoted to the music of Sir H. R. Bishop:—this will be executed by Masters Cooke and Sullivan, Messrs. Francis, Benson, Bodda, Lawler and Land.—Such an advertisement, let us again remind our readers, implies performance of some of the best English music in being.

The second concert of the *Amateur Society* was held on Monday evening. Among other items in the *programme* was the novelty of a pleasing Ballad, composed by H. Leslie and sung by Mrs. Weiss. The voice of this lady, always a *soprano* of superb volume and quality, has been smoothed and mellowed by practice; and seems now more available, as well as more agreeable, than at any former period.

Mr. Allcroft's Concert, with its programme, some half-a-hundred ballads strong, was given as usual on the penitential evening of Ash-Wednesday, at the Lyceum Theatre. Among the Lady-singers, Miss Leffler, daughter of the well-known *basso*, was a novelty. Why 'My Pretty Jane' and the 'Carnaval de Venise' should be deemed fit and fair inauguration of the Great Fast, when Prince Prettypet and the Butterfly are perforce driven into retirement on salt-fish for that day, remains a mystery of orthodox censorship, very nearly as inconsistent and barbaric as one of the Mysteries of the old Church-dramas for which Lent's curtain used to be drawn up.

A new organ by Messrs. Gray & Davison, purporting to include the most approved improvements in organ-building, just finished for Magdalen College, Oxford, has during the past week or two been exhibited at their manufactory. Of this, we may possibly speak again on some future day,—remarking, meanwhile, that whatever may be the admirable intrinsic qualities of an organ, seeing that it is a fixture in the edifice for which it is contrived,—a shrine within a shrine—its special value can never be finally determined till it is heard in the place of its destination. After this, it should be added, that *Gamaliels* more learned in the acoustics, mathematics, and mechanics of organ-building than ourselves speak in terms of high praise of this new Magdalen organ.

The fate of the Reid Legacy at Edinburgh will not encourage many lovers of music to bequeath their substance to any institution or establishment in the hope of benefiting their favourite art. From first to last, it has been till now a history of folly, jobbing, and perverse contravention of the wishes and hopes of the legatee, such as is rare,—even in the history of English charities. Truly, it may be described by the quaint Scottish word used on testamentary occasions as "a mortification." The men of science and learning who care nothing about the fine arts some years since pounced on the fund and its revenues. One incompetent Professor was appointed after another (the history of whose elections alone would be a story of its kind instructive), and the Senatus of the University adjourned the production of any further musical result

"to the coming of King Sebastian," or some future millennial period. The town, however, has for some years shown itself alive to the discredit arising from such malversation of a testator's intent, and thus there has been going on an argument betwixt "town and gown" in the courts, ingeniously diverting a large part of the income from either the coffers of Science or the class-rooms of Art, into the bags of Law. The other day, the *Edinburgh Advertiser* announced something like a possible close to a state of matters so far from creditable. It was announced in that paper, that—

"at the instance of Bailie Morrison, the College Committee of the Town Council was recently directed to meet with a Committee of the Senatus, in order, if possible, to effect an extra-judicial settlement of the differences. The two Committees agreed upon certain terms, and after various unimportant modifications, the Senatus had given its consent to the following arrangement. They have agreed to set apart the under-mentioned sums for the purpose indicated:—1st. To provide a salary for the Professor, 12,000*l.* At 3½ per cent. this will yield 420*l.* per annum; if it produces less, the Senatus are to make up the difference from the Reid Fund, while, if it produces more, the excess is to be repaid to that fund. 2nd. For an organ, 2,000*l.* 3rd. For assistants, apparatus, musical instruments, and wear and tear, 8,500*l.* This will produce 297*l.* 10*s.* per annum, at the rate of 3½ per cent.; and the same arrangement has been adopted as to an excess or diminution as in the case of the Professor's salary. 4th. For a site and building a hall, 8,000*l.* This is for a new class-room, and, if practicable, there is to be combined with it a building for general University purposes. 5th. For the Reid concert, yearly, 300*l.* It has also been arranged that Prof. Donaldson shall consult with the Town Council as to the mode in which the tickets for this concert shall be hereafter distributed. This will leave in the hands of the Senatus about 30,000*l.*; and it seems to be understood that the Council will not look very narrowly into the past application of the fund."

—This seems to us but a lame settlement, supposing, even, that the Senatus respects the line of demarcation which leaves it in undisturbed possession of half the sum bequeathed; but as our times, and colleges, and courts of law go, we suppose it may be considered a boon, and the public of "Auld Reekie" be glad, if they manage to get an organ, a class-room, a concert, and a Professor, out of the bounteous fund intended to promote their enjoyment and cultivation.

Our foreign news of the week is not important. As M. Meyerbeer's new opera is at this moment our musical "question of questions," it may interest some to learn that, on the recent production of 'L'Étoile' at Dresden, the master added to his score a *Polonoise* and a *cavatina* for Herr Tichatschek, the tenor, in order to make the part of *Danilowitz* better worthy acceptance by a *tenore primo*. But such after-thoughts always cause disproportions. The hundredth performance of the opera in Paris took place on the anniversary of its production.—At Florence, 'Le Prophète' has been represented, with Mdlle. Parodi for the *Fides*, —and the success which that Lady gained in the part confirms our last year's speculation concerning her, as better qualified to please as a *mezzo-soprano* or *contralto*, than as possessor of the unnatural and uncertain higher voice, by which unhappily she made herself known in England.

From Paris we hear little, save that Madame Lafon, a Lady from Marseilles, has been engaged for the *Grand Opéra*,—that 'Miss Fauvette,' a one-act work by M. Massé, has been produced at the *Opéra Comique*,—and that 'I Puritani' has been revived at the Italian Opera without any result in the matter of theatrical success, except it be loss of credit to Madame Bosio, of whom the Parisians seem beginning to tire; and to Signor Baucardé, whom the Parisians seem beginning to like. As we had occasion to remark, when 'I Puritani' was tried in London by Mdlle. Lind and Madame Sontag, Madame Grisi so entirely exhausted the part which she "created" (to adopt the French phrase), as to leave nothing for any successor to do. Neither was there much chance, we submit, of Signor Baucardé, whose voice is already worn for want of cultivation, acceptably replacing Signor Rubini, whose voice, when it was worn, was rendered delicious by the exquisiteness of its cultivation. Madame Viardot was to appear there in 'Il Barbiere,' and as *Azucena* in 'Il Trovatore.' For this part, it may be remembered, our Correspondent declared the Lady in question to be excellently fitted.

The East-End theatres are about to renew their periodical system of receiving the stars from the West-End to illustrate the legitimate drama. We hear of Mr. and Miss Vandenhoff appearing at the City of London. Some reluctance was, we understand, at first shown by those performers; but the proper education of the popular mind in dramatic taste being urged as the object, their acquiescence was at length obtained. Miss Glyn also is engaged to appear on the 3rd of March in *Cleopatra* at the National Standard Theatre; the tragedy being underlined as in preparation on a spectacular scale of expenditure, and to be followed by other Shakspearian dramas revived on the same plan. It is thus that the highest stage-talent, shut out by actor-managements from the fashionable theatres, finds refuge with the people in those humbler play-houses which, in the operative districts, are opened at low prices for the amusement and instruction of the working classes.

Another star at the dramatic horizon of Germany! On the 13th of February a comedy by Herr Emanuel von Geibel (the first, we believe, which that author has produced on the stage) was performed at the Munich "Hoftheater." The name of the renowned poet had brought together a most select audience; the intellectual *crême* of the capital was assembled in the pit; Herr von Geibel himself was to be seen in the *parquet*. The subject of the play, which is entitled 'Meister Andrea,' is taken from the collection of Italian novels, by Herr von Bulow. Maestro Andrea is the same stout jolly sculptor who, by a trick of his friends, is persuaded that he is not himself, but quite a different person,—a hallucination which, of course, cannot but lead to a number of comical conflicts. These conflicts Herr von Geibel is said to have managed in a spirited, though not in an original way:—the great pattern of the comedies of Shakspeare (so at least the journals report) is visible throughout the whole comedy. The diction is praised as chaste and elegant. After the dropping of the curtain, a stormy applause rewarded the poet, yet it was evidently more a *succès d'estime* than anything else, confirming only what we have lately said about the present state of the drama in Germany.

MISCELLANEA

New Zealand.—12, Norland Terrace, Notting Hill.—In your review of Mr. Shortland's 'Traditions and Superstitions of the New Zealanders,' in the *Athenæum* of December 30, you say, "What he (the author) chiefly considers it important to lay down is, that New Zealand was peopled about 500 years ago," &c. This position, unsupported by native tradition, must be considered untenable on every ground of probability. A country so recently peopled, and from such small beginnings, could hardly have exhibited to its first European visitors the spectacle of a tolerably dense and settled population, a mere remnant, nevertheless, as we are expressly told by every writer on New Zealand, saved from a continuous succession of wars and massacres. The traveller would be perplexed indeed to remember the names of a tithe of the ruined and abandoned hill fortifications, or *pahs*, which meet his view in any one district of the Northern Island. I myself saw a large *pah* at the back of the town of New Plymouth, which I was assured had not been tenanted for 100 years. Moreover, supposing Mr. Shortland's hypothesis to be correct, what time are we to allow for the gradual fusion of races, of which we have such unmistakeable evidence before us at the present day? How shall we explain the fact of no native of the thick-lipped and woolly-haired race being found holding the hereditary rank of *rangitira* or chief, or indeed any situation of importance in a tribe? This social inferiority of perhaps the greater half of the native population the Maories themselves are quite unable to throw any light upon. So remarkable a fact, coupled with a total absence of any trace of a distinction of languages, has led M. Dieffenbach to assign the amalgamation of races, whether the result of conquest or otherwise, to a very remote period indeed. This latter gentleman, the first writer who brought a truly philosophical mind to the investigation of this important subject, seems rather to throw discredit on the notion of New Zealand being reached by savage voyagers in frail canoes, after an ocean navigation to which their descendants are perfectly unequal. He considers it less repugnant to probability to make them arrive by the safer as well as easier route of a chain of detached fragments of the vast antipodean continent which, in the shape of islands, must have existed for many ages, and of which, indeed, most unequivocal traces remain to this day in soundings for a considerable distance from the shores of New Zealand. I am, &c., H. SCOTLAND.

TO CORRESPONDENTS.—M.—J. H.—G. H. I.—J. B.—received.

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Combustion, results of
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Composition of soils
Composition of stones
Compounds
Contagion
Contagious matter
Cookery
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Copper in plants
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Copper, salts of
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Decomposition, induced
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Digestion, derangement of
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Gold
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Gold of pleasure
Gold, mosaic
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Gravity, specific
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Green vitriol
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Water, phosphoric acid in
Water, pure
Water, rain
Water, sea
Water, soft
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The Interest is payable in January and July at the Head Office in London; and may also be received at the various Branches, or through country bankers, without delay or expense.
PETER MORRISON, Managing Director.
Prospectuses and Forms for opening Accounts sent free on application.

LOANS, from 25*l.* to 1,000*l.*, upon approved personal or other security, repayable by easy instalments, extending over any period not exceeding 50 months, are readily OBTAINABLE from the BRITISH MUTUAL SUBSCRIPTION LOAN ASSURANCE CLASSES.—Prospectuses, Reports, and every information, may be obtained on application at the British Mutual Life Office, 17, New Bridge-street, Blackfriars. Rules, 6d. each copy; or 1s. per post.
CHARLES JAMES THICKE, Resident Secretary.

FAMILY ENDOWMENT, LIFE ASSURANCE AND ANNUITY SOCIETY,
12, Chatham-place, Blackfriars, London.
Established 1835.
CAPITAL £500,000.
Directors.
William Butterworth Bayley, Esq. *Chairman.*
John Fuller, Esq. *Deputy-Chairman.*
Lewis Burroughs, Esq. | Edward Lee, Esq.
Robert Bruce Chichester, Esq. | Colonel Ouseley.
Major Henderson. | Major Turner.
Charles Henry Latouche, Esq. | Joshua Walker, Esq.
An Annual Bonus is allowed to parties who have made Five Annual Payments on Policies taken out on the Profit Scale. That for the current year is 20 per cent. in reduction of the Premium.
Endowments and Annuities granted as usual.
INDIA BRANCH.
The extensive Assurance Business of the Agra and United Service Bank has been transferred to this Office, and the Society has Branch Establishments or Agencies at Calcutta, Madras, Bombay, Agra, and Hong Kong. JOHN CAZENOVE, Secretary.

ESTABLISHED 1838.

VICTORIA LIFE ASSURANCE COMPANY, No. 18, KING WILLIAM-STREET, CITY.

At the recent Division of Profits the Assets were valued at £176,861
The Liabilities at £144,376

Leaving a Surplus for division of £32,485

The Reversionary Bonuses to the Assured averaged 53 per cent. on the amount of premiums paid by them.

The business of the Company embraces every description of risk connected with Life Assurance.

Loans continue to be made to Assurers on undoubted Personal or other Security. WILLIAM RATRAY, Actuary.

ST. GEORGE ASSURANCE COMPANY, 118, PALL MALL, London.

Chairman—Viscount RANELAGH, Park-place, St. James's.
Deputy-Chairman—HENRY POWNALL, Esq., Ladbroke-square, Notting Hill.

Indisputable Policies, Annuities, and Provision for Families and Children on the most favourable terms. Unmarketable titles assured.

Loans granted on a new and liberal principle.

For further particulars apply at the Office as above.
W. C. URQUHART, Secretary.

SPECIAL NOTICE.

TO SECURE THE ADVANTAGE OF THIS YEAR'S ENTRY, PROPOSALS MUST BE LODGED AT THE HEAD-OFFICE, OR AT ANY OF THE SOCIETY'S AGENCIES, ON OR BEFORE 1ST MARCH.

MUTUAL LIFE ASSURANCE.

SCOTTISH EQUITABLE LIFE ASSURANCE SOCIETY.

Head Office—26, ST. ANDREW-SQUARE, Edinburgh.
London—126, BISHOPSGATE-STREET.
Instituted 1831.

Incorporated by Special Act of Parliament.

The Profits are divided every Three Years, and wholly belong to the Members of the Society. The next division takes place at 1st March, 1856.

EXAMPLE OF ADDITIONS
On a Policy for 1,000*l.*, dated 1st March, 1832.

1,523*l.* 8*s.* will be payable if it become a claim during the current year, after payment of this year's Premium. This is an addition of more than Fifty per Cent. on the Sum Assured, and averages 2*l.* 3*s.* 7*d.* per cent. per annum.

Supposing such a Policy to have been effected at the age of Thirty, the additions might now be surrendered for a present payment of 221*l.* 7*s.* 10*d.*, or if applied in reduction of the future Premium, would reduce the Premium from 25*l.* 10*s.* 10*d.* to 6*l.* 3*s.*; and even this small payment must be reduced every Three Years during the subsistence of the Policy.

AMOUNT OF EXISTING ASSURANCES..	£4,234,598
ANNUAL REVENUE	152,615
AMOUNT OF ACCUMULATED FUND	839,354

Copies of the Annual Report, Forms of Proposals, and all information may be had on application at any of the Society's Offices in Town or Country. W. COOK, Agent.
126, Bishopsgate-street, London.

GREAT WESTERN RAILWAY.—COALS.—Orders for the best RUABON HOUSE COALS, equal to the finest Durhams, may be executed at 26*s.* 6*d.* per Ton (cash price), delivered within 4 miles of the Paddington Station.

These Coals are bright and durable in burning, and contain only one-half per cent. of dust.

They are now for the first time introduced into the London Market by the recent opening of the Great Western Railway into North Wales.

Address the Superintendent of the Company, Paddington Station.

BOOKBINDING.—W. HOLMES, Practical Bookbinder, 195, Oxford-street, London. Books bound in Morocco, Russia, or Calf, both plain and elegant, on the lowest terms. Gentlemen waited upon with patterns. Estimates given for large or small Libraries.—Address, 195, Oxford-street.

MORGAN'S PATENT PAPER and MILLBOARD CUTTING-MACHINES.—SHARP, STEWART & CO. (sole Manufacturers) are now prepared to execute orders for the above Machines, in all sizes.—ATLAS WORKS, MANCHESTER.

F. DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment, to the Queen and Prince Albert, sole Successor to the late E. J. Dent in all his patent rights and business at the above Shops, and at the Clock and Compass Factory, at Somerset Wharf, Maker of Chronometers, Watches, Astronomical, Turret, and other Clocks, Dipleidoscopes, and Patent Ships' Compasses, used on board Her Majesty's Yacht. Ladies' Gold Watches, 8 guineas; Gentlemen's, 10 guineas. Strong Silver Lever Watches, 6*l.* 6*s.*

WATHERSTON & BROGDEN caution the Public to have the carat gold stated on the invoice, and redress is obtainable in a County Court. Watherston & Brogden's Gold Chains are sold on this principle only, at manufacturer's prices.—Crystal Palace, Central Transept Gallery, and Manufactory, 16, Henrietta-street, Covent-garden. Assays made of chains and jewellery for 1*s.* each.

ELKINGTON and CO., PATENTEES OF THE ELECTRO PLATE, MANUFACTURING SILVERSMITHS, BRONZISTS, &c. Respectfully urge upon Purchasers to observe that each article bears their Patent Mark, "E. & Co. under a crown," as no others are warranted by them.

The fact frequently set forth of articles being plated by "Elkington's process," affords no guarantee of the quality. These productions were honoured at the late Great Exhibition by an award of the "Council Medal," and may be obtained at either Establishment.

22, REGENT-STREET,
45, MOORGATE-STREET, } LONDON;
NEWHALL-STREET, BIRMINGHAM.

Estimates, Drawings, and Prices sent free by post.
Replating and Gilding as usual.

OSLERS' TABLE GLASS, CHANDELIERS, LUSTRES, &c., 44, Oxford-street, London, conducted in connexion with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decanters in great variety, Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass at exceedingly moderate prices. Crystal glass Chandeliers, of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornamental Glass always on view. Furnishing orders executed with despatch.

FLOWER-POTS and GARDEN SEATS.—JOHN MORTLOCK, 250, Oxford-street, respectfully announces that he has a very large assortment of the above articles in various colours, and solicits an early inspection. Every description of useful CHINA, GLASS, and EARTHENWARE, at the lowest possible price, for Cash.—250, Oxford-street, near Hyde Park.

PAINLESS TOOTH EXTRACTION, without Chloroform.—Mr. WALTER BLUNDELL is at home daily, from Ten till Four, for Dental Operations under his new patent process.—29, New Broad-street, City.

HAIR WORK.—NOVELTY to LADIES.—Hair Bracelets made without gold in a most artistic manner: prices from 3*s.* to 12*s.*—Hair Rings made and mounted in gold, from 3*s.*; Brooches ditto, 8*s.*—Guard Chains, from 4*s.* &c. Made only by MILNE & CO. 47, Cumberland-street, Edinburgh. —A List of Prices free on application.

CONSTANT EMPLOYMENT GUARANTEED.—Ladies or Gentlemen are instructed in the New, Elegant, Ornamental Arts of WHITE, GOLD, or OAK DECORATION, for articles of general use. "THE ARTS TAUGHT" for One Guinea each, and constant employment "GUARANTEED," by which from 2*l.* to 3*l.* may be realized weekly. Ladies wishing to increase their incomes cannot pursue a more elegant, artistic, or pleasurable occupation. Private Lessons given at Ladies' own residences. Mr. LAWRENCE, who is an exhibitor at the Stationery Court, Crystal Palace, Royal Polytechnic, and Panopticon, invites Ladies to see his unique specimens at the above public buildings, or at Mr. L.'s Show Rooms daily, from Ten till Five, 15, Percy-street, Bedford-square, near Rathbone-place. The Arts taught by correspondence.

TO THE CLERGY, ARCHITECTS, AND CHURCHWARDENS.

GILBERT J. FRENCH, BOLTON, Lancashire, having declined appointing Agents for the sale of his Manufactures of CHURCH FURNITURE, ROBES, &c., replies immediately to all inquiries addressed to him at Bolton, from which place only orders are executed. He respectfully invites direct communications, as by far the most economical and satisfactory arrangement. Parcels free at the principal Railway Stations.

NOTTINGHAM PORK PIES can be had at 1*s.* each, or 10*s.* per dozen (hamper included), sent to any address in town or country. Wedding Breakfasts, Balls, and Dinners attended. Men Cooks, of first-rate ability, can be hired for jobs, or coustant places.—J. CATT, Ship Taveru, Eastcheap, City.

HARVEY'S SAUCE.—The admirers of this celebrated Fish-Sauce are particularly requested to observe, that none is genuine but that which bears the name of WILLIAM LAZENBY on the back of each bottle, in additiou to the front label used so many years, and signed ELIZABETH LAZENBY, 6, Edwards-street, Portman-square, London.

BERMUDA ARROWROOT, unremoved from the tin cases in which it is shipped, weight, case exclusive, 26½ lb., price 50*s.* Small quantities can be had at 2*s.* 6*d.* per lb.
JAMES EPPS, Homœopathic Chemist,
Egyptian Hall, Piccadilly;
112, Great Russell-street, Bloomsbury; and
82, Old Broad-street, City.

ROYAL BANK BUILDINGS,

LIVERPOOL, FEBRUARY 14, 1855.

(CIRCULAR).

The great fluctuations in the price of Tea during the last two years have caused much confusion among Retail Dealers,—whilst there have been loud complaints by Families of the inferiority of the quality. These complaints too frequently have their origin in the indifference displayed in the Selection.——A STRIKING TESTIMONY to the contrary may be witnessed in our business—which exhibits a large increase in the number of Families supplied—as well as in the quantity disposed of—being greatly in excess of any similar period during the last fifteen years.

The support which has been so liberally accorded to us affords the most conclusive proof of the importance and value of constancy—in the selection of suitable qualities—with an especial view to the satisfaction of Consumers.

Our inflexible regard to QUALITY has been the gradual means of opening to us a new feature of Trade—Foreign orders—from English Families residing abroad. Shippers of fine Teas will find our Stock to consist of suitable Packages (in bond) for Export—and the PRICES fixed upon a principle calculated to give continued satisfaction, and with every possible security—as to the QUALITY.

Notwithstanding the continuance of the Rebellion in some districts of the Chinese Empire, there is no sound apprehension of a short supply of Tea. The Imports this year will prove at least equal to those of the last year—the present estimate being upwards of 80,000,000 lb.—a tolerable scope will therefore be afforded for a constant and personal attention in the selection of proper qualities.

Having already obtained—by many years' experience—a large amount of distinguished patronage—Families may rest assured—of our continued candour in recommending only such descriptions as will please.

Your obliged and faithful Servants,

ROBT. ROBERTS & COMPY.

Tea and Coffee Salesmen,

LIVERPOOL.

N.B.—Other remarks and the present List of Prices may be had on application.

MORGAN'S PURE LLANGOLLEN ALE.—This nutritious beverage, recommended for invalids by the highest medical authorities of England and Scotland, brewed from the choicest malt and hops and the mountain streams, in 18-gallon casks, quart and pint bottles.—Sole consignee, SAMUEL MORGAN, 16, Old Change, City, London.

7, Baker-street, Portman-square.

PRIZE MEDAL to CAISTOR'S SADDLES (MILITARY and PARK) and HARNESS.

SADDLERY, Harness, Horse Clothing, Blankets, Brushes, Sponges, and every other Stable Requisite. Outfits for India. Prices cash, from 20 to 30 per cent. below those usually charged for credit. Materials, Workmanship, and Style not to be surpassed.

A detailed List will be sent free by post, or may be had on application at CAISTOR'S, 7, Baker-street, Portman-square, where the Great Exhibition Saddles and Harness may be seen.

CAMP LANTERNS for the CRIMEA, combining every recent improvement, adapted for burning the Patent Fusee Candles, which can be instantly ignited as a lucifer. These Lanterns are equally suitable for warehousemen and others. Price 9*s.* each; Fusee Camp Candles, 1*s.* 3*d.* per box. Sold by all Lamp-Dealers; by S. CLARKE, 55, Albany-street, Regent's Park; and wholesale by PALMER & Co. Sutton-street, Clerkenwell.

PATENT FUSEE CARRIAGE CANDLES, can be instantly ignited as a lucifer, are of different lengths, adapted for journeys of two, three, or four hours, and of two thicknesses to fit all lamps.—Sold in Boxes, at 1*s.* 3*d.* per box, by all Grocers, Caudle-Dealers, and Chemists; and wholesale by PALMER & Co. Suttou-street, Clerkenwell, London.

IMPROVED DASHBOARD LAMPS, made so that they can be instantly affixed to the Dashboard of any Gig, Drag, or other description of Vehicle, and can be as quickly removed and used for a Haud-Lantern in the stable. They are adapted for burning the new Patent Fusee Carriage Candle. The appearance and effect are equal to that of a carriage lamp of superior finish, but, the price being less than half, these lamps are placed within the reach of every person requiring a light when driving.—Price 12*s.* 6*d.* each, at any of the Lamp-Dealers; and wholesale by PALMER & Co. Sutton-street, Clerkenwell; and by the Patentee, S. CLARKE, 55, Albany-street, Regent's Park, Londou.

DR. ARNOTT'S SMOKE-CONSUMING FIRE-GRATE is manufactured by F. EDWARDS, SON & Co., 42, Poland-street, Oxford-street; where one may be seen in daily use. The advantages of this Grate consist in the smoke being perfectly consumed, no chimney sweeping being required, and a saving of from 40 to 50 per cent. being effected in the cost of fuel. Prospectuses, with Testimonials, sent on application.

DO YOU BRUISE YOUR OATS YET? or, HOW TO KEEP A HORSE FOR ONE SHILLING PER DAY.—One bushel of Oats when crushed will make two.—Great saving.—OAT BRUISERS, Chaff Cutters, Ploughs, Thrashing Machines, Flour-mill Carts, Corn-dressing ditto, Horse and Steam Machinery, put up, &c.—M. WEDLAKE, 118, Fenchurch-street.—Book on Feeding, 1*s.*

TRELOAR'S COCOA-NUT FIBRE MATTING, Mats, Rugs, Mattresses, Hassocks, Cushions, Brushes and Brooms, Sheep-netting, Cordage, Brush-fibre, &c. &c. of which priced Catalogues may be had free by post.
Warehouse, 42, LUDGATE-HILL, London.

FISHER'S DRESSING-CASES, FOR LADIES AND GENTLEMEN.

FISHER'S STOCK IS ONE OF THE LARGEST IN LONDON, *AT PRICES TO SUIT ALL PURCHASERS.*
Catalogues post-free.

188 and 189, STRAND, corner of Arundel-street.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS; STRONG FIRE-PROOF SAFES, CASH and DEED BOXES.—Complete Lists of Sizes and Prices may be had on application.

CHUBB & SON, 57, St. Paul's Churchyard, London; 28, Lord-street, Liverpool; 16, Market-street, Manchester; and Horsley Fields, Wolverhampton.

GASLIGHT AND FROST.

THOMAS GLOVER, GAS METER MANUFACTURER, SUFFOLK-STREET, Clerkenwell-green, London.—The present very severe frost suggests to him the propriety of reminding Gas Companies and Gas Consumers of the Advantages of his Patent Dry Gas Meter, and the Disadvantages of Wet Gas Meters, as stated below:—

Advantages of his Patent Dry Gas Meter.

1. Cannot become fixed by frost, however severe; thus saving Gas Companies and Gas Consumers much trouble, expense, and annoyance in business.

2. Steady lights are secured, there being no evaporation from the meter, and consequently no condensation in the fittings, all expense of inspector's attendance and gasfitter's charges are saved, which is a matter worthy of consideration.

3. The Advertiser's Patent Dry Gas Meter is a fixed measurer, and cannot vary in its registration, and cannot be tampered with, which is a great security to Gas Companies and Gas Consumers.

The Disadvantages of the Wet or Water Meter.

1. Does become fixed by frost; and thus the lights are extinguished, causing great trouble and expense both to Gas Companies and Consumers, frequently rendering the meter useless.

2. Unsteady lights are caused when there is too much or too little water in the meter. In the first case, the consumer is paying too much; and in the next case, the Gas Company is losing.

3. The Wet or Water Gas Meter is like a measure with a shifting bottom: the quantity of water put into it may measure too much or too little against or for the Gas Company.

THOMAS GLOVER'S PATENT DRY GAS METERS are as cheap as any Wet Gas Meter manufactured, and cheaper than many of them; and they are the only Gas Meters that do not vary in measurement.—Thomas Glover has manufactured upwards of 74,000 of these Patent Dry Gas Meters, and would have great pleasure in exhibiting to any one the numerous testimonials he has received in their favour—too numerous for advertisement, therefore will content himself by giving an extract from a letter he received last mail:—

(Dated) "Charlottetown, 19th Jan. 1855.
"Prince Edward's Island.

"I have had great pleasure with your meters, so much so that ..... up to this date I have had no trouble with them *whatever*; not so with the few Wet Meters, all of which I have had to replace with your Patent Dry Meters; and although your Dry Gas Meters are placed in exposed stores and shops, not one has got out of order, notwithstanding the rigour of our climate.
(Signed) "ALEX. M'AUSLAND, Manager."

AT Mr. MECHI'S ESTABLISHMENT, 4, LEADENHALL-STREET, London, are exhibited the finest specimens of British manufactures, in DRESSING CASES, Work Boxes, Writing Cases, Dressing Bags, and other articles of utility or luxury, suitable for presentation. A separate department for Papier Mâché Manufactures and Bagatelle Tables. Table Cutlery, Razors, Scissors, Penknives, Strops, Paste, &c., as usual. Shipping Orders executed for Merchants and Captains. An extensive assortment of superior Hair and other Brushes for the Toilet.

ONE THOUSAND BEDSTEADS to CHOOSE FROM.—HEAL & SON have just erected extensive Premises, which enable them to keep upwards of One Thousand Bedsteads in stock, One Hundred and Fifty of which are fixed for inspection, comprising every variety of Brass, Wood, and Iron, with Chintz and Damask Furnitures, complete. Their new Warerooms also contain an assortment of BED-ROOM FURNITURE, which comprises every requisite, from the plainest Japanned Deal for Servants' Rooms, to the newest and most tasteful designs in Mahogany and other Woods. The whole warranted of the soundest and best manufacture.—HEAL & SON'S ILLUSTRATED CATALOGUE of BEDSTEADS, and PRICED LIST of BEDDING, sent free by post.—HEAL & SON, 196, Tottenham Court-road.

DURABILITY of GUTTA PERCHA TUBING.—Many inquiries having been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—FROM SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE of WIGHT.—Second Testimonial.—"March 10th, 1852.—In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state, with much satisfaction, it answers perfectly. Many Builders, and other persons, have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

THE GUTTA PERCHA COMPANY, PATENTEES, 18, WHARF-ROAD, CITY-ROAD, LONDON.

HOT AIR, Gas, Vesta, Joyce's STOVES.—STOVES for the economical and safe heating of halls, shops, warehouses, passages, basements, and the like, being at this season demanded, WILLIAM S. BURTON invites attention to his unrivalled assortment, adapted (one or the other) to every conceivable requirement, at prices from 10s. each to 30 guineas. His variety of Register and other Stoves, Fenders and Kitchen Ranges, is the largest in existence.

THE PERFECT SUBSTITUTE for SILVER.—The REAL NICKEL SILVER, introduced 20 years ago by WILLIAM S. BURTON, when PLATED by the patent process of Messrs. Elkington & Co., is beyond all comparison the very best article next to sterling silver that can be employed as such, either usefully or ornamentally, as by no possible test can it be distinguished from real silver.

	Fiddle Pattern.	Thread or Brunswick Pattern.	King's Pattern.
Tea Spoons, per dozen	18s.	26s.	32s.
Dessert Forks ,,	30s.	40s.	46s.
Dessert Spoons ,,	30s.	42s.	48s.
Table Forks ,,	40s.	56s.	64s.
Table Spoons ,,	40s.	58s.	66s.

Tea and Coffee Sets, Waiters, Candlesticks, &c., at proportionate prices. All kinds of re-plating done by the patent process.

CHEMICALLY PURE NICKEL NOT PLATED.

	Fiddle.	Thread.	King's.
Table Spoons and Forks, full size, per doz.	12s.	28s.	30s.
Dessert ditto and ditto	10s.	21s.	25s.
Tea ditto	5s.	11s.	12s.

CUTLERY, WARRANTED.—The most varied Assortment of TABLE CUTLERY in the world, all warranted, is on SALE at WILLIAM S. BURTON'S, at prices that are remunerative only because of the largeness of the sales. 3½-inch ivory-handled Table Knives, with high shoulders, 11s. per dozen; Desserts to match, 10s.; if to balance, 1s. per dozen extra; Carvers, 4s. per pair; larger sizes, from 14s. 6d. to 26s. per dozen; extra fine, ivory, 32s.; if with silver ferrules, 37s. to 50s.; white bone Table Knives, 7s. 6d. per dozen; Desserts, 5s. 6d.; Carvers, 2s. 3d. per pair; black horn Table Knives, 7s. 4d. per dozen; Desserts, 6s.; Carvers, 2s. 6d.; black wood-handled Table Knives and Forks, 6s. per dozen; Table Steels, from 1s. each. The largest stock in existence of Plated Dessert Knives and Forks, in cases and otherwise, and of the new Plated Fish Carvers. Also, a large assortment of Razors, Penknives, Scissors, &c. of the best quality.

WILLIAM S. BURTON has TEN LARGE SHOW-ROOMS devoted to the show of GENERAL FURNISHING IRONMONGERY (including Cutlery, Nickel Silver, Plated and Japanned Wares, Iron and Brass Bedsteads), so arranged and classified that purchasers may easily and at once make their selections.

Catalogues, with Engravings, sent (per post) free. The money returned for every article not approved of.

39, OXFORD-STREET (corner of Newman-street); 1, 2, and 3, NEWMAN-STREET; and 4 and 5, PERRY'S-PLACE.

CARRIAGE FREE.—BOWDEN'S ARMOZO SHIRTS: Six for 36s.; Six for 40s.—These Shirts being cut on Practical and Scientific Principles surpass all others yet made.—JOSIAH BOWDEN, 53, Gracechurch-street, London. Directions for self-measurement post free.

ECONOMY in SHIRTS.—EVANS (6 years with B. Nicoll), now manufactures the best Long Cloth Shirts, Linen fronts, &c. six for 37s. 6d.; in Linen, six for 57s. 6d.; Three-fold Collars, 10s. 6d. per dozen. Sample Collar for 12 stamps, and easy directions for measuring, post free, sent by JOHN EVANS, Inventor and Sole Manufacturer of the Elysian Shirt, 12A, NEW BOND-STREET, LONDON.

*** See the *Times*, February 19th.

RUPTURES.—BY ROYAL LETTERS PATENT.

WHITE'S MOC-MAIN LEVER TRUSS is allowed by upwards of 200 Medical Gentlemen to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided; a soft bandage being worn round the body, while the requisite resisting power is supplied by the MOC-MAIN PAD and PATENT LEVER fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body, two inches below the hips, being sent to the Manufacturer, Mr. WHITE, 228, Piccadilly, London.

ELASTIC STOCKINGS, KNEE CAPS, &c. For VARICOSE VEINS, and all cases of WEAKNESS and SWELLING of the LEGS, SPRAINS, &c. They are porous, light in texture, and inexpensive, and are drawn on like an ordinary stocking. Price, from 7s. 6d. to 16s. each; postage 6d. MANUFACTORY, 228, PICCADILLY, LONDON.

GLENNY'S WINTER HOSIERY, Soft, Warm, and Elastic.

Glenny's Irish Hand-knit Wool Hose and Half Hose.

Glenny's Cashmere Wool Waistcoats.

Glenny's Cashmere Wool Drawers.

Glenny's Fur Coats, Rugs, Capes, and Gloves.

Balbriggan House, 23, Lombard-street.

VIOLETS.

H. BREIDENBACH, Distiller of Flowers and Eau de Cologne to the Queen, has now in great perfection several EXTRACTS of that favourite flower the WOOD VIOLET. It has a lasting odour, and will not stain the handkerchief. Violet Pomade, Cold Cream of Violets, Violet Sachet Powder, and several toilet preparations of the same flower equally fragrant.

157 B, New Bond-street, facing Redmayne's.

USE BARKER'S RAZOR PAPER for Wiping the Lather from the Razor while Shaving; by which simple process alone—giving not the least trouble—Razors, once properly set, instead of getting dull by use, improve in keenness and evenness, and are constantly preserved in perfect shaving order.

"It is an invention that should be patronized on every gentleman's dressing-table; and in saying thus much we speak from long and comfortable experience."—*Morning Advertiser.*

Sold (in Packets at 6d. and 1s.; and Boxes, at 3s. and 6s.) by all Perfumers, Stationers, Chemists, &c.; and by the Inventor and Sole Manufacturers, F. BARKER & SON, Stationers, Hammersmith; who will, on receipt of sixteen postage stamps, return a Shilling Packet for trial, post free.

METCALFE & CO.'S NEW PATTERN TOOTH BRUSH & PENETRATING HAIR BRUSHES.—The Tooth Brush has the important advantage of searching thoroughly into the divisions of the Teeth, and is famous for the hairs not coming loose, 1s. An improved Clothes Brush, incapable of injuring the finest nap. Penetratiug Hair Brushes, with the durable unbleached Russian bristles. Flesh Brushes of improved graduated and powerful friction. Velvet Brushes, which act in the most successful manner. Smyrna Sponges.—By means of direct importations, Metcalfe & Co. are enabled to secure to their customers the luxury of a Genuine Smyrna Sponge. Only at METCALFE, BINGLEY & CO.'S Sole Establishment, 130 B, Oxford-street, one door from Holles-street.

Caution.—Beware of the words "From Metcalfe's," adopted by some houses.

METCALFE'S ALKALINE TOOTH POWDER, 2s. per box.

YOURSELF! WHAT YOU ARE! AND WHAT FIT FOR!—The secret Art of DISCOVERING the CHARACTER of INDIVIDUALS from the peculiarities of their HANDWRITING, has long been practised by Miss GRAHAM with astonishing success. Her startling delineations are full and detailed, differiug from anything hitherto attempted. All persons wishiug to "know themselves," or any friend in whom they are interested, must send a specimen of their writing, stating sex and age, inclosing 13 penny post stamps to Miss Graham, 10, CHICHESTER-PLACE, KING'S-CROSS, LONDON, and they will receive a minute detail of the mental and moral qualities, talents, tastes, affections, virtues, failings, &c. of the writer, with many other things hitherto unsuspected.—"Miss Graham is a most successful graphiologist."—*Family Herald.*

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Journal of English and Foreign Literature, Science, and the Fine Arts.

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UNIVERSITY of LONDON.—MATRICULATION EXAMINATION, 1855.—The ANNUAL COURSE of LECTURES on each of the subjects appointed for this Examination will COMMENCE at King's College, London, on MONDAY, March 5, at Three o'clock, and will be continued each Monday, Tuesday, Thursday, and Friday through the months of March, April, May, and June (with the exception of the first fortnight in April). Fee, 5*l.* 5*s.* For further particulars apply to J. W. Cunningham, Esq., Secretary, King's College, London.
January 29, 1855. R. W. JELF, D.D., Principal.

UNIVERSITY of LONDON.—MATRICULATION.—A CLASS, for the purpose of Reading the Subjects required for the Matriculation Examination at the London University, will be opened in University College, by permission of the Council, on the 10th of April. It will meet on five days of the week, for two hours each day, and will continue until the 1st of July. The hours of meeting will be so arranged as not to interfere with the usual College Lectures. Fee, for the Course, 5*l.* For further particulars apply to Mr. Ernest Adams, at the College.
University College, February, 1855.

ORIENTAL LANGUAGES.—UNIVERSITY COLLEGE, LONDON.—The Council are desirous of filling up the PROFESSORSHIP of PERSIAN, ARABIC and HINDUSTANI, which has remained vacant since the retirement of the late Mr. Forbes Falconer. Applications from Gentlemen competent to teach those languages, or any of them, will be received on or before Wednesday, the 21st of March. Further particulars may be learnt on application at the Office of the College.
1st March, 1855. CHAS. C. ATKINSON, Secretary.

KING'S COLLEGE, London.—The SCHOOL.—On and after MONDAY, March 5, 1855, PUPILS will be ADMITTED for the remainder of the present Term at one-half the usual terminal fee. By order of the Council,
February 20, 1855. J. W. CUNNINGHAM, Sec.

ROYAL SOCIETY of LITERATURE.—LECTURES on ENGLISH HISTORY and ARCHÆOLOGY.—Rev. HENRY CHRISTMAS, M.A., will give his INAUGURAL LECTURE, at the Rooms of the above Society, on TUESDAY, March 6, at Two P.M.
P. S. W. VAUX, Hon. Sec.

HORTICULTURAL SOCIETY of LONDON.—The FIRST SPRING MEETING will take place at the Society's House, 21, Regent-street, on TUESDAY, March 6, from 12 to 4 P.M.

BOTANICAL SOCIETY of LONDON.—DISTRIBUTION of BRITISH PLANTS, 1855.—Members are requested to send their Lists of Desiderata forthwith marked on the 4th Edition of the London Catalogue of British Plants.
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NOTICE.—The ANNUAL GENERAL MEETING of the Society will be held at the Rooms of the Royal Institute of British Architects, 16, Lower Grosvenor-street, on WEDNESDAY, March 7th. The Chair will be taken at half-past Three o'clock precisely. Information, relative to the Society, may be obtained of the Honorary Secretary; or of Mr. Gould, the Collector, 8, Craig's-court, Charing-cross. JOHN TURNER, Hon. Sec.
15, Wilton-street, Grosvenor-place,
23rd February, 1855.

RUSSELL INSTITUTION, Great Coram-street.
SWINEY LECTURES, in Connexion with the British Museum.—A Course of Twelve Lectures on PALÆOZOOLOGY, or the Natural History of Extinct Animals, will be given at this Institution by Professor E. GRANT, &c. &c. They will commence on Monday, March 5, and will be continued on the consecutive Monday Evenings, at Eight o'clock.
For terms of admission apply to the Secretary.
WILLIAM JONES, Secretary.

NOTICE.
ROYAL POLYTECHNIC INSTITUTION.—IMPORTANT LECTURE ON SIEGE OPERATIONS in connexion with SEBASTOPOL, by E. Jerrli, Esq. (late CAPTAIN, GRENADIER GUARDS,) illustrated by MODELS and DIAGRAMS of FORTIFICATIONS, CANNON, &c.
On Monday Evening the 5th, and Tuesday Evening the 6th inst. at Eight o'clock.

ART-UNION OF LONDON.—By Royal Charter.—Prizeholders select for themselves from the Public Exhibitions. Every Subscriber of One Guinea will have, besides the chance of a Prize, an Impression of a Plate of 'A WATER PARTY,' by J. T. Willmore, A.R.A., after J. J. Chalon, R.A., and a Quarto Volume of Thirty Illustrations of Byron's 'Childe Harold.' The Prints are ready for delivery, and the Volume may be seen at the Office.
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March 1, 1855.

JOHN B. GOUGH will deliver ORATIONS in EXETER HALL, as follows:—MONDAYS, the 12th, 19th, and 26th of March—THURSDAYS, the 15th, 22nd, and 29th of March. Doors open each Evening at Seven; Chair taken at Eight o'clock.
Tickets—Body of the Hall, 6*d.*; Reserved Seats and Platform, 1*s.* May be had at the Offices of the London Temperance League, 337, Strand.
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LECTURES TO WORKING-MEN, being the Second of these Courses for the present Session, at the Museum of Practical Geology, Jermyn-street.—Six Lectures on MECHANISM, by Professor WILLIS, M.A. F.R.S., to be commenced on MONDAY, March 12, at 8 o'clock, P.M. Tickets may be obtained at the Museum, by Working-Men only, on Monday, March 5, and following days, from 10 to 5 o'clock, upon Payment of a Registration Fee of 6*d.* for the whole Course.
TRENHAM REEKS, Registrar.

THE GILBERT MONUMENT.—DESIGNS and ESTIMATES for the Erection of the proposed Monument to the memory of the late Lieut.-General Sir WALTER RALEIGH GILBERT, Bart. G.C.B., WILL BE RECEIVED on or before MONDAY, the 26th of March next, accompanied by sealed Letters addressed to the Secretary to the Gilbert Monument, at 78, New Bond-street, London, and endorsed "Design for the Gilbert Monument."
Full particulars may be had by written application to the Secretary at the above address, where Plans, and a Description of the Site of the Monument, may be seen.
London, 78, New Bond-street, Feb. 22, 1855.

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Half-term commences Monday, March the 5th.
R. HODSON, Hon. Sec.
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BEDFORD GRAMMAR SCHOOL.—The Office of MASTER of the above School will be VACANT on the 24th of June next, by the resignation of the Rev. Dr. Brereton. Applications and testimonials may be sent to the Rev. the Warden, New College, Oxford, on or before Saturday, March the 24th.
Extracts from the Scheme, settled by order of Vice-Chancellor Sir W. P. Wood, dated the 12th of March, 1853:—
"The Master and Second Master of the said Grammar School for the time being shall always be Fellows of New College, or Clergymen of the Church of England, being Graduates of one of the Universities of Oxford, Cambridge, Dublin, London, or Durham, properly qualified to teach the Latin and Greek Languages.
"There shall be allowed and paid to the future Master the yearly sum of 300*l.*, and so many additional sums of 5*l.* each as will be equal to the number of Boys up to and not exceeding 140, who shall have been bonâ fide educated at the said Grammar School for at least six months in each year."
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REVIEWS

Memoirs of Sir Robert Strange, Knight, Engraver; and of his Brother-in-Law, Andrew Lumisden, Private Secretary to the Stuart Princes. By James Dennistoun, of Dennistoun. 2 vols. Longman & Co.

THIS book has a deep fascination. Mr. Dennistoun, if not a clear writer, was a careful one. He showed, too, in many portions of the narrative before us, a finer sense of the marking trait, the characteristic word, the moment of interest, than had been evinced in his Italian memoirs. It is true that this time he had a subject calculated to make any author's heart glad,—doubly glad, supposing that author to be a Scotchman. The career of one who gave an impulse to Art in England, at a period when Art could get small schooling here, and enjoyed comparatively little favour,—and who achieved a success which, like the successes of Hogarth, Wilson, and Sir Joshua Reynolds, has not been outdone by any successor,—offers an attractive theme. But more of romance than belongs to these interests was mixed up in Strange's life, by his connexion with the Lumisdens, those faithful adherents to the exiled Stuarts. Though the story of his Jacobite brother-in-law is episodical in an engraver's biography, it is so full of interest that no one will protest against the decision of Mr. Dennistoun to interweave the political with the artistic thread. We are made the more lenient by our delight in a third strain, full of humour and character, introduced in the person of Lady Strange—the engraver's wife, the Jacobite secretary's sister. No Scottish woman of the olden time more quaint, more racy, more shrewd, and more incessant exists in Mr. Galt's gallery of imaginary *Miss Mizys* and *Leddy Grippys*. It is long since such a compound of fantastic loyalty and amazing orthography,—of shrill self-assertion and homely heart-warm affection—a figure so bright, so bold, and so individual, has stood before us on the literary canvas, as the helpmate of Mr. Dennistoun's hero. The biographer, we repeat, was thrice fortunate in his subject and in its surroundings.

The Strangs (or Strong Men) were an old Orcadian family,—and Robert, Mr. Dennistoun's subject, eldest son by a second marriage of David Strang, treasurer at Kirkwall, was born, on the 14th of July 1721, in the island of Pomona. The boy, till he was fourteen, was brought up among his own people, his education there "terminating in an excellent grammar-school, where *he* attained some general knowledge of the classics." His relations had determined on making a lawyer of "Robie"—but the boy was determined to go to sea;—and, thanks to the indulgence of his mother, and the fatherly sympathy of his half-brother, he carried his point. A cruise in a man-of-war,—the Aldborough, including a storm during the ship's homeward voyage from Gottenburg,—disenchanted the youngster, whose ideas had, probably, been merely one of those promptings of aimless restlessness by which Genius announces its presence. A born sea-boy, Orcadian to boot, would not have listened to the terrors of the first gale he encountered, still less to the sober counsels of a wise midshipman! The sea being abandoned, young Strange (as it is best to call him) consented to try the law, under the guidance of his considerate half-brother. "Before leaving my native country," says he in an autobiographical fragment here reprinted, "I had wrote an excellent hand of write, but had been out of the practice of it for several months. It was not to be doubted but that I should soon recover it." This "excellent hand of write" was soon recovered, and while Robert was copying his half-brother's papers he beguiled his leisure by drawing "little sketches in pen-and-ink,—some few," says he, "from my own fancy, and others from the ornaments and title-pages of books, &c." These were carefully concealed, in obedience, we suppose, to the old notions, which attached loss of position—guilt, almost—to the pursuit of Art;—and which made secrecy necessary, in avoidance of persecution. But young Strange was more fortunate than other "visionary boys" have been. His half-brother, one day, fell upon "the budget" of concealed treasure, and, so far from being wroth on the occasion, "was placid to a degree,"—showed the drawings to Mr. Cooper, an engraver in Edinburgh, and consulted him on the practicability of making something of the talent of "the excellent hand." This Mr. Cooper, pupil of "John Pine, who published the Armada tapestries from the old House of Lords," was a man of some substance and pretension in Edinburgh, who built and decorated for himself a spacious house in St. John Street, and had a school for apprentices. In this school,—allowing for an outbreak or two of the restlessness which seems never utterly to have forsaken Strange,—the youth distinguished himself. Betwixt 1737 and 1740, he was entrusted with the conduct of a folio edition of Albinus's 'Anatomical Plates,' executing with his own hands the subjects of osteology. Some peril he ran from the society of a fellow apprentice, one Michael Hay, who was a showy, debauched fellow, not to be made an engraver of; but the influences of Michael's bad example harmed him little,—and, ere his connexion with Cooper was well over, he had mixed himself up with interests more absorbing than those of passing the night in a tavern or flaunting about "bedaubed with lace, and with a sword hanging by *his* side." The fever of "the '45" got hold of him; and, at the same time, a passion equally strong—for he made friendship with the Lumisdens; and, in '44, was accepted by Isabella Lumisden, "on condition that he should fight for the Prince." He was able to render more lasting services to "the Pretender" than those of bow and spear.—

"Mr. Robert Chambers, in his 'Biographical Dictionary of Eminent Scotsmen,' tells us that Strange, then residing in Stewart's Close, was commissioned, during the Prince's visit to Edinburgh, to engrave a half-length portrait of him; he looks out of an oval window or frame, over a stone ledge or pedestal, with the motto, *Everso missus succurrere sæclo*. This print [was] the earliest known work of its author on his own account."

Strange accompanied the Jacobite army, and was called into the councils of the Prince, who withdrew from a ball to concert, with Sir Thomas Sheridan, the renegade Murray, of Broughton, and our young artist, a plan for the issue of "one species of money or other, for the service of the army in general." Strange produced a design for a paper note or token.—

"It consisted, I said, of nothing but the slightest compartment, from behind which a rose issued on one side, and a thistle on the other, as merely ornamental: the interior part I meant should be filled up by clerks, with the specific sums which were intended, &c.; and I proposed etching or engraving, in the slightest manner for expedition, a considerable repetition of this ornament on two plates, for the facility of printing; that such should be done on the strongest paper [so], that, when cut separate, they should resist, in some measure, the wear they must sustain in the common use of circulation. The Prince had at this time taken the compartment out of my hand, and was showing [it] to Mr. Murray, and seemed much pleased with the idea of the rose and the thistle. In short, everything was approved of, and the utmost expedition recommended me. * * Next day, being Sunday, my carpenter was early employed in cutting out this wood, in order to begin on Monday. It was not so with a coppersmith, whose assistance I more immediately required. He was a good Presbyterian, and thought he would be breaking the Lord's day. But necessity has no law; he turned out even better than his promise, overcame his prejudice, went to work, and furnished me with a copper plate on Monday about noon."

The rout at Culloden, which was simply and vigorously described by Strange in an autobiographical fragment, put an end to the engraver's employment as "moneyer," and drove him, like other loyal servants of the Stuarts, into holes and corners.—

"Of the incidents during his hiding in the Highlands after the catastrophe at Culloden, and of his eventual escape to the Continent, we possess but scanty particulars. One printed anecdote comes to us on the authority of Cooper, his instructor, that, when hotly pressed, he dashed into a room where the lady, whose zeal had enlisted him in the fatal cause, sat singing at her needlework, and, failing other means of concealment, was indebted for safety to her prompt intervention. As she quickly raised her hooped gown, the affianced lover disappeared beneath its ample contour, where, thanks to her cool demeanour and unfaltering notes, he lay undetected, while the rude and baffled soldiery vainly ransacked the house. * * When the vigilance of pursuit was somewhat abated, he left the Highlands, and returned to Edinburgh, where, for the first time, he began to turn his talents to account, contriving to maintain himself in concealment by the sale of small drawings of the rival leaders in the rebellion, many of which must still be extant, and which were purchased at the time in great numbers at a guinea each. A fan, also, whose intended owner gave it in his eyes additional value, and on which his pencil had, on that account, bestowed more than usual pains, was sold at this time with a sad heart (*non hos quæsitum munus in usus*) to the present Earl of Wemyss, who was too sensible of its value to allow it to be repurchased, when that was proposed a short time afterwards."

—This fan, we suppose, was intended for the Jacobite Lady to whom Strange was united in 1747, having won his spurs as a true knight. On proceeding further with the record of his life, we are disposed to fancy that Strange's own politics may have been, like his love of the sea, romantic rather than real. When, in 1760, he declined to engrave Allan Ramsay's full-length portraits of George the Third and the Earl of Bute, in consequence of the insufficient remuneration offered to him, he explained, in clear terms to Ramsay, that he

"considered himself most unjustly calumniated by the prevalent reports of his having, *from political feelings*, refused to occupy his hand upon a portrait of the heir-apparent to the throne; and, farther, that the slights he received from Lord Bute satisfied him that his conduct must have been looked on at Court in this light."

It could have offered little matter for wonder had Strange refused the allegiance of his *burin* to the House of Hanover, considering what its earlier labours had been, what the humour of his helpmate was, and what the principles and position of her family remained until the last spark of Jacobite hope smouldered out among the ashes!

The Lumisdens were a devoted family, though not singular in their devotion. That spell which often constrains affection and retains loyalty—a compound of selfishness, superciliousness, and sensibility—was possessed to the full by the Stuarts. They were not only served by better men than themselves, but were served on bended knees. It was a favour (according to their code) in one of their anointed race to permit Fidelity to spend its life-blood for him;—yet, after that blood was spent, Fidelity's orphan often got but icy thanks, rarely the smallest kind deed,

in substantial return. Few mysteries of life are more common than this subjugation of the better by the worse creature—than this waste of love and service; but even the suffering of innocent children is hardly more painful to contemplate than such a phenomenon. We have called the Lumisdens "devoted." William Lumisden, the father of Isabella and Andrew, "a weak, but harsh and selfish, man," carried arms for the Stuarts in 1715, and refused to take oaths to Government. Andrew, educated for the law, joined Charles Edward's standard when he was twenty-five; and had, like his royal master, to fly the country, and, for a time, to lead a precarious, scrambling life. Isabella seems to have negotiated betwixt him and his father, in a matter where women rarely fail to negotiate with success,—the getting of supplies for the refugee; and from this time forward—1747—the letters from the brother and sister begin to form an interesting feature in the book. Andrew described foreign usages and foreign parts—"the French stage, with an imitation of 'Venice Preserved,' from Otway"—and the absurdities of the Opera (then a fertile theme for satire with all who pretended to intelligence and taste),—begged to have Scot's Magazines sent to him,—and entreated "papa" to use his influence with some Scotch merchants residing at "Cadix, in Spain," to do something for him. "From the Prince," he says, writing from Rouen in 1748, "I expect nothing; his own situation is too dismal."

The same tone of excuse is observable throughout Andrew Lumisden's letters. If he was passed over, he would not avow it,—if he was maltreated, he besought his sister to conceal it. By Isabella, too, the good cause was clung to, with true feminine "vivasity" (her own spelling). Writing to her brother in sympathetic ink or milk—

"Pray," says she, "make Robie's compliments and mine to Sir Stewart and Mr. Hamilton, and tell them my daughter sends her honest wishes to them: the poor infant has early shown the spirit of Jacobitism; she had almost suffered martyrdom the tenth of this month, for having two white roses in her cap."

We must add other passages from the later letters of this sprightly woman. Shortly after her marriage, Strange began to travel on the Continent, and from the first idea of proceeding to Rome, with a view of exercising that "excellent hand" of his in miniature painting, was gradually led on to plan that fine series of engravings from the foreign pictures, by which he is so nobly known. Is it scandal to fancy that "Robie's" wandering fancies may have been quickened by the quick spirits and masterful temper of his wife? The couple seem to have loved and trusted each other; but the lady was somewhat of a wrangler, and may have introduced other acids into his working-room than the aquafortis of his art. Here are some suspicious outbreaks of "vivasity" at all events, from her epistles to her brother.—

"My dear little Mary Bruce is as thriving an infant as ever was seen. * * I must not neglect to tell you that I have taken great care of her education: for example, whenever she hears the word Whig mentioned, she grins and makes faces that would frighten a beau, but when I name the Prince, she kisses me and looks at her picture, and greets you well for sending the pretty gum-flower; I intend she shall wear it at the Coronation, such is the value I have for it, as 'tis a mark of your remembering my foster."

"I have taken a very pretty genteel house at the Cross, in that land where Sandy Stevenson has his shop; 'tis the third story: an easy scaled stair; looks very low from the street. I design to make more than the rent, of my five large windows at the Restoration, tho' it [is] fourteen pounds and a crown."

About the year 1751 Andrew Lumisden joined the Stuarts at Rome, at first as Under Secretary to the Chevalier St. George. Some interesting chapters are devoted by Mr. Dennistoun to the colourless and vapid life of the exiled Court, stirred from time to time by little attempts to intrigue and conspire. Andrew Lumisden's letters, though dry and formal, and larded by those moral reflections and generous sentiments which letter-writers of those days seemed to regard as necessary as superscription or seal,—are still interesting and characteristic. In 1756 his father died,—in 1766 the Chevalier St. George. But a mere note of these events must suffice us, since the career of Strange is to be followed. After some indecision, and but little employment, the young engraver joined the Scottish exiles at Rouen in 1748. While in France he worked with Descamps and Le Bas. The latter engraver was the favourite engraver of pictures of the Watteau school (here somewhat unfairly contemned, by the way). But Strange began early to select for himself—picked out "a sparkling little Wouvermanns,"—a Corregiesque Vanloo, and brought out engravings from them, "at the humble price of half-a-crown each." On returning to England, he began to traffic with his brother-in-law in Roman wares, more innocent in quality than Jacobite treasons, and to import Italian engravings. This connexion, and the influence of Andrew Lumisden's elegant and scholastic taste,—the want of much better employment than Hunter's anatomical works could supply—the home presence of one who may have teased as much as she pleased him—may have conspired with his naturally roving disposition to encourage him in the frequent absences from England, which bore such good fruit for the print-shops, however unpalatable they were to Mistress Strange.—She, however, had her own occupations and her own resources during her lord's absence. Her family, which had increased, claimed much attention; and she had to battle with absent husband and far-away brother-in-law in defence of her educational practices, some of which seemed to distant relatives more giddy than rational. Her son, Jamie, had been taught to dance by a Frenchman of the name of Lalauze,—who, on giving what we suppose to have been a dancing-master's ball at one of the theatres, naturally wished one of his best pupils to figure there. Hearing of this, Andrew Lumisden, noting how "the Earl of Massareen (who is now in Italy) has been laughed at by the Italians, as well as by his own countrymen, on account of his theatrical dancing," wrote a protest home to his sister, at the instance of Strange. The Lady was perfectly able and ready to defend herself and her dancing discipline; and indulged in a spirited rejoinder.—

"Jamie knows no more of a theatrical carriage than you do; he moves and dances like a gentleman. His master is as unlike a dancing-master as your Holy Father. Fear me not, I have given neither you, nor any of the world, any reason to suspect my want of what's call'd common sense. I think I have seen throw things you yourself have been blind to, as to the foibles of men or women. I will but do myself the justice when I say I have as few of them as any she that ever wore petticoats. I know I have passion; and plenty of revenge, which is, to be sure, the child of the Divil, and not the brat of a weak brain. My wayward love is the only blot you can stamp [on] my scutcion: with that, when I see you, I shall vindicate myself, in the deafest side of your head. * * But, to begin again, Robie and you must submite the care of the children to me for this year. I foresee, tho' I might get the blame was things to turn out ill, yet when they flourish I may never be thought of: but I hope to live to tell my own merit in their education myself. Jamie never learned ought but the Minuat and Lewer, which is a sort of Minuat; he never saw a country-dance; he, nor his sister, has not been within the playhouse door since April last."

A few months later, however, we find a wail as characteristic of the woman as her "fling" had been.—

"I am far from being well, which I do not choose to signify to Robie. Was he to be with me tomorrow, it would do me no service. The immoderate fatigue I have had these many years in bringing in a family into the world, and the anxiety I have had in rearing them, join'd to many sore hearts, has wore out the best constitution in Europ. 'Tis true I have had a severe additional fatigue since Robie went abroad, but I have had one substantial comfort; I have been my own mistress. I have had no chiding stuff, which I believe I sometimes brought on myself, but when I did, it was in defence of some saving truth. My frugality has often been dear to me, but yet I'm of opinion had my disposition been otherwise, he would have more justly found fault. * * Robie is of a sweet disposition, but has not so much fore-thought, nor so discerning a judgment as I have. When I'm gone, he will soon be flatter'd out of himself. * * Peace and quiet is my wish, but I despair of ever attaining it. Since ever my lord left me, my applycation to business, my constant desire of doing good and being oblidging, has fatigued me beyond measure. The thing that has late most hurt me is speaking. I exert with such spirit and vivasity that, when I'm left alone, after having entertain'd my visitors, I feel such a violent pain in my breast that I am useless for some time. I have had a dreadful cough this spring, which still sticks to me. To sum up all, when I sit down alone, and enters into a train of thoughts, I grow low-spirited."

—Mrs. Strange is not the first gentlewoman of "vivasity" who has scolded in substantiation of her love for "peace and quiet." Her attachment to her husband appears to have been as real as her temper was quick and her style quaint.

Meanwhile the course of Robert Strange's travels across the Alps did not run smooth. He conceived that in Italy he was followed by home persecution, on the score of his politics, which took the form of denied access to the pictures which he desired to examine, copy, and engrave, — the thorn in his side being Mr. Dalton.—

"This gentleman, originally a coach painter, had studied in Rome, and been made librarian to the Prince of Wales, by whom, on his accession, he was sent to Italy, in order to purchase works of art for his Majesty."

In the hindrances which Dalton threw into Strange's way there may have been Hanoverian vengeance and suspicion: — no less than a pure mercantile desire to play into the hands of Bartolozzi, the engraver. It may be remarked, that amateur conspirators have often no objection to assume the importance of martyrdom on the strength of their conspiracies, long after such deeds are wholly forgotten by those against whom they were directed. Whether this was Strange's case or not, the Jacobite engraver outwitted

the wee bit German lairdie,

and managed to secure the Aldobrandi 'Sleeping Cupid,' which had been offered to the King of England for 2,000 zecchins, at little more than a fourth of that price, for Sir Laurence Dundas contrived, also, to engrave the picture, and by means of the Cardinals York and Colonna di Sciarra to break down the obstacles raised by English court disfavour. On his return to England in 1765, Strange conceived that the prejudice against him had not subsided. How he brought himself to memorialize Lord Bute in a submissive strain is not told,—neither are we informed how far, if at all, Mrs. Strange was privy to the submission. Finding that one objection after another was raised as to his admission into the "Society of Artists," just incorporated by royal

charter, he prepared to withdraw to Paris, there to exercise the profession in which he had become a celebrity. The moral of such grievances may seem clear to those who fancy that a man is bound to abide the consequences of his opinions and acts, whether they yield bitter apples or fruit of Hesperus. Further, in considering the facts and bearings of Strange's difficulties with respect to the Academy, it must not be altogether forgotten what were his times and what his connexions. Those were days of spies and whisperers,—when men's wives carried on plots and conveyed intelligence "underneath their hoops" (as Gray sings) to powers intent on revolution. There is not much cause for wonder if the governing powers (who have always been more or less interfering ones also), acting in the spirit of their epoch and of their order, were not large-minded enough to separate the man of Art from the woman of Intrigue,—and did not embrace and welcome on the threshold of a new institution one who might at home be winking at restless attempts to upset their rule and annul their governance.

In spite, however, of checks and chills like these, the remarkable powers of the Scottish engraver began to make themselves known,—and his success as a picture-dealer had so far contributed to better his fortunes that we find him, "in the summer of 1767, planning a more fixed residence with them in Castle Street, Leicester Fields, so soon as he should meet in Paris with a qualified assistant, willing to accompany him to England." That Art was a kinder master than Politics he had good opportunity of learning, in observing how the life of his brother-in-law, Andrew Lumisden, flowed on. In 1766, the death of the Prince Charles Edward's father invested that worthless and heartless person with the headship of the Stuart family, and with the allegiance of the few followers who still hoped against hope. Andrew Lumisden announced his loss to the Chevalier, hurried from Rome to escort his new King thither, and entered into a second term of secretaryship in his service. The record of Lumisden's new occupations is interesting, though as they were entered on with misgiving, none can be surprised to read how they were closed.—

"On the 14th of December Mr. Lumisden announced to Lords Dunbar and Alford, with others of his habitual correspondents, 'The King was pleased last Thursday to dismiss Sir John Hay, Mr. Urquhart, and me from his service. This melancholy event must give you, as it gives us all, the utmost affliction. But although I am obliged to inform you of it, I beg your lordship will forgive me not entering into any detail of the unlucky circumstances which have given occasion to it. What I think only permitted to me is to say in general, that his Royal Highness the Duke has been pleased publicly to approve of our conduct, and to thank us for our behaviour in the most gracious manner.' The circumstances thus veiled, from motives of delicacy, are understood to have redounded little to his master's credit, and no doubt arose from some outbreak of temper by the Prince, while excited by wine, in which he had long indulged to excess, and possibly by the remonstrances of his devoted adherents. In one letter, the secretary refers, as if hypothetically, to what a sudden 'gust of passion may have led him to do.'"

"*The King was pleased*"!—What a commentary is here on the word "loyalty"! One more emphatic still is to be found in the letter where his sister acknowledges the tidings of this new stroke of adversity.—

"O! entreat the person [Cardinal York] whom I never saw, but even for his father and family's sake I ever lov'd, to, if possible, patch up things so as, in the eye of the world, you may bid a respectful farewell. I could walk barefooted to kneel for this favor."

Some particulars of the scene, the performance of which the Lady would have gone barefooted to insure, are to be found in a letter written in 1771, from Lumisden to a son of the titular Lord Nairne.—

"Were I to begin the farce of life again, I would do the same. The world perhaps may think that I have partaken of the Duke's generosity, but I can in confidence tell you that I never received a shilling from him; no, not even at a time when a little money might have been properly given, and surely it would not have been inconvenient for me to have received it. 'Tis true, the day before I left Rome, when I took leave of his R. H. at the Conclave, he gave me a snuff-box which belonged to the late King, which he was graciously pleased to call a small token of his grateful remembrance of my long and faithful services to the Royal family. As I was not in absolute want, such a present I confess was more agreeable to me than a trifle of money he might perhaps have given me."

Set free from his melancholy thraldom, Lumisden moved homeward so far as Paris; and we shortly after find his friends doing their utmost "to make his peace,"—otherwise to procure him liberty to re-enter England without being liable to a prosecution for high treason. After a while these efforts were successful:—though the following fragments, from Mrs. Strange's letter on the occasion, would indicate that pardon was neither applied for, nor accepted, without a reserve.—

"London, May 17, 1773.

"My dear Andrew,— * * * It is very flattering to us to be took notice of by great folks at a time when *Virtue* is so little in fation, for indeed we have nothing else to recommend us to them. Your sweet obligeon disposition will soon convince them that they have made a proper, if not a valuable choice. * * * I have not yet heard of your letter of liberty. Col. Masterton says it is lying in Lord North's office, and he is sure you will be safe to come here. But I say we must have better security than that. Whatever I learn you shall know without loss of time. * * * When will you write me of a pregnancy: on that I depend; its my last stake! Thank God, we are all well, only now and then I take low spirits. As my good friend Lady Clackmanan says, 'O! my dear, send me something to raise my spirits in these bad times.' Remember me to the good Principle [Gordon], and all our honest friends. I ever am, my dear Andrew, your afft. sister,

"Isabella Strange.

"'Honest friends,' in Mrs. Strange's vocabulary, were of course true Jacobites, and the 'pregnancy' for which she longed was that of Charles Edward's consort."

Andrew Lumisden's "full pardon" was granted in the year 1778.—

"The immediate cause of this tardy favour is said to have been the zeal and judgment with which Lumisden executed a commission entrusted to him, through Lord Hillsborough, to purchase for George the Third some rare books at a great sale in Paris."

Some six years later, Strange made up his quarrel with the Court of St. James's by engraving West's picture of the Apotheosis of the Princes Octavius and Alfred. His Lady's letter to her son Robert pleasantly narrates the event and the sequel.—

"Jan. 13, 1787.

"Your dear father has been employed in engraving a most beautiful picture painted by Mr. West, which he liked so much that he was desirous to make a print from it. The picture was painted for his Majesty: it represented two of the Royal children who died. The composition is an angel in the clouds; the first child sitting by the angel, and the other, a most sweet youth, looking up: there are two cherubs in the top, and a view of Windsor at the bottom. This print was lately finished, and Friday the 5th curr. was appointed for your father's presenting some proofs of it to his Majesty. He went with them to the Queen's house, and had a most gracious reception. His Majesty was very much pleased. After saying many most flattering things, [he] said, 'Mr. Strange, I have another favor to ask of you.' Your father was attentive, and his Majesty, 'It is that you will attend the levee on Wednesday or Friday, that I may confer on you the honour of knighthood.' His Majesty left the room, but coming quickly back, said, 'I'm going immediately to St. James's, if you'll follow me I will do it now; the sooner the better:' so calling one of the pages, gave him orders to conduct Mr. Strange to St. James's, where, kneeling down, he rose up Sir Robert Strange. This honour to our family I hope is a very good omen. I hope it will be a spur to our children, and show them to what virtue and industry may bring them. My dear Bob, I hope you will equally share in our virtues as you do our honours; honours and virtue ought never to part. Few familys have ever had a more sure or credetable foundation than ours: may laurels flourish on all your heads!"

We cannot do better than drop the curtain to such a flourish of trumpets as this; though an abundance of topics in these interesting volumes remains almost untouched. We have merely glanced incidentally at the claims and career of Sir Robert Strange as an artist,—being seduced by the traits of more universal interest which mark this piece of family history. Five years later Sir Robert Strange died. His Lady survived him till the year 1806—a Jacobite in tongue to the last, says Mr. Dennistoun.—

"Dr. Munro remembers the contemptuous energy with which, subsequent to this period, she, with a licence of language then indulged by Scottish gentlewomen in moments of excitement, reproved some one who, in her presence, applied to Charles Edward the term in which he was usually designated by all except his 'friends;'—'*Pretender*, and be d—d to ye!'"

That the Lady's temper, too, did not sweeten with time, though her spelling grew worse, the following scrap from her epistles to her husband humorously indicate.—

"We are again in want of an upper maid: the one we had said the place did not suite her, so in three weeks she trotted off; in four days after she came she gave warning. Curse them all!"

My Lady's letters are surely as precious of their homelier pattern and stuff as the best bits of Sévigné ware; and characteristically bear out the impression of the Stranges which we derived from Madame D'Arblay's 'Memoirs of Dr. Burney,' and her own journals. The great engraver did not stand in need of praise and appreciation from posterity. His works speak for him; but it was reserved for Mr. Dennistoun to draw out and set before us the partner of his fortunes, as a clearly-marked figure in days when society was full of contrasts and characters—when Walpole could write that "my Lady Townshend would not dine anywhere for fear of meeting with a rebel pye"; and when the Thrales and Montagues could amuse themselves with watching the odd ways in which Boswell idolized their idol Johnson; and in trying (perhaps) to worm out from the author of 'Rasselas,' supposing him placable after a huge dinner,—what *he*, too, had been about in the momentous year 1745.

THE WAR.

All courtesy is due to a Lady, and we shall therefore endeavour to treat Mrs. Tobin's *Shadows of the East* (Longman & Co.) with more consideration than we should be disposed to do if it were written by one of the sterner sex. 'Shadows of the East' is a very pretty book,—a *very* pretty book. The illustrations, though not spirited or characteristic, are sometimes pleasing and always inoffensive. The printing, paper, and the general getting-up of the book are all excellent, and do credit to the good taste and business-like qualities of the publishers. We are sorry to say that our praise must almost stop here, for we have given it readily, and would still more willingly go on in the same agreeable strain.

It is a common observation, that the East is

written out; but this is by no means the case. The obliging reader, able to pass the severest examination in literary advertisements, might number the good books recently written about the East upon the fingers of one hand, and yet have some to spare. It is surprising to think how little we have that is really sound and useful in our knowledge of the East. Our complaint is not that there are too many books, but too few. 'The Crescent and the Cross' and 'Eöthen,' perhaps the most popular modern books, have given us very little but the personal impressions of the writers. Mr. Lane has, indeed, done better, but his valuable labours have been confined to Egypt.

Thus it happened that at the outbreak of the present war we knew next to nothing about the vast empire of the Turks. We were curiously ignorant of its strength and its weakness. Asia Minor, except the immediate neighbourhood of Smyrna and the Seven Churches, was as unknown to us as Mongolia, and Roumelia was almost as much a *terra incognita* to us as Kochan or the territory of the Oosbegs.

We were absolutely unacquainted with the nature of the climate, the produce, and the resources of Turkey. We knew neither the state of their roads nor the perils of the seas. We had no reliable information respecting the social state or the local customs and government.

Hence the sufferings of our armies at Gallipoli and Varna. Hence the fearful wrecks in the Black Sea, which might have been predicted with positive certainty by any observant inhabitant of the coasts which witnessed the destruction of the Prince and the loss of the winter clothing of our troops. Hence the disasters which have pressed so heavily on our legions before Sebastopol.

Our curse has been our ignorance. Not that we possessed too many books about the East, but too few, or *none* which contained the information, accessible as it was, which might have saved us from national humiliation and disgrace:—from the needless shedding of our best blood, and from the idle waste of our treasure.

This state of things is, however, easily explained. It was scarcely possible to travel with safety or advantage in these countries unless clothed with high official rank; and then the experience of the traveller was left to moulder amid the records of the Foreign Office, after having merely become part of the opposition capital of the Minister who resigned office last week, and the Under-Secretary who was superannuated yesterday. The few adventurous spirits who, like Sir Laurence Jones, were rash enough to underrate the difficulties in the way of enterprise in this direction, fell victims to their necessarily imperfect knowledge of the state of these countries, and perished by the felon shot of some Zebeck or Albanian bandit.

Even our Consuls, who should have possessed, among their archives or the living stores of their own experience, all the information which we so imperatively required, failed us most notably. They failed us because they had not been chosen for their attainments and knowledge of Eastern affairs, or from among men who had given proofs in other careers of the intellect and observation necessary to fit them for their posts; but from among the wild sons of noblemen's stewards, or tradesmen who had mismanaged their affairs and had at last succeeded in interesting powerful and compassionate patrons in their behalf. Our consular service, as well as our diplomatic service, in the East and elsewhere, was a mere refuge for incapacity, and the result might have been foreseen.

It is due to Mrs. Tobin to state that she frankly admits that "not the slightest attempt at erudition or political speculation will be found in (her) pages; on the contrary," she says "they chiefly dwell upon the trifling incidents of a tourist's life in the East, &c." Now of these subjects we have had, assuredly, rather a surfeit. We see a richly bound and illustrated volume, which we gather from the preface relates to the "Biblical Eastern Countries." It is dedicated to a Bishop of high reputation as a scholar; one of the first publishing firms in London give the sanction and credit of their name to it. On the title-page is a solemn quotation from the prophet Isaiah. We proceed to turn over the leaves of a book thus introduced to us, with the respect and reverence it appears to demand; and it causes an unpleasant revulsion of feeling to read,—

"On Tuesday, the 19th of September, 1853, we left London for Southampton, our party consisted of four. The weather was lovely, and we were glad to escape from the crowded and busy streets of the metropolis. About half way the two vacant seats in the railway carriage were amply filled by a good-humoured Jersey couple, whose dimensions and jollity would not have been lost on Dickens or Cruikshank. In fact, the lady fairly stuck fast in the doorway for a moment, and the gentleman carried a bundle nearly as large as himself."

We have not the smallest doubt that Mrs. Tobin was a merry and agreeable travelling companion; that the "party of four" were much amused by her good-humoured sense of the ridiculous, even where it could hardly be fairly said to exist: but we do not see why she should have recorded these fugitive impressions in an expensive and carefully got-up book relating to the "Biblical Eastern Countries." "A dish," says a culinary critic, "should be either fish or fowl,"—and this is neither.

Mrs. Tobin, however, does not always write in the same style. She is in raptures with the *Memnonium* at Thebes. "But what pen can describe the Memnonium!" (cries Mrs. Tobin, with a burst of pretty enthusiasm)—"its massive architecture—its gigantic statues!—its highly-finished sculptures!"—So, with three notes of admiration, and as many dashes, Mrs. Tobin very gracefully gets out of her difficulty, and declines to go into further details except to inform us that there are "numbers of sun-dried bricks . . . scattered about," which "*may* have been the work of the children of Israel while in bondage in Egypt." A most charming and feminine mode of settling the matter, and one which by no means exhausts the mind of the reader with dry and wearisome arguments.

Mrs. Tobin has also a nice lady-like appreciation of the value of *italics*. While still at Thebes, she writes with her usual vivacity:—"We returned briskly *homewards;* with other *steeds* than our well-trained donkeys, and less-experienced leaders than our Arab guides, our path might have been deemed somewhat *perilous*," &c. 'The Map of Route' obligingly annexed by our authoress is, we regret, entirely useless for any practical purpose. We learn by it, indeed, and with the liveliest satisfaction, that Mrs. Tobin was at Smyrna "April 26, 54," but we cannot unhappily pin our faith to what appears to be Mrs. Tobin's opinion, that she passed no place of importance on the European coast between Athens and Constantinople, excepting always "*Solanika,*"—a place which we do not remember to have seen marked in any map but her own. On a cursory view, also, it appears that the island of Mytilene was in the interior of Asia Minor, and that the Bosphorus formed a considerable portion of the Black Sea; but we are glad to be able to add, that some study and attention set us right in these respects.

We have taken only two or three pages of the book, but it is all in the same strain; and there is nothing to be gathered from it, save that Mrs. Tobin saw "a *boxful of* archbishops" at Mount Sinai; and that, at Jerusalem, "Miss Cubley, one of our fellow-passengers in the Ripon, paid us a visit during the day and talked about the Jews." We confess we should like to have learnt the nature and extent of Miss Cubley's observations, in the hope that something might have been got out of them; but Mrs. Tobin leaves us provokingly in the dark, and disdains to have recourse to the experiences of her fellow-traveller in any way.

Calisthenics—[*Die Weibliche Turnkunst*]. By M. Kloss. Leipzig, Weber; London, Nutt.

Herr M. Kloss, Director of the Royal Saxon Gymnastic Institution at Dresden, has determined that it shall not be his fault if his art is not sufficiently known. The whole theory and practice of those bodily exercises to which schoolmistresses give the name of "Calisthenics" (to distinguish them from the male "Gymnastics") are here set forth with a perfect luxury of illustration. The different sorts of movements are scientifically classed;—the feats of fair athletes form the subjects of striking woodcuts. When numbers are to move in a certain order, the figure is shown by a diagram, as in certain erudite works on the mysteries of the country dance;—and, in some cases, appropriate tunes are given, that time and measure may be properly observed. Had Herr Kloss lived at Sparta, in the good old days, he would, questionless, have been "Master of the Revels" at the Court of some Archidamus or Leonidas.

However, though there are no Spartans now,—at any rate, in the antique style,—modern gymnastics are much more serious and imposing than the uninitiated may imagine. Gymnastics not only have their tumblings and their climbings, but they have their literature and their history; so that it is possible to be theoretically learned in gymnastics without being able to jump over so much as an ottoman. As every history has its hero, so is it with the history of gymnastics,—where the hero is Friedrich Ludwig Jahn, born in 1778, deceased in 1852, who not only Germanized the art, but devised for it a German name. Had it not been for F. L. Jahn that word "*Turnkunst,*" which looks so stately on the title-page of Herr Kloss's book, would never have existed.

It was during the time of the French rule in Germany that the thought occurred to Jahn,—then a schoolmaster at Berlin,—of reviving the old Teutonic strength by a systematic course of bodily exercise. In 1810, he stated his views in print; and, in the following year, he opened his first "*Turnplatz,*" or gymnastic ground, which, at once, attracted about 1,000 young men, and set a fashion which soon spread all over Germany. Personally, Jahn was the very man to shine as the founder of an athletic school. With his tall, powerful figure,—his strongly-marked features,—his white, flowing beard,—he stood (says Herr Kloss) as the veritable representation of the old German nature. During the War of Liberation the name of "Father Jahn," as he is affectionately called, stood high on the list of patriots, for most of his pupils entered that famous Lützow corps of which Theodor Körner sang so nobly. When the war was over, the old "*Turnplatz*" was re-opened on the old spot—the Hasenhaide. Every Wednesday and Saturday the exercises took place, lasting from 3 o'clock in the afternoon till 7 o'clock in the evening; and then all the gymnasts returned singing into the city. However, at the very time when "Father Jahn" seemed most prosperous, his

fall was at hand. It was said, that the young gymnasts thought of other revolutions than those which were ostensibly taught,—and after the murder of Kotzebue and the affair of the "*Wartburgsfest*," Jahn himself was arrested, for supposed demagogic propensities, and the gymnastic schools were shut up all over Germany. Although Jahn was afterwards liberated, his gymnastic life ended with his incarceration.

However, though Jahn is the hero of German gymnastics, flourishing in a heroic age, he is not the scientific representative of his art. His zeal seems to have been greater than his knowledge; and though he served very well to give an impulse in his own time, reflective men began to perceive that his system was not capable of universal application. The intellectual chief of gymnastics is Adolph Spiess, born in 1810, who found out that too much attention had been bestowed on those positions of the body which are produced by the apparatus of gymnastic schools, while the ordinary acts of standing, walking, running, &c. were comparatively disregarded. It is on the cultivation of the "free exercises" (*Freiübungen*), as they are called, that the fame of Spiess is chiefly based. Through Spiess, also, did gymnasts cease to be solitary—each confined to the development of his own excellence. He formed his pupils into organized troops; whereby, as Herr Kloss sagely observes, the educating power of gymnastic exercise was accompanied by the awakening of "the ideal consciousness of a united effort."

That nothing may be wanting to give importance to gymnastics, a schism has sprung up among the professors. During the dark ages of German athletic science, when "Father Jahn" and his arena were locked up, gymnastics were slowly, but steadily, progressing in Sweden, under the auspices of a Northern genius, yclept Henrik Ling. Now, the Swedish gymnastics, finding their way into Germany, came into collision with the native system of Spiess; and, strange to say, in the contest between the Scandinavian and the Teuton, the latter proved the more practical man of the two.—Those of our readers who wish to look into the merits of the case, we refer to the ample volume of Herr Schloss; but, in the meanwhile, let us rejoice that the Germans turn out to be practical in something.

Mountains and Molehills; or, Recollections of a Burnt Journal. By Frank Marryat. With Illustrations by the Author. Longman & Co.

The besetting sin of writing travellers is a tendency to represent what they see, not as they really see it, but according to their previous notions of how it ought to look. They prefer themselves to all the countries under the sun, and are rapturous or cynical in proportion as they admire an enthusiast's or a eynic's reputation. It is a little too bad that a man should judge of the Nile as he would of a looking-glass:—by its facility in representing his own countenance. Unfortunately, however, travellers do judge so. Mr. Wagg goes to Athens pre-determined to compare it to Wapping,—Mr. Mooney to Stamboul with rose-colour in his portmanteau.—What is very refreshing in Mr. Marryat is, that he does not prefer himself to the places that he visits. He does not appear to have succeeded in his main Californian projects, but no trace of that fact is to be found in his Californian descriptions. He moves along light of heart and light of hand, sketching what he sees and feels with shrewdness and good humour. Like his father's 'Jacob Faithful,' he "takes it easy." Hence, an honest, healthy glow of good-nature breathes from his pages; and of this quality the natural expression is a kindred style, sagacious and genial. A pleasant book is the result; and though Mr. Marryat appears to less advantage than he possibly would had the "devouring element" spared his journal, yet "even in its ashes" lives more fire than belongs to many a publication making much more pretension.

Mr. Marryat arrived at San Francisco on the occasion of a fire on a greater scale than his own private misfortune. As he entered the bay, dense masses of smoke were rolling to leeward. The "great June fire of 1850" had desolated the town. Here, then, our traveller found a strange city in a crisis, where the peculiarities of its popularities might be expected to be strongly developed. We cannot have a better opportunity of learning his impressions of San Francisco.—

"Everybody seems in good humour, and there is no reason why the stranger, who has lost nothing by the calamity, should allow himself to be plunged into melancholy reflections! Planks and lumber are already being carted in all directions, and so soon as the embers cool, the work of rebuilding will commence. I found it amusing next day to walk over the ground and observe the effects of the intense heat on the articles which were strewed around. Gun-barrels were twisted and knotted like snakes; there were tons of nails welded together by the heat, standing in the shape of the kegs which had contained them; small lakes of molten glass of all the colours of the rainbow; tools of all descriptions, from which the wood-work had disappeared, and pitch-pots filled with melted lead and glass. Here was an iron house that had collapsed with the heat, and an iron fire-proof safe that had burst under the same influence; spoons, knives, forks, and crockery were melted up together in heaps; crucibles even had cracked; preserved meats had been unable to stand this second cooking, and had exploded in every direction. The loss was very great by this fire, as the houses destroyed had been for the most part filled with merchandise; but there was little time wasted in lamentation, the energy of the people showed itself at once in action, and in forty-eight hours after the fire the whole district resounded to the din of busy workmen. On the 'lot' where I had observed the remains of gun-barrels and nails, stands its late proprietor, Mr. Jones, who is giving directions to a master carpenter, or 'boss,' for the rebuilding of a new store, the materials for which are already on the spot. The carpenter promises to get everything 'fixed right off,' and have the store ready in two days. At this juncture passes Mr. Smith, also in company with a cargo of building materials; he was the owner of the iron house; he says to Jones interrogatively,—'*Burnt* out?'—Jones: 'Yes, and *burst up*.'—Smith: 'Flat?'—Jones: 'Flat as a d—d pancake!'—Smith: 'It's a great country.'—Jones: 'It's nothing shorter.'—And in a couple of days both Smith and Jones are on their legs again, and with a little help from their friends live to grow rich perhaps, and build brick buildings that withstand the flames."

A people who take their calamities with so much good-nature are probably not less cheerful in their easier hours. So it would appear from the following sketch.—

"The stranger in San Francisco at this time is at once impressed with the feverish state of excitement that pervades the whole population; there is no attention paid to dress, and everyone is hurried and incoherent in manner. Clubs, reading-rooms, and the society of women are unknown; and from the harassing duties of the day's business, there is nothing to turn to for recreation but the drinking-saloons and gambling-houses, and here nightly all the population meet. Where the commerce engaged in fluctuates with every hour, and profit and loss are not matters of calculation, but chance—where all have hung their fortunes on a die, and few are of that class who bring strong principles to bear upon conduct that society does not condemn—the gambling-tables are well supported, and the merchant and his clerk, and perhaps his cook, jostle in the crowd together, and stake their ounces at the same table. Drinking is carried on to an incredible extent here; not that there is much drunkenness, but a vast quantity of liquor is daily consumed. From the time the habitual drinker in San Francisco takes his morning gin-cocktail to stimulate an appetite for breakfast, he supplies himself at intervals throughout the day with an indefinite number of racy little spirituous compounds that have the effect of keeping him always more or less primed. And where saloons line the streets, and you cannot meet a friend, or make a new acquaintance, or strike a bargain, without an invitation to drink, which amounts to a command; and when the days are hot, and you see men issuing from the saloons licking their lips after their iced mint juleps; and where Brown, who has a party with him, meets you as he enters the saloon, and says, 'Join us!' and where it is the fashion to accept such invitations, and rude to refuse them;—what can a thirsty man do? The better description of drinking-bars are fitted up with great taste, and at enormous expense. Order and quiet are preserved within them during the day; they are generally supplied with periodicals and newspapers, and business assignations are made and held in them at all hours. Everybody in the place is generous and lavish of money; and perhaps one reason for so many drinks being consumed is in the fact that there is ever some liberal soul who is not content until he has ranged some twenty of his acquaintances at the bar, and when each one is supplied with a 'drink,' he says, 'My respects, gentlemen!' and the twenty heads being simultaneously thrown back, down go 'straight brandies,' 'Queen Charlottes,' 'stone-fences,' 'Champagne-cocktails,' and 'sulky sangarees,' whilst the liberal entertainer discharges the score, and each one hurries off to his business. There is no one in such a hurry as a Californian, but he has always time to take a drink. There is generally a sprinkling of idlers hanging about these saloons, waiting for any chance that may turn up to their benefit, and particularly that of being included in the general invitation of 'drinks for the crowd,' which is from time to time extended by some elated gentleman during the day. These hangers-on are called 'loafers.' There is a story told of an old Judge in the southern part of the country, who was an habitual frequenter of the bar-room, and who with his rich mellow voice would exclaim, 'Come, let's all take a drink!' Gladly the loafers would surround the bar, and each would call for his favourite beverage; but when all was finished, the Judge would observe, '*And now let's all pay for it!*' which the loafers would sorrowfully do, and then retire wiser men."

The following is a curious anecdote, and when the history of gold-digging comes to be written will deserve a place in it.—

"One of the miners died, and having been much respected, it was determined to give him a regular funeral. A digger in the vicinity, who, report said, had once been a powerful preacher in the United States, was called upon to officiate; and after 'drinks all round,' the party proceeded, with becoming gravity, to the grave, which had been dug at a distance of a hundred yards from the camp. When this spot was reached, the officiating minister commenced with an extempore prayer, during which all knelt round the grave. So far was well; but the prayer was unnecessarily long, and at last some of those who knelt, began, in an abstracted way, to finger the loose earth that had been thrown up from the grave. It was thick with gold; and an excitement was immediately apparent in the kneeling crowd. Upon this, the preacher stopped, and inquiringly said, 'Boys, what's that? Gold!' he continued, 'and the richest kind of diggings,—the congregation are dismissed!' The poor miner was taken from his auriferous grave and was buried elsewhere, whilst the funeral party, with the parson at their head, lost no time in prospecting the new digging."

There is a judicious blending of information and observation all through the book, with the livelier element which gives gaiety to the narrative,—characteristics more than sufficient to entitle its author to our recommendatory good word.

Curiosities of London: exhibiting the most Rare and Remarkable Objects of Interest in the Metropolis; with nearly Fifty Years' Personal Recollections. By John Timbs, F.S.A. Bogue.

'CURIOSITIES of London!' This ought to be the most entertaining book that was ever written. Its theme is inexhaustible. Considered separately, there is scarcely a spot or a house that has not its "curiosity";—taken in the aggregate, how wonderful the vastness, how full of "curiosity" the multitudinous combinations of contrivances which enable the enormous population to transact the business of the world, and at the same time to live lives replete with convenience and luxury! 'Curiosities of London!' Where are we to begin, or where to end? Everything we hear, see, or read of, is part of a system,—a unit in a total, —every smallest atom of which, as well as the enormous whole, is brimfull of "curiosity." Men may indeed travel from Hyde Park Corner to Mile End with eyes sealed or sated by familiarity, and thoughts inactive or fixed upon the necessities of their daily life; they may return, and pronounce all "barren." Having eyes, they have not seen,—having hearts, they have not understood. But send out with them a reflective guide, one who can instruct them in the past history and the present real character of the objects with which they will come in contact,—one who can inspire them with a manly and rational delight in the acquisition of knowledge, and gratify that feeling by making them acquainted with some of the wonders connected with this great heart of our social system:—how different then does the scene become! Every step of the long way is instinct with instruction. Marvels rise above marvels, until the mind is driven back upon itself, fatigued and wearied with inexhaustible amazement. Mr. Timbs aspires to be some such guide; and enters upon the task after five-and-twenty years of preparation, and fifty years of personal observation. We cannot say that he comes up to our mark. His notion of the "curiosities of London" is not quite the same as ours. We would expand the meaning of the word "curiosity," so as to satisfy the moralist and the philosopher; he contracts it until it scarcely goes beyond the idea of a mere antiquary. But let us take him as he is. Such preparation cannot have failed to bring together a great many curious facts,—and we will be thankful for what we get.

His arrangement is partly alphabetical and partly according to subjects. He treats of Battersea, Bayswater, Kensington, Chelsea, Hampstead—no, not Hampstead, we do not find that he mentions that place, nor Highgate, nor Greenwich,—although he includes the Isle of Dogs and Blackwall. On further consideration, we do not see what are the exact limits of his "London," nor what his grounds for including any place within his pale. This should have been explained. But the places which he does include—for example, Islington, Primrose Hill, Piccadilly, Westminster, and so forth—are all arranged alphabetically; whilst things respecting which he descants are thrown together into an alphabetical classification according to their generic character. Prisons, for example, palaces, bridges, churches, clubs, schools (under the title of "Collegiate and other Public Schools"), churches, parks, theatres, and so forth. We wish he had carried this classification further. It would have enabled him to give his book more of the essay character, and less that of the dictionary,—which would have been an improvement, unless he had strictly confined himself to the latter. That, with a full *Index* of subjects and persons, would probably have been the easiest classification of all. On his present plan, the article on "Churches and Chapels," for example, is, of course, enormously puzzling and cumbersome. Preferring, however, a partial classification by subjects, he should have carried it out completely; as, for example, "The Monument" should, on his principle, have been placed under "Columns," and "Kensington Gardens" under "Gardens." Irregularities of this kind impede the use of the book and occasion repetitions. They are, therefore, proper subjects of observation.

But without dwelling upon irregularities of this kind, we will allow Mr. Timbs to speak for himself by presenting our readers with a few of the "curiosities" which his long inquiries have enabled him to gather.

The following is his account of the ancient nightly ceremony of Locking-up the Tower. It is singular that such a curious old combination of the military and the civil,-and, equally so, of the sensible and the absurd, should have continued down to our time.—

"*Locking-up the Tower* is an ancient, curious, and stately ceremony. A few minutes before the clock strikes the hour of eleven—on Tuesdays and Fridays, twelve—the Head Warder (Yeoman Porter), clothed in a long red cloak, bearing a huge bunch of keys, and attended by a brother warder carrying a lantern, appears in front of the main guard-house, and loudly calls out, 'Escort keys!' The sergeant of the guard, with five or six men, then turns out and follows him to the 'Spur,' or outer gate; each sentry challenging as they pass his post, 'Who goes there?'—'Keys.' The gates being carefully locked and barred, the procession returns, the sentries exacting the same explanation, and receiving the same answer as before. Arrived once more in front of the main guard-house, the sentry there gives a loud stamp with his foot, and asks, 'Who goes there?'—'Keys.'—'Whose keys?' —'Queen Victoria's keys.'—'Advance Queen Victoria's keys, and all's well.'—The Yeoman Porter then exclaims, 'God bless Queen Victoria!' The main guard respond, 'Amen.' The officer on duty gives the word, 'Present arms!' the firelocks rattle; the officer kisses the hilt of his sword; the escort fall in among their companions; and the Yeoman Porter marches across the parade alone to deposit the keys in the Lieutenant's Lodgings. The ceremony over, not only is all egress and ingress totally precluded, but even within the walls no one can stir without being furnished with the countersign."

Amongst notes upon old fashions in dress, we have the following,—which, as tending to impress upon the mind accurate notions of the personal appearance of celebrated people, is worth preserving:—

"Wilkes wore a flap-waistcoat of scarlet and gold; and Murphy, the dramatist, a good deal later, a suit of the like fashion, and a large cocked hat. The fashion of scarlet coat, flap-waistcoat, and frilled sleeves, survived into this century. The last man in London who is believed to have worn this costume was a quack-doctor, who lived in a corner-house of Salisbury-square, and who might be seen any day pacing the pavement in front of his establishment, until he took to his bed and died of extreme old age. Mr. Pitt usually wore a blue coat, buckskin breeches, and boots, round hat, with powder and pig-tail. Mr. Fox had been a beau in his youth, but lived to be Quaker-like as to dress, with plain coloured clothes, a broad round hat, and white stockings."

The City Companies offer many subjects for remark, not always, as we think, sufficiently taken advantage of by Mr. Timbs. The following, in reference to the Needlemakers and the article of their manufacture, may be worthy of note:—

"The Needlemakers' is the only City Company not incorporated by a crowned head, they having received their Charter from Cromwell in 1656. They have no Hall, but these characteristic arms: *vert, three needles in fess argent, each ducally crowned or:* crest, a Moor's head, couped at the shoulders in profile proper, wreathed about the temples argent, and in his ear a pearl (the crest originally was an apple-tree and serpent); supporters, a man and woman (termed Adam and Eve), wreathed round the waist with leaves, all proper, in the woman's dexter hand a needle argent; motto, 'They sewed fig-leaves together and made themselves aprons.' Stow tells us that needles were sold in Cheapside in the reign of Queen Mary, and were then made by a Spanish negro, by a secret art; they are also said to have been made in London by a native of India, in 1545; and by one Elias Krause, a German, in 1566. Needles were first made, or rather finished, in Whitechapel, by one Mackenzie; hence the cry of 'Whitechapel needles, twenty-five for a penny.' The trade then removed to the borders of Warwickshire and Worcestershire; but Whitechapel labels are still used, and the fame of 'Whitechapel sharps' has reached the interior of Africa."

From the City to the West End is an easy leap in a book arranged dictionary-wise. Take Mr. Timbs's account of the doings in old time in the now genteel May Fair.—

"The district north of Piccadilly, and between Park Lane and Berkeley Square, was originally Brookfield; but received its present name from a *fair* being held there by grant of James II., after the suppression of St. James's Fair, to commence on *May* 1, and continue 15 days, where multitudes of the booths were 'not for trade and merchandize, but for musick, showes, drinking, gaming, raffling, lotteries, stage-plays, and drolls.' It was frequented 'by all the nobility in town;' but was suppressed in 1708, when the downfall of May Fair quite sunk the price of Pinkethman's tame elephant, and sent his ingenious company of strollers to Greenwich. (See *Tatler*, Nos. 4 and 20.) The fair was, however, revived; and John Carter describes its 'booths for jugglers; prize-fighters, both at cudgels and back-sword; boxing-matches, and wild beasts. The sports not under cover were mountebanks, fire-eaters, ass-racing, sausage-tables, dice ditto, up-and-downs, merry-go-rounds, bull-baiting, grinning for a hat, running for a shift, hasty-pudding-caters, eel-divers,' &c. The site of the Fair is now occupied by Hertford Street, Curzon Street, Shepherd's Market, &c.; but the old wooden public-house, 'The Dog and Duck,' with its willow-shaded pond for duck-hunting, is remembered: at fair-time, the second story of the market-house was let for the playhouse. The Fair was not finally abolished until late in the reign of George III."

Once again, see what melancholy memories abound in all parts of London. Writing of Gardener's Lane, Westminster, which runs from Duke Street,—in the seventeenth century a very fashionable part of the town,—to King Street, where Spenser died "for lack of bread," Mr. Timbs commemorates:—

"Here died, in 1677, Wenceslaus Hollar, the celebrated engraver, aged 70, at the moment when he had an execution in his house; he desired of the sheriff's officers 'only the liberty of dying in his bed, and that he might not be removed to any other prison but his grave.' (*Oldys*). He was buried in the New Chapel yard, near the place of his death; and no monument was erected to his memory. Hollar engraved 2,400 prints, and worked for the booksellers at 4*d.* per hour; yet his finest prints bring rare prices."

The ignorance of pure Cocknies of the varied notes and distinctive characters of birds is registered in every village to which they have ever penetrated. A boy, who had passed through Christ's Hospital, once visited a country place in which we were residing. Having had his attention directed to the note and soaring motion of a lark, he supposed that "lark" was a generic name for all birds, and, shortly afterwards, passing into a field but newly ploughed, from which, as he entered, there arose a flight of cawing rooks, the blue-coat boy exclaimed: "There's a deal of larks!" The ignorance was inexcusable in a boy who ought to have received something of an education; but to the lower classes of Londoners the

note of the lark is an unknown sound, except when coming from the cruel cage. Sparrows, and a few rooks and pigeons, are the only birds who build nests and rear young in the metropolis. The swallow, swift and martin are occasionally seen in the suburbs.—

"In 1826, Mr. Jennings observed martins' nests in Goswell-street Road, and on Islington Green. The redbreast has been occasionally seen in the neighbourhood of Fleet Market and Ludgate Hill: in November, 1825, Mr. Jennings saw it in the City Road; where, in November, 1826, he saw the wren. The thrush is often heard in the Regent's Park. Some of the migratory birds approach much nearer London than is generally imagined. The cuckoo and wood-pigeon are heard occasionally in Kensington Gardens. The nightingale is often heard at Hornsey-wood House, Hackney, and Mile End. (See Jennings's '*Ornithologia*,' 1829.) * * In James Street, on the north side of Covent Garden, a bird market was formerly held on Sunday mornings. The canary is much reared in the metropolis; there are Societies for this purpose, the principal being the Friendly, the Royals, the Amateurs, and the Hand-in-Hand. Several varieties are distinguished; and there is a 'London criterion of a perfect canary.' The Fancy hold their principal shows in November and December, at the Gray's Inn Coffee-house, Holborn, and the British Coffee-house, Cockspur Street."

Our extracts from Mr. Timbs's volume will have clearly shown its character. It does not come up to what we should have expected from so long a period of preparation, with such a subject, and from such an experienced hand. The book has suffered a good deal from having obviously been a long time in the press. It seems to have been completed in 1850. Things which have been altered since then,—and in our metropolis a great deal is occasionally accomplished in four or five years,—remain *in statu quo*, or are insufficiently noticed in a few brief additions. Thus, the Marble Arch, now standing at Tyburn, appears here as still at Buckingham Palace, "reserved for the especial entrance of the sovereign and the Royal Family." The interment of the Duke of Wellington is noticed in two or three lines of the Appendix,—and the Crystal Palace secures no more than a brief notice on the final page. In these days, and after the publications on this subject of Mr. Knight and Mr. Cunningham, an inquirer should have been a little more alive.

Wanderings in Corsica; its History and its Heroes. Translated from the German of Ferdinand Gregorovius, by Alexander Muir. 2 vols. Edinburgh, Constable; London, Hamilton & Co.

The Greek and the Etruscan, the Roman and the Carthaginian, the Pisans, the Genoese and the French, have in turns been lords or tyrants in the fair island of Corsica; and by turns also have heroes arisen from out of the native population to protect or do battle against their foreign masters or oppressors. In later times especially, has the island been fertile in heroes, chiefly when these fiery patriots found it their vocation to assail the savage tyranny of the Genoese or the unwelcome intrusion of the French. Of such patriots there has been an almost uninterrupted succession. Among them were the Della Roccas, and Vincentello d'Istria, the indomitable Sampiero, Gaffori, and Paoli,—and even Napoleon. The latter was, at one time, most patriotically indignant against a foreign ruler: his diatribes against France were spirited, and probably sincere; his denunciations against Corsican nobles with little patriotism, written when a mere lad, and dated "from my cabinet,"—as if the boy looked upon his little room as an imperial palace,—might have been penned by M. Ledru Rollin. We do not suppose these will find place in the collected works of "the great man," now in progress of publication in France; and yet his character will not have justice done to it if these early samples of his quality be omitted.

That portion of the author's volumes devoted to the history of the island is very skilfully executed. It is but a mere sketch; but every important point is laid down; and the intervening outline is so artistically rendered, that the reader, at little trouble, finds himself in possession of an intelligible history of an island, whose story is a drama full of moving incidents, surprises, and startling situations.

The record of the summer tour, made by the author in 1852, is not less interesting in its way. It reminds us of Seume's 'Syrakus.' The latter is more humorous, perhaps, because the author is constantly watching for an opportunity to say something witty; but the 'Wanderings in Corsica,' without being wanting in wit, is a more useful, and hardly a less amusing book. Its wit is incidental to its descriptions, and the descriptions are not made for the sake of the wit.

Herr Gregorovius must have made a pleasant summer of it. His original intention was merely to take a glance, but he ended by making a survey. He left few places unvisited,—and has something agreeable to say upon all. His book, in short, is not a "guide-book"; it is as a pleasant and accomplished traveller, who agreeably and instructively tells us of his experiences, amuses us by his stories, and wins our respect for his modesty and good sense. He has history and philosophy for the scholar,—statistics for the political economist,—gracefully written pages for the naturalist,—and a world of charming matter for that well-known individual—the general reader.

Of course, the author has much to say of the *Vendetta*,—the hereditary active spirit of revenge which is carried on for ages through the descendants of two families, or two branches of the same family, at deadly feud. At home here, family quarrels are very pretty things, warmly and enduringly maintained; but in Corsica they have more dignity; they rise to the majesty of the epic,—begin with winged words, and end in red blood. In England, an extravagant kinsman, whose relations are unwilling to pay for his extravagance, "speaks daggers, but uses none." The Corsican *Skimpole*, in such a case, thrusts his dagger beneath the fifth rib of his cousin, upon which the two branches of the family would go on shooting at one another for an indefinite period. The English apprentice, of whom *George Barnwell* is the representative, attempted to introduce, among our great-grandsires, this fashion of slaying unamiable relatives; but the gallows took all the poetry out of the heroic deed. We suspect, too, that the poetry of the Vendetta has been sadly marred by the French law, the guillotine and the galleys.

The thirst for blood is, nevertheless, still the pleasant torment of many a true and thoroughbred Corsican. Here is a sample of one who looks as scenically savage as poor O. Smith, that most demoniacal of stage bandits, and most kindly-hearted of men:—

"I happened to cross early in the morning the Place San Nicolao, the public promenade of the Bastinese, on my way to bathe. The executioners were just erecting a guillotine beside the town-house, though not in the centre of the Place, still on the promenade itself. Carabineers and a crowd of people surrounded the shocking scene, to which the laughing sea and the peaceful olive-groves formed a contrast painfully impressive. The atmosphere was close and heavy with the siroceo. Sailors and workmen stood in groups on the quay, silently smoking their little chalk pipes, and gazing at the red scaffold, and not a few of them, in the pointed barretto, brown jacket, hanging half off, half on; their broad breasts bare, red handkerchiefs carelessly knotted about their necks, looked as if they had more to do with the guillotine than merely to stare at it. And, in fact, there probably was not one among the crowd who was not likely to meet with the same fate, if accident but willed it, that the hallowed custom of the Vendetta should stain his hand with murder, and murder should force him to the life of the bandit.—'Who is it they are going to execute?'—'Bracciamozzo (Stump-arm). He is only three-and-twenty. The sbirri caught him in the mountains; but he defended himself like a devil—they shot him in the arm—the arm was taken off, and it healed.'—'What has he done?'—'*Dio mio!*—he has killed ten men!'—'Ten men! and for what!'—'Out of *capriccio*.' * * An hour had elapsed, when a confused hum and the trample of horses' feet brought me to the window—they were leading Bracciamozzo past, accompanied by the monks called the Brothers of Death, in their hooded capotes that leave nothing of the face free but the eyes, which gleam spectrally out through the openings left for them—veritable demon-shapes, muttering in low hollow tones to themselves, horrible, as if they had sprung from Dante's Hell into reality. The bandit walked with a firm step between two priests, one of whom held a crucifix before him. He was a young man of middle size, with beautiful bronze features and raven-black curly hair, his face pale, and the pallor heightened by a fine moustache. His left arm was bound behind his back, the other was broken off near the shoulder. His eye, fiery, no doubt, as a tiger's, when the murderous lust for blood tingled through his veins, was still and calm. He seemed to be murmuring prayers. His pace was steady, and his bearing upright. Gendarmes rode at the head of the procession with drawn swords; behind the bandit, the Brothers of Death walked in pairs; the black coffin came last of all—a cross and a death's-head rudely painted on it in white. It was borne by four Brothers of Mercy. Slowly the procession moved along the street of the Jesuits, followed by the murmuring crowd; and thus they led the vampire with the broken wing to the scaffold. * * His story throws a great deal of light on the frightful state of matters in the island. When Massoni was at the height of his fame (this man had avenged the blood of a relation, and then become bandit), Bracciamozzo, as the people began to call the young Giacomino, after his arm had been mutilated, carried him the means of sustenance: for these bandits have always an understanding with friends and with goat-herds, who bring them food in their lurking-places, and receive payment when the outlaws have money. Giacomino, intoxicated with the renown of the bold bandit Massoni, took it into his head to follow his example, and become the admiration of all Corsica. So he killed a man, took to the bush, and was a bandit. By and by he had killed ten men, and the people called him Vecchio—the old one, probably because, though still quite young, he had already shed as much blood as an old bandit. One day Vecchio shot the universally esteemed physician Malaspina, uncle of a hospitable entertainer of my own, a gentleman of Balagna; he concealed himself in some brushwood, and fired right into the *diligenza* as it passed along the road from Bastia. The mad devil then sprang back into the mountains, where at length justice overtook him."

There is much sympathy among the Corsican population for bold villains like these; but we must not be too virtuously ready to cry shame upon them. In Irish rural populations murder is hardly accounted of as it is set down in Heaven's Canon; and it is in the remembrance of our fathers, if not of ourselves, that among our coast cottagers a mounted smuggler was a highly respectable personage who expanded into a hero if he had only killed a custom-house officer or an exciseman.

There is no part of these volumes more interesting than the chapters which speak of Ajaccio and the family of Buonaparte, once residing there, in the modest but not unpatrician-looking house on the *Place Letitia*. There dwelt that respectable lawyer, Carlo,

and his handsome wife, Letitia Buonaparte. The "practice" of the former was so indifferent that the worthy couple were much troubled as to the future prospects of their five boys,—from the eldest and laziest, and most incompetent, Joseph, to little Jerome in his cradle, who yet survives in good preservation, under the shadow of the throne occupied by the son of his brother Louis. The good couple were as sorely perplexed about their three girls,—and there was good reason. A poor, but honest, provincial lawyer, with eight children, may be excused for lying awake at nights cudgelling his brains to devise some plan for the future welfare of his five sons and triad of wild daughters. The poor lawyer's reason would hardly have been rendered more steady had the wisest seer in the island informed him that nearly all those eight children would possess thrones, and the rest would have the refusal of them. No romance ever so wild equals in its wildness this story of the Buonaparte family,—the romance and the grand reality of which are not yet run to an end. How different would all things have been, both for the Buonapartes and for Europe, had the lawyer Carlo quitted Corsica, as he had resolved upon doing at the period when it fell under the dominion of France.

The hopes of the family soon rested upon Napoleon, a younger son, who used to "pummel" his elder brother Joseph, with merciless severity. Even when Joseph was old enough for the question of a profession for him to be discussed between himself and his family, his father and his brother Napoleon agreed that he had not courage enough for a soldier; and the only alternatives that could be thought of were the Church, and, failing that, "to make a law-clerk of him."

The French Revolution made of Napoleon a democrat and a Frenchman. Previous to that time he was as thorough an "Anti-Gallican" as Lewis Goldsmith himself. Witness the following extract from a letter addressed to Paoli, having reference to Napoleon's projected History of Corsica,—the fragment of which is about to be published by his nephew.—

"I was born when our country died. Three thousand Frenchmen investing our island, the throne of freedom sinking in waves of blood—such was the detested spectacle that first shocked my gaze. The groans of the dying, the sighs of the oppressed, the tears of despair, surrounded my cradle from the moment I was born."

Here is a view of the interior of the house of Carlo Buonaparte. It is a pleasing picture.—

"Napoleon visited Ajaccio every year, and made his influence be felt on the education of his brothers and sisters. They were brought up simply, after the fashion of their country, and with a primitive strictness. 'It was almost,' says Nasica, 'as if you were living in a convent. Prayers, sleep, study, refreshment, pleasure, promenade—everything went by rule and measure. The greatest harmony, a tender and sincere affection, prevailed among all the members of the family. It was in those days a pattern to the town, as it afterwards became its ornament and boast.'"

But let us turn from these experiences of the past to the incidents of the present. The Corsicans, it would seem, deem themselves as *the* civilized people, but have their doubts with regard to "outer barbarians." Here is a pleasant scene.—

"When at any time I sat down on the bench by the little chapel of San Rocco, I was soon surrounded by the curious, who would frequently take a place beside me with a kind of simple confidence, and ask me whence I came, what I came for, and whether or not my fatherland was civilized. This last question was very frequently addressed to me when I said that I came from Prussia. A very gentlemanly person sat down beside me one evening, and when we had fallen into a political conversation regarding the present king of Prussia, he suddenly expressed his surprise that Prussians should speak Italian. I have frequently, on other occasions, and in all earnest, been asked whether Italian was spoken in Prussia. My good friend then inquired whether I spoke Latin. When I replied that I understood it, he said that he also was acquainted with it, and immediately began: '*Multos annos jam ierunt, che io non habeo parlato il latinum.*' When on the point of replying to him in the same language, I suddenly made the discovery that my Latin insisted on slipping into Italian, and that I was just about to express myself with greater elegance than even my Bonifazian friend. Two cognate languages are very apt to be mingled on the tongue if we are in the habit of daily expressing ourselves only in one of them."

It may be noticed here that America has not the entire monopoly of strong-minded women, as she is usually thought to have:—Corsica can show a large assortment of ladies with uncommonly resolute hearts and intellects.—

"The Corsicans are perfect devils of jealousy; they avenge insulted love as they do blood. My fellow-traveller related to me the following incidents:—'A young man had forsaken his betrothed, and attached himself to another girl. One day he was sitting in the open square of his village at a game of draughts. His rejected sweetheart approached, and after overwhelming him with a torrent of imprecations, drew a pistol from her bosom and blew his brains out. Another forsaken maiden had, on one occasion, said to her lover, "If you ever desert me for another, she will never be yours." Two years passed away. The young man led another maiden to the altar. As he left the church-door with her, the girl whom he had forsaken shot him; and the people exclaimed, "Evviva, may your countenance live!" The judge sentenced the maiden to three months' imprisonment. Many youths sued for her hand, but none desired the young widow of the murdered bridegroom.'"

What sort of mothers these strong-minded ladies make we cannot well tell. The young Belgian naturalist, Julien Deby, in a pleasant contribution to the Brussels *Revue Trimestrielle*, entitled 'Vingt-quatre Heures à la Pointe Manabique,' tells us of a Negro named Tata-Pous, whose acquaintance he made, and who informed him, among other things, that he had eaten his own mother out of spite at her having brought him into the world. We should fancy that the high-spirited women of Corsica, who are so expert with pistol and dagger, may be mothers of equally strong-minded sons with Tata-Pous.

We must not omit to state that these volumes give a fuller account of that extraordinary adventurer, Theodore, King of Corsica, than any we have yet met with. It is a common error to suppose that he was a Corsican by birth. He was in reality a German, named Von Neuhoff, who in 1731 landed on the island from an English ship, with a princely retinue and a respectable amount of piastres and ammunition, with an intent to put down the Genoese supremacy. He had been an adventurer of the Königsmark school; and scarcely a court in Europe but had been a stage on which this glittering actor had fretted his little hour, only to leave misery and dupes behind him. He had married and deserted an Irish lady, related to the Duke of Ormond. He was a gambler, a duellist, and a man of coarse mind, savagely satirical wit, and exceedingly light principles. How the people of Corsica elected him as king, and settled the succession in his family, reads like an improbable melo-drama. How the Doge issued manifestoes against him, in which his past disreputable life was laid bare, and how the new King jocosely answered them, intermingling menaces with mockery, and treating the illustrious Doge, now as a brother potentate, and now as a dealer in general wares, for whom King Theodore had the profoundest contempt, reads like the mock threatenings that pass between the rival monarchs of a Christmas extravaganza. But Theodore had a serious turn: he was for ever protesting, like the Czar Nicholas, that Heaven was with him,—and the mendacity of the Westphalian was as appalling as that of the Muscovite. He gave full employment to the executioner, and was as fond of leaving his kingdom, to pay visits to Germany, as his contemporary, "Sir, and Brother," George the Second. The Corsicans grew weary of him in time,—and, after growing weary, got rid of him. He visited some of his old haunts in London, sank into destitution, and after being the inmate of a debtors prison, was buried—not "in Westminster Churchyard," as it is here incorrectly written, but in an obscure corner among the paupers in the churchyard of St. Anne's, Soho. The author is fond of this adventurer, and has a profound respect for his countryman. Interesting, however, as are the details which he communicates, he will hardly succeed in persuading others of what he appears to be convinced himself—namely, that he was "most praiseworthy, because he employed his head and hand in defence of the freedom of a brave people." He cared as much for the freedom of Corsica as the Duke of Guise did for that of Naples, of which he contrived to make himself the temporary king after the fall of Masaniello.

We now leave this pleasant book to its merited popularity. The Corsicans have never been more skilfully depicted than we find them here. We might say summarily of them, that their character is like one of the productions for which the island was famous in ancient times—namely, its honey, which was abundantly sweet, but which was also terribly bitter, from the yew and hemlock which abounded in the districts where the bees collect.

The Commercial Products of the Vegetable Kingdom. By P. L. Simmonds. Day.

If any one interested in the general question of the nature and supply of the raw materials for the vast manufacturing industry of this country were to inquire for some book in our language devoted to this subject he would find that no such work existed. Not only have we no comprehensive treatise, but the monographs devoted to particular branches are remarkably destitute of the facts of the natural history of the minerals, plants, and animals supplying the staple of our great industrial occupations. So blindly do we pursue our manufacturing operations as mere acts, that we have not yet thought it necessary to give our artisans, manufacturers, and merchants the slightest elements of an education that would enable them to appreciate the properties of the organic and inorganic substances on which they daily work, and by which they earn their daily bread. At the last meeting of the British Association, at Liverpool, it was stated that valuable products frequently rotted in the bonding warehouses of that town from the want of knowledge. The Great Exhibition of 1851 showed our manufacturers a variety of raw materials which they had never seen or of which they had never heard. The fact is, with all our surprising energy and industry we have forgotten that intelligence is superior to brute force, and that muscles and steam-engines are subordinate to mind. Every report on the manufactures of France, Germany, and the United States, speaks of an intelligence being applied to the industrial arrangements of these countries which is lacking in our own.

We are glad, however, to find evidence that the country generally is coming to a sense of this deficiency, and that successful efforts are being made to raise the standard of education, not

only amongst our artisans and manufacturers, but amongst all classes of the community. It is very clear that in proportion as the nations of the earth apply the principles of natural science for the production of food, clothing, luxuries, and implements of war, that it is not only against the interest of any nation to lag behind, but must eventually be destructive of its independence, if not of its existence.

Mr. Simmonds's work, on 'The Commercial Products of the Vegetable Kingdom,' teems with proof of the importance of the special and orderly study of the nature of the materials in which a man has to work and deal. The author has been led to this labour by a sense of its need, and the admission on the part of those most interested in the nature and value of vegetable products that no comprehensive work existed on the subject. The same may be said of the products of the Animal and Mineral kingdoms.

Although Mr. Simmonds set to work in earnest after the Great Exhibition, he has been able to give only an instalment of the whole subject. The present volume includes an account of substances used as articles of food, as sugar, tea, coffee, chocolate and cocoa; the grain crops, edible roots and farinaceous plants forming the bread-stuffs of commerce; spices, aromatic condiments, and fragrant woods; dyes and tanning substances; and plants yielding oils and drugs. Although this list is comprehensive, it will be seen that it does not include any notice of gums and resins, of India rubber or gutta-percha, or of the various fibrous materials, cotton, flax, hemp, jute, &c., used in the manufacture of textile fabrics.

It was not to be expected that a first effort of this kind would exhaust the very wide field over which the author has travelled; but with regard to the majority of substances treated in this volume, we may say that in no other work will so large an amount of useful and valuable information be found.

In his statistical accounts of the consumption of the various substances mentioned, the author has everywhere consulted the latest authorities. He has taken pains in discussing the important question of the cultivation of the plants yielding commercial products, and also paid considerable attention to the quality, uses, and chemical composition of the substances examined, so that a person working or dealing in the articles treated of cannot fail to derive a large amount of useful information from the perusal of this volume. We hope Mr. Simmonds will continue his labours, and that before long he will publish his volume on the important vegetable products which form the staple of the manufacturing industry of this country. The field of the commercial products of the animal kingdom is also open, and is less occupied than the one taken up by Mr. Simmonds; and it seems to us that he is well fitted for undertaking this further labour, of the importance of which there can be no doubt.

OUR LIBRARY TABLE.

The Cousins: a Tale. With a Preface by the Author of 'Naomi.' (Nisbet & Co.)—'The Cousins' is a story which we would keep out of the hands of any young person in whose education we took any interest. It belongs to a class of books the style and treating of which we consider highly objectionable. The story, as a mere story, is watery and sentimental, written much in the style of the old Minerva Press novels; it is to the teaching and spirit of the story that we especially object. We have read too many trashy stories in our time to be extreme in marking shortcomings, and we would "gently scan" mere faults in construction or incongruities of plot; but we cannot pass over what we consider the mischievous tendency of the school of religious tale writing to which this book belongs;—the less so, as it comes with an especial recommendation on the face of it from an author who is held in great reputation by a portion of the religious public. We have seldom seen the faults of this class of books so glaringly set forth as in this tale of 'The Cousins.' It is the fashion to represent the parents, and all those placed in authority, as vain, weak, frivolous, worldly persons; or if endowed with any fine qualities, they are made of none effect,—but rather treated as sins, because unaccompanied by a certain phase of religious feeling, indicated by a certain terminology to which it is difficult for impartial and uninitiated people to attach any meaning. The children and the young persons, however, who for the most part are represented as having received the virtue of this mysterious formula from some old nurse or aunt, or some one *not* in direct authority over them, begin to teach and preach and set an example to their parents with a sweet obstinacy and arrogant meekness, which is not only highly exasperating, but at the same time entirely subversive of all the juvenile virtues which one would most wish to see flourish in their due season. This is represented as holding the truth in faithfulness; but we cannot think that books which so freely paint parents and guardians as characters whom it would be difficult for the most dutiful child to respect, are advisable books to put into the hands of young people.—In the story before us, Miss Mary Melville, one of the heroines, being of tender years, but mature consideration, finds her tastes and opinions in opposition to those of her mother, who is represented as a vain, weak-minded woman, whose highest ambition had been to keep her place in that exclusive circle to which even she had not without toil and difficulty been admitted. "Her father, on the contrary, was a man of splendid talents and great capacity; but he looked upon his wife with a feeling of contempt, which he in some degree extended to all her sex." The young lady dextrously avails herself of the differences between her parents to obtain the permission from her father to have her own way. Of course, it is only a "strong sense of duty" that obliges her to this course; and it is the same "sense of duty" which makes her as obstinately insist upon marrying the man with whom she falls in love: this same "sense of duty" is made the excuse for all the good people in the story thwarting all who hold different views to themselves. Of course in this story, as in all others of the same class, the circumstances are made extenuating; but it is somewhat unlucky for the principle at stake to find that it invariably exhibits itself in wilfulness, and that the main interest of the story, such as it is, turns upon the sorrows and perplexities of a young girl, who, whilst she has been induced to accept one man, wishes to marry another,—a common perplexity in which heroines, from the earliest period to the present time, have found themselves involved.—To go back to our strictures upon this school of novels, our main objection lies in this, that children are taught to sit in judgment upon their parents; and so far from "ordering themselves lowly and reverently to all their betters," they see it inculcated in facts, if not in words, that the possession of certain religious feelings and formulas comes before all ordinary duties. We are old-fashioned enough to think that obedience to such parents as it may have pleased Providence to give them is the first, best virtue children can learn,—far better than setting up to be precocious young martyrs in pinafores?

Past Meridian. By Mrs. L. H. Sigourney. (New York, Appleton & Co.)—A piece of American sentimentality, written apparently to console those who are growing old, and to keep up their spirits with the mildest of cordials and sweetest of words. It is written with an affable amiability which we should find peculiarly aggravating were *we* "past meridian"; and the rose-coloured curtain which Mrs. Sigourney drops upon "the last scene of all," may possibly find admirers,—but we are not amongst them.

The Californian Crusoe; or, the Lost Treasure Found. A Tale of Mormonism. (London, Parker; New York, Stanford & Swords.)—Mormonism—its rise, progress, growth and prosperity—is the great phenomenon of the nineteenth century; it has an originality which places it in an entirely different category from the innumerable sects and shades of religion which chequer the face of Christendom. The history of it has yet to be written, and the secret of its success has yet to be found. Those who compendiously term it a "delusion," are quite as far from the fact as they who adopt it as a religion and a revelation. No religion which was nothing more than the embodiment of all that is greedy, sensual and base in human nature could obtain any wide acceptance as a religion:—the religious instinct is too strong in the human heart to be satisfied with earthly things. Religion appeals to the supernatural element in men. Mormonism, even more literally than Catholicism, professes to translate and make tangible and visible the mysteries of that "invisible world" in the midst of which we darkly move; and we are inclined to think that much of the charm of Mormonism lies in the homeliness and literalness with which mysteries are expounded, and in the religious mysticism which invests the common events of daily life with something of sacerdotal dignity. But how so much that is discordant with the social policy of our modern civilization is made to conduce to such remarkable material prosperity and practical success in life, is a problem the true secret of which has not yet been uttered;—it is a chapter in history that still remains to be written—and in the meanwhile 'The Californian Crusoe' does not throw much light upon the subject. It has all the internal evidence of being a tolerably true narrative of personal events. The writer seems to be a weak, wavering, unstable person, easily carried about by any wind of doctrine,—one of the drifting mass whose adhesion may swell the multitude, but gives no weight to any cause or opinion. He is one of those who judge of things by their personal result. There are some rather interesting details of a Mormon band of emigrants—of Nauvoo and Joe Smith,—but the book itself is vulgar, and has a genuine American accent.

Shakspeare's Midsummer Night's Dream—[*Ein Sommernachtstraum*]. (Leipzig, Keil; London, Nutt.)—Herr C. Abel having achieved a success with the 'Winter's Tale,' [*Athen.* 1401], comes forward with another creditable specimen of Shakspearian translation. To make way for himself, he would elbow out Augustus Schlegel, whom, in a little Appendix, he charges with divers inaccuracies. In Act I. scene 1, where *Theseus* says, "The old moon wanes!" the erring Schlegel says, "nimmt ab," when he ought to have known that "wane" does not denote a growing less, but a decline in strength and beauty. How nobly therefore rises Herr Abel's line from the mist of error:

Gar träge will der alte mir verschwinden.

In the very same speech, where *Theseus* says:

—— Four happy days bring in
Another moon;

Schlegel should not have adopted such a matter-of-course version of "happy days" as "frohe Tage." No; he should have recollected that "happy" also meant "rapid," and then he would have attained the felicity of Herr C. Abel, who triumphantly sets down "rasche Tage." We fear a jury of Englishmen would find Schlegel right and Abel wrong in these matters. At all events, the censure of the old translator by the new one is the very perfection of "hole-picking."

Geological Pictures—[*Geologische Bilder*]. By B. Cotta. (Leipzig, Weber; London, Nutt.)—A series of geological papers, written by Herr Bernhard Cotta, Professor of the Mining Academy at Freiberg, and published in the 'Illustrirte Zeitung' for the benefit of the educated (*gebildet*), as distinguished from the technically learned public, met with such high favour, that the publishers of the journal thought they might judiciously be collected into a comely volume, with an independent title. This view was carried out by the author, and 'Geologische Bilder'—a popular treatise on geology, liberally illustrated with well-executed woodcuts,—is the result. Like a truly scientific man, Herr Cotta duly appreciates the value of popular treatises, warning his readers that they must not expect to become profound geologists through peeping at his pictures and skimming over his letter-

press,—at the same time, that he hopes he has diffused a quantity of useful knowledge, and given a stimulus to more serious study. The soundness of the publisher's notion is proved by the fact, that Herr Cotta's book has reached a second edition, distinguished from the first by an increase in the number of woodcuts.

Farm Implements and the Principles of their Construction and Use: an Elementary and Familiar Treatise on Mechanics. By J. T. Thomas. (Low & Co.)—A work that has had some influence in the practical agriculture of the United States, and which English farmers would do well to study. Mr. Thomas computes that a capital of five hundred millions of dollars has been applied to furnish the farms of the Union with implements, and that a similar amount is paid annually for the labour of men and horses. He thinks that continued expenditure in machinery would add profits in a five-fold ratio; and argues boldly in favour of adopting all inventions, however costly or elaborate, that really bring new forces to the culture of the soil. The labourer, with unsuitable tools, applies his strength badly, and the horse wastes half his power when pulling an ill-constructed plough. A story is noticed by Mr. Thomas of a man who fastened his smaller horse to the shorter end of the whipple-tree to balance the large horse at the longer end,—and of another, who must have come from Ireland had he not come from America, who rode to the mill, seated on a sack of grain across his pony's back. About half way, he fancied the animal was tired, and, dismounting, shouldered the sack, and sprang himself into the pack-saddle, thinking the pony must have been greatly relieved. Of course, these illustrations are meant to imply that farmers in America, as elsewhere, have much to learn beyond that which tradition and practice have taught them. The present treatise is well suited to its object. It is entirely of a practical character; the woodcuts are numerous and neatly executed; and enough is proved, in the most simple terms, to show to farmers how much they lose by neglecting, or affecting to despise, the improvements in agricultural science that have distinguished our century. A work so sound and so valuable ought to be diligently studied by those in whose interest it has been written.

The Revelations of a Square: exhibiting a Graphic Display of the Sayings and Doings of Eminent Free and Accepted Masons, from the Revival in 1717 *by Dr. Desagulier.* By the Rev. G. Oliver, D.D. (Spence.)—Although, in the opinion of many, Freemasonry has lost its value and its meaning, and exists as an institution after its spirit has passed away, there appears to be no want of activity among its supporters. They still believe in the importance of their craft, and possibly look for a new revival similar to that of the eighteenth century. Dr. Oliver has a large and minute acquaintance with the history of the Order. He has studied it in relation with the antique ceremonies of the East, the occult sciences of India and Persia, Grecian, Celtic, Gothic, and Mexican initiations; and he puts faith in a legitimate connexion existing between the ancient mysteries and Freemasonry, though this, regenerate, is now inseparably interwoven with the Christian faith. In the oddly-named volume before us, he professes to trace the ramifying progress of Masonry from its small beginnings, as well as to illustrate, by dialogue and anecdote, the doctrines, practices, habits of mind, manners and customs, of the fraternity. But, assuming that his book contains too vast an accumulation of facts to be the result of any single life labour, he tells us it is the collections of three generations of Olivers. In some respects, we can bear witness to its usefulness. It affords some lively pictures of Masonic life; it describes many usages now obsolete and generally forgotten; and it professes to give the names of all the books and pamphlets written for or against the Order, or pretending to disclose its secrets, which appeared in the eighteenth century. Dr. Oliver "believes that no book or paper which possessed the slightest pretension to publicity has escaped his notice." Whether he has fulfilled this promise we cannot undertake to say, but we have certainly found the title, at least, of every work we have looked for among these "Revelations of a Square." We regret, however, that Dr. Oliver's method is so injudicious. He puts his statement into the mouth—if we may adopt an Irish form of speech to describe an absurdity—of a silver medal, and mixes up trivialities of the most ridiculous character with much that is really interesting. There is no unity or regularity in the book. A show of learning is neutralized by a display of astonishing frivolity. Historical anecdotes are wedged amid pages of miserable puns; and curious criticisms of Masonic literature are twisted into lame and lengthy dialogues, altogether supposititious. Consequently, the book, though it displays industry and knowledge, is not very readable. Dr. Oliver by trying to be amusing, has lost all chance of becoming popular.

The following reprints lie upon our table:—The seventh volume of Dr. Smith's *Gibbon*, — the eleventh volume of Mr. Bell's *Hume and Smollett*, —the third volume of Mr. Henry Rogers's *Essays from the Edinburgh Review*,—the third volume of Dr. Chalmers's *Select Works*,—the first volume of *The Family Friend*,—*Voyages and Discoveries in the Arctic Regions*, edited by F. Mayne,—Prof. Airy's *Treatise on Trigonometry*, from the 'Encyclopædia Metropolitana,'—*Transatlantic Wanderings*, by Capt. Oldmixon,—*Chronicles and Characters of the Stock Exchange*, — Sir Howard Douglas's *Remarks on the Naval Operations*, from the fourth edition of his 'Naval Gunnery,'—and a translation of M. de Lavergne's *Rural Economy of England*, with interesting and valuable notes by a Practical Scotch Farmer. We have before us new editions, number not specified, of Mr. Dennys's *Alpha*,—Donne's *Essays in Divinity*,—and Mr. Jolliffe's *Letters from Palestine*. The following appear in second editions:—*A Dozen Pair of Wedding Gloves*,—*A Month before Sevastopol*, by a Non-Combatant,—Mr. Bode's *Ballads from Herodotus*, —Mr. Jones's *Blanche de Bourbon: a Poem*,—the Rev. Dr. Townsend's *Flower from the Garden of the Church*,—and the Rev. P. Freeman's *Plain Directions for understanding and using the Morning and Evening Services*.—We have a fourth edition of the Rev. G. W. Montgomery's *Illustrations of the Law of Kindness*,—a sixth edition of Mr. T. S. Harvey's *What to do with my Money?*—and an eighth edition of *Cheap, Nice, and Nourishing Cookery*.—Messrs. Chapman & Hall have added Mrs. Hall's *Whiteboy* to their "Select Library of Fiction,"—*Rob Roy* and the first part of *Napoleon* have appeared in the Messrs. Black's cheap reprint of Scott.—In the "Parlour Library" we have Mrs. Marsh's *Castle Avon*, and Mr. James's *Stepmother*.—*Ruth Hall* has been reproduced by the Messrs. Routledge, who have also added *The Disowned* to their "Railway Library."

We must also announce the appearance of Mr. Foster's very useful *Pocket Peerage*,—the *Scottish Newspaper Directory*, 1855,—the first number of *The Statist*, a magazine for actuaries,—the *London Catalogue for January*, 1855,—the annual supplement to *Willich's Tithe Commutation Tables*,—No. 34 of the *Journal of the Royal Agricultural Society*,—*The University College, London, Calendar for the Session* 1854-5,—Messrs. Letts's *Commercial Summary for* 1854,—Part 2 of the *Stanley Papers*, published by the Chetham Society,—*The London University Calendar for* 1855,—and the first volume of the *Liverpool Photographic Journal*.

LIST OF NEW BOOKS.

Baxter's Saint's Everlasting Rest, Essay by Erskine, 8th edit. 3s.
Bell's English Poets, 'Chaucer, Vol. 3,' fc. 2s. 6d. cl.
Bickersteth's (E. H.) Sabbath Evenings at Home, 18mo. 1s. 6d. cl.
Bohn's British Classics, 'Addison's Works, by Hurd, Vol. 4,' 3s. 6d.
Bohn's Class. Lib. 'Demosthenes on the Crown, tr. by Kennedy,' 5s.
Bohn's Extra Vols. 'Cervantes' Exemp. Novels, tr. by Kelly,' 3s. 6d.
Bohn's French Memoirs, 'Philip de Commines, edit. by A. Scoble, Vol. 1,' 12mo. 3s. 6d. cl.
Bohn's Scientific Library, 'Handbook of Domestic Medicine,' 5s.
Bohn's Stand. Lib. 'Smyth's Modern History, new ed. Vol. 1,' 3s. 6d
Crimea, its Towns, Inhabitants, &c., by a Lady, fc. 2s. 6d. cl.
Danvers, and Friend of the Family, by T. Hook, new edit. 1s. 6d.
Dick Diminy, by Priam, new edit. 12mo. 1s. 6d. bds.
Donne's (Dr.) Essays in Divinity, edit. by Jessopp, 18mo. 3s. 6d. cl.
Drummond's Reply to Wilberforce's 'Church Authority,' 3s. 6d.
Fisher's (Dr. J.) Life, by Rev. J. Lewis and Turner, 2 vols. 15s. cl.
Harding's (J. D.) Lessons on Trees, 2nd edit. imp. 4to. 15s. cl.
Lardner's (Dr.) Museum of Science and Art, Vol. 5, 12mo. 1s. 6d.
Library of Christian Biography, 'Life of Felix Neff,' 12mo. 2s. 6d.
Longfellow's Poetical Works, new edit. fc. 4s. 6d. cl.
Lund's (Rev. T.) Geometry as an Art, 12mo. 2s. swd.
M'Cheyne's Memoir and Remains, by Bonar, new edit. 12mo. 5s.
Mottoes and their Morals, fc. 8vo. 1s. cl.
Mysterious Parchment, by the Rev. J. Wakeman, 12mo. 1s. bds.
Nature and Human Nature, by Author of 'Sam Slick,' 2 vols. 24s.
Nicholas Ferrar, Two Lives, by his Brother John and Dr. Jebb, edited by Rev. J. E. B. Major, fc. 7s. 6d. cl.
Niebuhr's Rome, trans. by Hare and Thirlwall, new ed. 3 vols. 36s.
Popular Educator, Vol. 6, 4to. 4s. 6d. cl.
Prairie, a Tale, by J. F. Cooper, fc. 1s. 6d. bds.
Tacitus, Germania, Agricola, and Book I. of the Annals, edited by Dr. Smith, 3rd edit. 12mo. 5s. cl.
Taylder's (T. W. P.) Mormon's Own Book, cr. 8vo. 3s. 6d. cl.
Traveller's Library, 'De Foe and Churchill, by J. Forster,' 2s. 6d.
Waugh's (E.) Sketches of Lancashire Life, cr. 8vo. 6s. cl.
West's (Miss T. C. J.) Frescoes and Sketches from Memory, 10s. 6d.
Wikoff's (H.) My Courtship and its Consequences, 2nd edit. 10s. 6d.

SCOTT AND 'MOREDUN.'

THOSE who have read the narrative of the alleged discovery in Paris of a manuscript romance of Sir Walter Scott, contained in the *Journal des Débats* of the 15th and 27th of December, 1854, will no doubt concur with me in denying any authenticity to that work if I can demonstrate that Miss Anne Scott *never did possess* any such manuscript of her father's; and even had it been otherwise, that no one acquainted with the character and peculiarity of the existing circumstances at the time of Sir Walter Scott could suppose him capable of making so preposterous a use of one of his unpublished manuscripts as he is there stated to have done.

To establish these facts, therefore, I shall have, in the first place, to advert to some circumstances occurring at the time of Sir Walter's involvement in the unexpected failure of Mr. Constable, the publisher of his works. That that catastrophe was an overwhelming surprise to Sir Walter himself I have good reason to remember, as the day before its announcement to him he returned to Edinburgh from Abbotsford; and, as was his wont on these occasions, dined and passed the evening at my house in his usual light-hearted spirits and gaiety, unaware of the coming evil which awaited his arrival at home. Next morning, before daybreak, I was roused by a note from my friend, requesting me immediately to come to him. On reaching his room, I found him immersed among stores of papers, which he had been all night engaged in examining and arranging. He accosted me in these words: "Here I am, Skene, reduced to beggary."—"How, and by whom?" I asked in surprise.—"By printers, publishers, and bankrupts, who thus victimize us poor authors. Sad it is; nevertheless, I have but one course, and must now, while life lasts, strive and labour to work myself out of it; and here," pointing to his library table crowded with manuscripts, "is, I think, *every scrap of composition or notes I possess*,—and these shall be forthcoming as speedily as I can manage to prepare and dispose of them in any quarter to lessen this burden." And, accordingly, within the year from that time he managed to throw into the account for the liquidation of the debt, from that source alone, about 20,000*l.* sterling, continuing, year after year, with unremitting labour and fidelity, to discharge this sad duty, so long as his much over-worked strength could sustain the effort. He was not the man, therefore, under the pressure of such circumstances, to neglect or divert any of his compositions admitting of profitable use, such as the manuscript in question attributed to his pen, and stated to have been thrown away for a purpose so utterly ridiculous, at a time when claims existed in discharge of which his high sense of honour engaged him to disregard the sacrifice of health and life. Besides, that a distinguished author, jealous, as Sir Walter was to a high degree, of his literary reputation, should consent to place in the hands of an unknown and seemingly not very sane foreigner an unpublished work stated to extend to three volumes, which this stranger might dispose of at pleasure, is a tale too preposterous for belief. Of the same incredible character, also, is the explanation given in the *Journal des Débats* how Miss Anne Scott came to be made the medium of this very questionable transaction; and had she been still in life, it is more than improbable that any such scheme would ever have been attempted in the face of her evidence, but fortunately an evidence nearly equivalent exists in that of her near relative, the constant, affectionate, and confidential companion of Miss Scott, from childhood to the close of her life. Sir Walter's niece lived much in the family, and with reference to the subject in question, writes as follows, of date 17th

of February, 1855:—"As to the mendacious attempt lately noticed in the newspapers, soon after our dear friend Mr. Lockhart was no longer here to contradict and expose it, I know the whole *so well* to be a fabrication that I fancied, as my conviction, that the whole world did so too. During the months that I was with my cousin Anne at Abbotsford, immediately *before* their journey to London and Paris, I am quite certain that *she possessed no such manuscript*. We were affectionate and perfectly confidential with each other, shared the same room, and were never apart; and I can recollect conversations which would have led to the circumstance of the manuscript had it existed. On their return from Paris in spring, 1818, I accompanied them from Cheltenham to Scotland, and remained at least a year with them. The visit to Paris was often talked of by Anne, all the people they saw there, and among the rest Mr. Spenser was spoken of both by Uncle Walter and her, but no such thing was ever mentioned as a manuscript having been given to him. The idea of Uncle Walter *giving away* his writings, at a period when I know that he was working early and late to forward the then great object of his life,—the clearing off the entanglements consequent on Mr. Constable's failure, is quite inconceivable. I have the impression as I write now as fresh on me, as if long years had not slipped away, that *before* they went to London and Paris Mr. Blackwood, the publisher, being at Abbotsford, urged Anne and I to write a story for his *Mag.*, as he called his Magazine; now if such a manuscript as Anne is supposed to have possessed had existence, we would certainly have examined it on that occasion—but its absence only certified the proverb that '*a lie has no feet.*' Again, how could Anne come to be carrying a great manuscript with her on her visit to Paris? It could not have been with any intention of giving it to Mr. Spenser, whom she had never seen, or probably heard of, before that visit, being quite unknown to her. Anne I knew possessed no desk in which such a manuscript might have been lying, and so accidentally taken with her to Paris:—she had merely a writing-book when she left home, and she could have had no end or purpose in incumbering herself with a voluminous manuscript. So incredible does the story appear to me that, although I ought not to deal in surmises, I cannot think that foreigners alone would have ventured on this, and how sad if any man of real talent has in any way lent himself to such a purpose."

As to the pretended letter of Sir Walter Scott's accompanying the manuscript, it in no respect resembles his epistolary style,—and the clumsy device of substituting the initials W. S. (which he never used) instead of his accustomed signature, only shows that the fabricator wisely avoided trenching on the confines of forgery.

JAMES SKENE.

Oxford, Feb. 26.

On seeing in your columns a note from Mr. Skene, of Rubislaw, expressing some doubts of my existence, I wrote to that amiable and accomplished gentleman, for whose opinions in general, and especially on any matter relating to Sir Walter Scott, I have the highest respect,—and received by return of post a delightful answer, in which he tells me he intends writing to you fully on the 'Romance of Moredun,' and I dare say you will soon hear from him, if you have not already done so. It is strange that the uncertainty as to each other's being numbered among the living was mutual, for some dozen years ago I had heard a false report of Mr. Skene's death.

He was the most cherished and confidential friend of Scott from the year 1796 to his last hour; and as I doubt not he will conduct it triumphantly, I shall leave to him the argument against the genuineness of these manuscripts from *external* evidence. Mr. Skene will, I am confident, show how utterly impossible it is that such a stain could be attached to the fair fame of my illustrious friend as would be implied by the mere conjecture (not to say belief) that he had made a *gift in* 1826 of a tale in three volumes to Mr. Spenser, or any other person, just after he had formed the stern resolution of consecrating to the payment of his gigantic debt the profits of every line he had written, or might in future, by the extremest tension of his strong mind, produce. All the world knows (or ought to know) how successfully for the creditors, though fatally for himself, he carried that resolution into effect.

My opinion of 'Moredun,' however, from the *internal* evidence of the handwriting may, I hope, be regarded as *ex cathedrâ*, as I transcribed for the press 34 vols. of Scott's then anonymous writings, down to the first 2 vols. of the 'Life of Napoleon,' when Scott's avowal of the authorship rendered it no longer necessary to withhold the original manuscript from the hands of the compositors.†

I have now seen three pages in fac-simile of 'Moredun'—the letter beginning "My dear W. S." and signed "W. S."—the notice prefixed—and a page from the body of the tale. The first is a very clever *contrefaçon*,—but I may remark, parenthetically, that the beginning and end have the least *vraisemblance*, as Sir Walter never addressed any one by their initials, and, as Mr. Skene truly remarks, never signed his own *only*. Many of the letters are too tall, and some not formed after Sir Walter's fashion,—one especially is *always* written in a manner in which I am quite certain there will not be found *one* example in the numerous manuscripts of the novels and tales now dispersed over the world. This is still more obvious in the page from the tale itself, and is alone quite sufficient to condemn the whole mass of papers;—three volumes which must have cost the real author many a "midnight vigil," as he had set himself the task not only of *composing* but of *writing*, like the dead giant! The little I have seen of the style and sentiments is not more in accord with Scott's than the writing;—for example, it is most improbable that he would have said in a short introduction, "Dante's only object is to interest," for he did not much relish the great Italian, who was too mystical and theological for one of the most picturesque and descriptive of poets. But I shall now leave this strange imposture to share the fate of the volume of letters by Shelley and Byron, which you will remember was some years ago actually printed and published; though that was a far superior *contrefaçon*, even the foreign postmarks on the letters having been imitated *à merveille!*

GEORGE HUNTLY GORDON.

March 1.

† M. Cabany, in his letter in the *Athenæum* of the 10th of February, does not seem to understand why Sir Walter employed an amanuensis! The "name full of L's" was William Laidlaw, who wrote from Scott's dictation ("the Great Unknown" being too unwell to hold a pen) two of his most splendid romances, 'The Bride of Lammermoor,' and, relieved occasionally by John Ballantyne, nearly the whole of 'Ivanhoe.' Afterwards, the only amanuensis had "a name full of G's" (as M. Cabany says), that of "the undersigned."

OUR WEEKLY GOSSIP.

THE facts reported to our readers, illustrating the practical results of our copyright legislation, should command attention on the part of those who have the power to check a growing abuse. Our Cape Correspondent points to a Colonial Act having for its object evasion of an Imperial statute and legalization of robbery and fraud. This Act is now before the English ministry for—we will assume—*rejection*. But it is here; and it has passed through a Colonial Parliament. Such a fact requires grave consideration. It proves how active and how callous are the instincts of self-interest in one district, and the absolute necessity for a firm and uncompromising resistance at home. Australia, as we learn from Mr. Howitt, and Canada, as we learn from Mr. Chambers, has each adopted the pirate system as regards English books, and perhaps only awaits the result of this precious Cape enactment to legalize the system. In Melbourne, Mr. Howitt tells us, the leading journals openly propose to set law and right aside; and to import the stolen literary wares of the New York printers. Will our Government have the weakness to close its eyes on these doings? If it shall do so, where is its guarantee that the pirate system will not grow upon us? The instincts which may tempt a colony to legalize the trade in stolen books, may, on a first success, tempt it to legalize a trade in stolen wool, sugar, pale ale, and other goods. Once depart from the strict line of law, and the process which may transform an English colony into an Algerine settlement is already begun. The evil must be stopped at the source—as we cannot for a moment doubt it will be—by the prompt rejection of the Cape proposition. Mr. Robertson's suggestion to the London publishers, that care should be taken to register the copyright of their works, is one of those practical hints that every firm will at once accept as necessary for the protection of its special interest. But where is the body to protect the general interests of the trade? Who is to appeal to Ministers in the name of Literature? Of all professions in England, will that of Letters always disdain the benefits of organization?

The Keepership of the Regalia of Scotland, vacant by the death of Sir Adam Fergusson, is, we are told, about to be conferred on Mr. James Grant, author of 'The Romance of War,' 'The Aide-de-Camp,' 'The Scottish Cavalier,' 'Bothwell,' 'Jane Seton,' 'Phillip Rollo,' 'The Memorials of Edinburgh Castle,' and 'Memoirs of Sir William Kirkcaldy of Grange.' The historian of the Castle in which the Regalia are kept seems a very proper person to be appointed as custodian.

At the last meeting of the Liverpool Architectural and Archæological Society some remarks were made on the London journals devoted more or less to the interests over which that Society may be said to watch. We leave the particular paper assailed to fight its own battle—as it is fully able to do,—and confine ourselves to the well-meant, but not very felicitous, compliment paid to ourselves. The speaker described the *Athenæum* as a journal of sixteen pages, devoting "five-eighths of its space to the real and legitimate purposes of the periodical." We need not stop to urge that our advertisements are part of our literary news and of our literary usefulness; but we will remind our Liverpool readers that although "sixteen pages" was the original size of our journal, when it sold for eightpence, that has long ceased to be its limit. The nominal size is now twenty-four pages, and the real size—with a rare exception—is thirty-two pages,—so that the reader gets more literary matter, over and above the advertisements, for his fourpence than he formerly received for eightpence.

Mr. Layard has been elected Lord Rector of the Aberdeen University, by a majority of three out of the four Nations.

An officer of the literary department of the Crystal Palace writes:—

"I am anxious to remove any misconception which might arise from a statement which has place in the columns of last week's *Athenæum* relative to a Free Library at the Crystal Palace. The movement there alluded to was the private proposal of one of the workmen, and had no connexion with the Crystal Palace Company, although from the circular which has been issued such might be inferred, and it was hastily set on foot without the knowledge of the Company, and in ignorance of the fact, which I am happy now to state, that the Directors have empowered me to organize a large Crystal Palace Free Library in connexion with our new reading-room here. The Directors have for this purpose placed at my disposal the very valuable library which has hitherto been used only by the staff of the Company; and for this Free Library I am now receiving presentations in books and funds from the book-trade, the shareholders of the Crystal Palace Company, and those friends to improvement and the extension of educational privileges, who will recognize in this an important feature, not only for the advantage of the very numerous workmen always employed here, but for the advancement of the great purposes of the Crystal Palace Company. I am happy to add, that every success is attending our object. I am, &c. F. K. J. SHENTON."

"Sydenham, Feb. 27."

The Institute of British Architects, at a special general meeting of the members, on Monday, the 26th inst., unanimously resolved to recommend to the Queen, that the royal gold medal for the present year should be conferred on M. Hittorff, architect, Member of the Institute of France, and Honorary and Corresponding Member of the Institute of British Architects. This nomination is as creditable to this Institute, as it must be gratifying to the French school, to see the merits of one of its most distinguished artists recognized and honoured by their foreign professional brethren.

Mr. Landor writes:—"May I trespass once more, sir, on your valuable pages? In the 'Life

and Correspondence of Lady Blessington,' the learned Editor, who notices me so kindly, has pointed out a mistake of mine on Lord Blessington's vote on the Union. It would be unbecoming in me to offer any defence by pointing out my authority. But in the account of my life I find a slight inaccuracy, which, although of no importance to the public, I will rectify. My private tutor at Rugby was Dr. John Sleath, afterwards Master of St. Paul's School. Again, let me remark that I never was under the care of my godfather, General Powell, in London, nor was he ever there while I was. Out of kindness to my father, an old friend, he told him he would give me a commission in the army if I would 'abstain from sporting my republican opinions.' My reply was, 'No man shall ever tie my tongue; many thanks to the General.' He made the offer to my next brother. But the rectory of Colton was destined for a second son: it was at that time held by my uncle. My brother Charles rented the tythes to the squire of the parish, who paid him 1,000*l.* a year for them. In London, I accepted no hospitalities, and received few visits, occupied in studying italian, and in improving my knowledge of greek. Permit me, sir, to offer, through you, my acknowledgement of the friendly courtesy of Dr. Madden. WALTER SAVAGE LANDOR."

Our attention is drawn to a case of deep distress in one of those humble homes of literature of which the world hears little,—but which, nevertheless, exercise a salutary and chastening influence on the circles by which they are surrounded. John B. Rogerson, a servant of the muses, living in Manchester, and author of 'Rhyme, Romance, and Revery,' 'A Voice from the Town,' 'The Wandering Angel,' and 'Flowers for all Seasons'—besides numerous prologues and recommendatory verses written for bazaars and charitable institutions—a poet introduced and characterized to our readers some years ago [*Athen.* No. 790]—has been stricken with a kind of rheumatic paralysis, and rendered incapable of holding the situation which gave bread and salt to his large family. A Committee has been formed in Manchester for the poet's relief; and it is hoped that, from so wealthy and intellectual a community as Manchester—on which the poet has claims of birth and of service—aided, perhaps, by the sympathy of distant appreciators of the taste, culture, and high purpose involved in a career so useful and praiseworthy as that of the now stricken hard—a fund may be raised sufficient for the purchase of a modest annuity.

Among the most startling wonders in connexion with electricity, is the announcement that M. Bonelli, of Turin, has invented a new electric telegraph, by which trains *in motion* on a railway are enabled to communicate with each other at all rates of velocity, and, at the same time, with the telegraphic stations on the line; while the latter are, at the same time, able to communicate with the trains. It is added, that M. Bonelli is in possession of a system of telegraphic communication by which wires are entirely dispensed with.

We learn that Commodore Perry, acting under instructions from the Government of the United States, is preparing for the press an account of the Exploring Expedition to Japan. The Report, says the *Publisher's Circular*, is expected to fill three quarto volumes, and to be ready for publication in about twelve months.

The Author of 'My Courtship and its Consequences,' now in New York, is claiming support as an American citizen from the attacks of the English press,—but with no very distinguished success so far as we have seen. While inserting Mr. Wikoff's statement—in which he affects to treat with scorn the charge of being "a Russian agent," and announces his "intention to follow up, by literary and other means, his vindication in England, and to make known to the public there that he is not only undeserving of the calumnies the journals have circulated against him, but that if he was sentenced to fifteen months' imprisonment in an Italian jail, as they truly allege, it was done at the special desire and through the open influence of the agents of the English Government at Turin and Genoa, who had their instructions from home to that effect"—the *New York Herald*, to which appeal is made, treats the whole subject with ridicule, and in mock gravity attributes the Eastern War, the Anglo-French Alliance, the present attitude of America towards the Allies—in consequence of the failure of a marriage between Miss —— and a Bonaparte—to this profound "political agent."

The MSS. and books of "a well-known Collector" were sold at the beginning of the week by Messrs. Sotheby & Wilkinson, and realized 548*l.* The MS. of 'Kenilworth'—wanting some pages—sold for 41*l.* to Mr. Boone—perhaps for the British Museum. The original design for Chantrey's 'Sleeping Children' brought 6 guineas,—a Letter from Nelson to Lady Hamilton sold for 5 guineas,—Moore's fourteen letters to Power brought 10 guineas,—Moore's MS. of 'The Last Rose of Summer' brought 2*l.* 2*s.*,—Southey's letter to Lamb respecting Hone, 2*l.* 12*s.* 6*d.*,—Burns's letter to Dr. Moore, containing his own life, 13*l.*,—the MS. of Burns's 'Cottar's Saturday Night,' 20*l.* 10*s.*,—Fielding's assignment of 'Tom Jones,' 8*l.*,—Scott's letter to Terry respecting 'Quentin Durward,' 3*l.* 16*s.*,—a letter from Charles II. to Rupert, 3*l.* 13*s.* 6*d.*,—Killigrew papers relating to Drury Lane, 3*l.*,—a letter from Shenstone to Dodsley, 4*l.* 15*s.*

Mr. Windus's collection of works of art and antiquity, sold this week by Messrs. Christie & Manson, contained some beautiful specimens, which brought good prices under the hammer. A head of Aspasia sold for 12*l.*,—a boar's head, called the "Shaksperian relic," 25*l.* 4*s.*,—a carved Dyptic, 37*l.* 5*s.*,—the tankard of Matthias Corvinus, 39*l.* 10*s.*,—a tankard by Fiammingo, 112*l.*,—the Triumph of Venus, a chasing, after Le Brun, 17*l.* 17*s.*,—the opal bust of Augustus, "sculptured by Dioscorides," 136*l.* 10*s.*,—and the Blandford Missal, 41*l.* 9*s.* 6*d.* The pictures sold at very ordinary prices.

On the cause of Paigle *versus* Cowslip, a Lady Correspondent sends us the following note.—

"As is but too often the case where the botanical name of a plant is not expressed, I think that you and Mr. Chapman differ in opinion with regard to the plant to which the name of *paigle* is applied; while, in reality, no difference exists between you. The plant which you describe as 'Number 2, the *cowslip*, the blossoms of which are a little smaller [than the primrose], and spread from one common stalk in an umbelliferous manner,' is the *Primula elatior*,—known in botanical works, as well as in most country districts, as the *oxlip*; while the *cowslip*, or paigle, is the *P. veris*. Botanists and country people are equally agreed on this point, also; hence, there is no mistake in terming the wine or the tea which is made from it by the name of 'cowslip.' It is the plant which you rightly describe as 'still smaller, and of a brighter yellow, but spread from a common stalk like the *P. elatior*, and as growing in open fields in April and May, &c.' You will probably recollect several instances which show that the cowslip signified the smaller, more yellow *P. veris* in earlier days, just as it still does. I will but allude to the following: Shakspeare says:—

> These be cowslips, fairy favours,
> *In their freckles* lie their savours.
> *Midsummer Night's Dream.*

And again:—

> A mole,
> *Cinque-spotted, like the cowslip.*
> *Cymbeline.*

—The description only applies to the little *P. veris*. At the base of each cleft of its cinque-partite, monopetalous corolla, is a deep orange, sometimes almost scarlet, spot; while the oxlip has but the deeper-hued, and not spotted, eye, of its cogener the primrose. It would be beside the question to enter on any discussion of the controversy existing—and always likely to exist—on the subject of the convertibility of the several plants. Whatever may be the state of the actual facts, the names were bestowed without the contemplation of any such circumstance. I will, therefore, but further draw your attention to the '*tisty-tosty*,' the '*cowslip ball*' of children, which I am sure you will remember was never made of oxlips (*P. elatior*), even in such less frequent districts as yield them in a sufficient quantity to render them thus available.

"I am, &c. CAROLINE CATHERINE LUCAS."

"Mayals, Swansea, Feb. 27."

The Emperor of France has given 40,000 francs for the purpose of founding a new laboratory in connexion with the High Normal School in Paris. It will be placed under the direction of M. Sainte-Claire Deville, and will be confined to researches and analyses in mineral chemistry. An order has been given to construct a vast number of cuirasses and other military armour of aluminum tested at this laboratory. This metal possesses the great advantage of being inoxidable, and at the same time extremely light.

Joseph Remy, the poor fisherman of the Vosges, recently died at Bresse from a disease brought on by exposure to inclement weather in his researches on the artificial production of fish. A pension of 1,200 francs had been awarded him for his labours in this interesting branch of ichthyology. His son, Laurent Remy, is a zealous disciple of his father; and has exhibited so much skill in the art of *pisciculture* as to have been entrusted by Government with the duty of keeping the waters in the Department of the Loire stocked with fish. This business has become a recognized feature in the list of alimentary productions in France; for it has been found that, without the aid of artificial production, the stock of freshwater fish would soon be exhausted.

From Paris correspondence we glean a few paragraphs of interest, as proving how close is the assumed relations of literature to events in France. Madame Sand, we hear, has received a warning not to publish in *La Presse* that portion of her memoir which relates to the year 1812 and the retreat from Moscow. M. Eugène Sue's romance, 'Le Diable Médecin,' appearing in the *Siècle*, has been suspended by superior order:—the story is said to have given offence in high quarters by its free description of "the luxury that is called prosperity." M. Berryer's reception at the Institute has produced more surprises than were expected. His speech—more political even than has lately been the case in the arena which, as Government alleges, is now the only debating club left in France—was prohibited to the journals, but only after the country editions had been printed and sent out. Paris consequently could not read what all the provinces could read:—and next day the sensitive authority withdrew its bann. Government, however, was not satisfied; and it is whispered that the power which has swept the whole horizon of intellectual France will not respect the Institute, unless the members "learn how to respect themselves." Unhappily, the Institute has put itself, morally, to a certain extent, in the power of Government; as its late elections, though of eminent men, have not always commanded the approval of that intellectual public which stands apart from political coteries. M. Berryer is a party chief,—not one of the writers of whom the France of posterity will be proud. MM. Salvandy, Molé, Pasquier are not known as French classics. Why, then, are they members of the Institute? Such is the grave question which M. Berryer's *escapade* has raised?

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five. Admission 1*s.*; Catalogue 6*d.* GEORGE NICOL, Secretary.

PHOTOGRAPHIC SOCIETY.—The SECOND ANNUAL EXHIBITION of this SOCIETY is NOW OPEN at the Rooms of the Society of Water-Colour Painters, Pall Mall East, in the Morning from 10 to 5; in the Evening from 7 to 10.—Admission, Morning, 1*s.*; Evening, 6*d.* Catalogues, 6*d.*
N.B. The Exhibition WILL CLOSE at the end of the present Month.

Will shortly close.

COLOSSEUM, Regent's Park.—Admission, 1*s.*—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—Additional Pictures. The Battle of Inkermann, and Great Storm in the Black Sea.—The Cavalry Charge at Balaklava, Battle of the Alma, Pictorial Map of Sebastopol, &c., are also exhibited in the Diorama, illustrating events of the war.—The lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1*s.*, 2*s.*, and 3*s.*

LEICESTER SQUARE.—The AZTECS and the EARTHMEN. The first of either race ever seen in Europe. Exhibited daily from 3 to 5, and 7 to half-past 9. Lectures at 4 and 8. Vocal and Instrumental Concerts every Exhibition.—Admission, Stalls, 2*s.*; Reserved Seats, 1*s.*; Gallery, 6*d.*

SCIENTIFIC

SOCIETIES.

GEOGRAPHICAL.—*Feb.* 26.—Mr. E. Osborne Smith, in the chair.—Mr. C. Bovet, the Rev. W. B. Clarke (of Sydney), Messrs. J. M'Nab, J. A. Otway, M.P., W. H. Smith, H. Stevens, and W. E. Tennent, were elected Fellows.—The papers read were—'Letter from Mr. A. R. Wallace, the late Explorer of the Rio Negro, dated Sarawak, November, 1854,' giving an account of Singapore

and Malacca as far as Mount Ophir, on his way to Borneo.—'Meteorological Observations, &c., during a passage from London to Algoa Bay,' by Dr. P. C. Sutherland.—'Extracts of a Letter from the Rev. Dr. Rehmann to the Secretary of the Church Missionary Society, Rabbai, S.E. Africa.—The Rev. Dr. Rehmann, of the Church Missionary Society, contributes information derived from a native in his service, relating to the Great Lake Nyassi and its neighbourhood, in Tropical Africa, never yet visited by Europeans, but long since reported to exist.—'On the Coast Survey of South Africa,' by Mr. T. Maclear, Her Majesty's Astronomer at the Cape of Good Hope. Mr. Maclear points out the present defective state of the charts on the coast of South Africa. He urges the importance of the survey to the increasing trade springing up in connexion with recent discoveries; and intimates that, with the assistance of a small steam-vessel, an officer (Lieut. Dayman, R.N.) then engaged on the spot, could readily effect the survey of a considerable portion of the west coast. This subject requires the attention of the Admiralty.—'Notice on the Departure of the North Australian Expedition.'—In the absence of official information, it was reported that the party and stores from England would be despatched on the 5th of March for this long deferred Expedition. Regret was expressed that Capt. Stokes, R.N., had not been ordered to take the command of the Expedition, and continue his surveys in the Gulf of Carpentaria. At present only two gentlemen had been appointed to join the Expedition from the mother country—Mr. Wilson, in the capacity of geologist, and Mr. Baines, an artist; but Mr. Gregory was expected to take the command at Sydney.—A communication has reached England from the Consul at Murzuk, intimating that a letter had been received from Dr. Vogel, on his way to Mandara, stating that he had been assured by many people that Dr. Barth had been seen in Timbuctu so late as July last, and that the report of his death was not confirmed.

Asiatic.—*Feb.* 17.—Sir George T. Staunton, Bart., in the chair.—The Secretary read a letter, recently despatched to Prof. Wilson by B. H. Hodgson, Esq., from his residence among the Tartar populations of the Himalaya Mountains. This letter is intended as a brief statement of what the learned philologer is doing in the Tartar languages,—an investigation in relation to which he had published some essays in the *Bengal Journal* of January and February, 1853. The writer has obtained thirty new vocabularies, from Tibet, Horsok and Sifan; and, by their aid, he has completed a comparative analysis of all the languages of this class, reaching nearly over the whole globe, in which he finds a perfect uniformity of the laws regulating the composition of words and their arrangement, extending over the whole class. The researches of Mr. Hodgson demonstrate the affinity of the Sifan, Horsok, Tibetan, Indo-Chinese, Himalayan and Tamulian tongues, by identity of roots,—identity of compounds,—and, above all, by the absolute uniformity of the laws regulating them. All the Tartar tongues, from America eastward, through the Old World to Oceania, constitute one great family. All the Tamulian languages, and those of the aboriginal tribes of India, are of one class, and that class is Tartar. All derive their vocables from the Northern tongues, either directly or *viâ* Indo-China; and the routes, or relative lines of passage, are plainly traceable. A great many Arian vocables, even in Sanscrit, are Tartar, as well in their composite and ordinary state as in their roots. Mr. Hodgson is, finally, of opinion, that the Tartar tongues, taken all together as a great unity, throw a brilliant light on the state of language in general, as it existed prior to the great triple division into Semitic, Iranian and Turanian languages.—Some portions of an enumeration, by John Muir, Esq., of papers, containing contributions to Sanscrit literature published on the Continent and in India, were also read.

Society of Antiquaries.—*Feb.* 22.—Viscount Mahon, President, in the chair.—Mr. R. N. Phillips was elected a Fellow.—A communication was read from Mr. Wylie, 'On the Ancient Graves of the Alemanni, found at Oberflacht a few years since.'

Numismatic.—*Feb.* 22.—Dr. Lee, LL.D., in the chair.—Dr. Freudenthal, M.D., was elected a Member.—Mr. Vaux read a paper, by Richard Sainthill, Esq., of Cork, 'On an Unpublished Pattern of the Rupee of William the Fourth, A.D. 1834, engraved by W. Wyon, R.A., of H.M. Royal Mint,' which Mr. Sainthill had procured at the sale of Mr. Cuff's coins, and which he believed to be nearly unique;—and another paper, by the same gentleman, 'On a Rare Penny of Henry the Third, reading on the reverse ANG. LIE. TER. CIS.'

Institution of Civil Engineers.—*Feb.* 27.—James Simpson, Esq., President, in the chair.—The paper read was, 'On Steam and Sailing Colliers, and the Various Modes of Ballasting, &c.,' by Mr. E. E. Allen, who directed attention to the chief subjects for discussion:—1st. Whether the comparative cost of transit by screw vessels and sailing colliers had been fairly shown?—2nd. What was the best system of ballasting for colliers?—3rd. Whether the use of screw colliers could be advantageously extended, for supplying distant stations?—4th. Whether it was commercially desirable, that proper coaling stations should be established between England and Australia?

Society of Arts.—*Feb.* 28.—The Right Hon. Earl Granville, V.P., in the chair.—The paper read was, 'On the Iron Industry of the United States,' by Prof. John Wilson.

Institute of Actuaries.—*Feb.* 26.—Charles Jellicoe, Esq., V.P., in the chair.—Benjamin Gompertz, Esq. was elected an Honorary Member.—The Chairman announced that Mr. Archibald Day, an examined Associate, had been admitted a Fellow, under the provisions of Rule 5 of the Constitution and Laws.—A discussion then took place 'On the Methods pursued at the Present Day for Estimating the Value of Contingent Reversionary Interests.'

MEETINGS FOR THE ENSUING WEEK.

Mon. Royal Academy, 8.—'On Sculpture,' by Sir R. Westmacott.
— Entomological, 8.
— Royal Institution, 2.—General Monthly Meeting.
Tues. Horticultural, 2.
— Institution of Civil Engineers, 8.—'On Steam and Sailing Colliers, and the Modes of Ballasting,' by Mr. Allen.—'On the Application of the Screw Propeller to the larger class of Sailing Vessels,' by Mr. Robinson.
— Royal Institution, 3.—'On Electricity,' by Prof. Tyndall.
Wed. Society of Arts, 8.—'On the Sewage of London; its Composition and Value as a Fertilizer,' by Mr. Lawes.
— Geological, 8.—'On the Geology of the Ballarat and Creswick Greek Gold-fields, Australia,' by Mr. Rosales.—'On the Geology of the Peel River District, Australia,' by M. Odernheimer.—'On the Occurrence of Fossil Mammalian Bones, and of Obsidian Bombs, in the Auriferous Alluvia of Australia,' by the Rev. Mr. Clarke.
Thurs. Society of Antiquaries, 8.
— Royal, 8½.
— Royal Institution, 3.—'On English Literature,' by Mr. Donne.
Fri. Philological, 8.
— Royal Institution, 8½.—'On the Mining Districts of the North of England,' by Mr. Sopwith.
Sat. Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.

FINE ARTS

ROYAL ACADEMY.

Lectures on Painting, by Prof. Hart, R.A.

Lecture III.

In my last Lecture I endeavoured to trace the gradual progress of the Arts from the most remote times, in Aramæan lands,—in Egyptian and Assyrian discoveries illustrating the page of Scripture,—and in Greek, Roman and other remains illustrative of Classic History, until we arrive at the epoch of the establishment of the Christian Church.

I have hitherto had to deal with periods when the personality of the artist was merged in the all-absorbing consideration of the system in whose service he wrought, and of which he was but the humble instrument when faith and sincerity animated him to the most zealous efforts. We shall hereafter behold him when these pure emotions were supplanted by more personal considerations.

In those early works which I have described, record of personal or individual service is rarely to be discovered. Praise or censure must be awarded to the achievements of a class or school, for it was not then the habit for the individual artist to make the confession of authorship; and the disinterestedness that led him to refrain from the avowal renders it almost impossible for us to ascribe the master-pieces of antiquity to their original authors with any degree of certainty.

That the abandonment of more serious views was the primary cause of that decline which, at last, enlisted Art in the decoration of the Villa rather than of the Temple, it is hardly necessary to remind you.

It is difficult, as I have already observed, to classify the arts of early ages in any gradual or systematic manner, or in the strict order of their chronology.

The undulations in their progress, caused by changes in religion or the fluctuations of taste, are among the difficulties encountered in essaying to establish any such system. When we admit the influence of Egyptian example, controlling some of the earlier, and Greek Art acting no less powerfully on the later styles, we are more readily able to interpret much of the apparent obscurity and perplexity that exist in objects presenting intermediate or composite conditions of progress.

By one of these undulations in the artistic progress, you may observe that the presentment afforded by the Etruscan pictorial Art, to which I have before alluded as having met with misapplication in the Roman Villa, was destined to re-appear, though under other auspices. Its spirit was to re-appear, though its form and purpose were to be changed. Its spirit was destined to be rendered subservient to the Christian Church, to which in the earliest days of her establishment it was to be devoted as a silent and safe mode of giving utterance to her new doctrines.

The earliest disciples of the Christian Church sought refuge from Roman intolerance and persecution for the performance of Divine worship according to the tenets of the new religion, and for the means of providing with a last resting-place the remains of those who had paid the price of their sincerity with their lives—either in the fastnesses of the subterranean passage or in the abandoned excavations of the quarry. These they made temples for worship, sepulchres for the dead, and asylums for the living. Whether as the secret conventicle in which the zealous were stealthily to assemble for the celebration of their religious rites, or as a receptacle for the bones of martyred men, the walls of these excavations were soon selected as the media on which to give the earliest utterance of the expressions of their faith. The Etrurian idea was caught and applied. The revelation of many of the mysteries and parables set forth on the walls of the funereal chamber corresponding in no mean degree with Pagan ideas and developing no inconsiderable influence of classic types, will on examination cease to surprise us.

When the pictorial appliance was sought, it is easy to understand that the impressions with which the artistic mind had now been stored—from Pagan building and Pagan statue—would apply the classic taste to the development of the pictured form on the stuccoed wall.

It has been observed with much justice, "that the early Christian artists in seeking for models had thrown a parting glance on the master-works of antiquity, and had for the last time been guided by the genius of Apelles." No one who has looked at M. Perret's volume on the Catacombs can withhold his assent to this observation.

In this way we are able to account for the expression of the Christian sentiment by the adoption of the heathen form. The artists were compelled to employ an old language, because the new religion then struggling to give utterance to its ideas had neither the power, the means, nor the time to create a new style for its accomplishment. The force of necessity compelled the adoption of the Pagan form; and this may be considered as among the most conclusive proofs of the antiquity of the paintings in the Catacombs. The classic taste that pervades the general character of the designs reveals many varieties of form and condition. It distinguishes

between the impassioned oratory conveyed in the simple yet earnest attitudes of the female saints, and between the dignity of manhood or the beauty of youth displayed in the several versions of the favourite subject — the Good Shepherd;—it also discriminates between the symbolic or emblematic presentments of Noah sending forth the Dove,—the Three Holy Children in the fiery Furnace,—Daniel in the Lions' Den,—or the figure of Moses striking the Rock. A superb example of the last-named subject, which is in the Cemetery of Sta. Agnes, had it been discovered before the time of Raffaelle, might have subjected the Divine Painter to the suspicion of deriving inspiration from it for the Moses in his own series in the Loggie. The correspondence is here even stronger than in that figure to which Massaccio is believed to have lent no mean influence; while others bear no slight resemblance to the sweet, spiritual, single figures of the school of Memmi, or the more chastened personifications of Fra Beato himself.

These examples are imagined to be of a date previous to the time of Constantine. When, however, the examples of the classic taste induced the early Christian to adopt it, we are to recollect that he did so with very great restriction,—under a peculiar understanding with himself. Living in constant intercourse with the Pagans, and amid the objects of their worship, the sanctity of his own religious sentiment must have been momentarily offended by the sensual and often immoral presentment of the mythologic theme. He sought more purified representations as the media of Divine worship and as types only for the general arrangement of the symbols of his own faith; and he adapted to his own purposes the economy and simplicity with which the heathen artist had distributed the decoration of his temple or his tomb. It was held that the Christian might substitute the emblems of his own faith for the Pagan —but that "no idolatrous images should be engraved by those who were forbidden all intercourse with idols." That there were, even in those early times, apprehensions that the Pagan might supplant the Christian element in Art is evident from the reproof given by Tertullian to those manufacturers of idols, who defended their trade by stating that they considered their works as objects of Art and not of Religion. "Assuredly," says he, "you are a worshipper of idols when you make them to be worshipped. It is true you bring them no victim of other things, but you make to them the offering of your mind, your sweat is their drink-offering—the torch of your cunning do you light up for them." The mind highly excited by religious enthusiasm and set on the alert against possible misapprehension, soon became active to guard against an undue admiration of the media which Heathenism had created. It was soon feared that this admiration of Art, which had been combined with the Pagan system, and had divided the attention of its followers, might act similarly on the New Church. In the writings of the philosophers, says a French critic, "Ideas of a very different character to those of the ancient Greeks were remarked." Ardent enemies of a religious system which had subjugated the mind by fascinating the senses, they based their teaching on a contempt for all sensuous pleasures. A re-action which ensued enlisted the co-operation of zeal in a contrary direction—to dissociate the religious from the artistic element. The material beauty with which the heathen invested all the objects of his religious worship soon came to be regarded by the Christian as too sensual and improper a manifestation of human powers to be applied to a holy purpose. That as Paganism declined, Christianity might offer a less violent opposition to the introduction of material beauty to dignify and enhance the value of religious symbolism, was possible. It was then feared that the artistic element would become too predominant for the healthful development of religious feeling—that external splendour and ornament would supplant the simple devotion of the heart—that sense and the imagination would be called into exercise more than the mind and the affections. There were, however, antagonizing forces that kept in check any such tendencies,—and, consequently, we learn that as early as the third century religious pictures passed from private use into churches; and, at the commencement of the fourth century, a Council denounced this practice as an innovation and an abuse, and prohibited "the objects of worship and adoration to be painted on the walls."

Later, however, in this century when persons of station and fortune desired to decorate the religious edifices which they had founded, they were anxious to express on their walls the deeds and sufferings of those martyrs to whose memories the structures were dedicated—or to adorn them with subjects supplied from the historical portions of the Scriptures. It was on the festivals of the martyrs, when great multitudes of people flocked to these churches, that these pictures were intended to serve the purpose of touching, edifying, and instructing the rude and ignorant who could not be so well taught by other means.

Others, we are told, were induced to decorate the churches with pictures from the Old and New Testaments, so that those who could not read the Sacred Scriptures might be reminded by looking at the paintings of these examples of piety, and thus be excited to imitate them. This was a course recommended to a pious individual, who had conceived the idea of ornamenting a church in memory of certain martyrs with various pictures from Nature that were to have a symbolical significance, but he was induced to substitute Scripture subjects in their stead, as it was feared the other practice might produce too sensual results. Again, in the thirteenth century—so far removed from heathen times, a certain synod to a most important extent consecrated this tendency, already so consonant to the popular taste, by declaring that Painting was the *book* of the ignorant, who knew not how to read in any other; and the characters of this popular writing were consequently multiplied without end, in every size and under all forms. The stained glass window was even employed as the medium through which "to familiarize the faithful with the facts and dogmas of religion," as the inscription in the Church of St.-Nixier at Troyes once recorded that the Curé had caused three windows to be painted, to serve as a catechism and instruction book to the people. "We painters occupy ourselves entirely in tracing saints on the walls and on the altars, in order that by this means men, to the great despite of the demons, may be more drawn to virtue and piety." This oft-quoted reply of one of the early Italian artists gives us some idea of the mission with which they (the artists) conceived themselves to be charged.

That the artist should be a pious and worthy man was an opinion entertained by many who believed that to ensure success in the representation of sacred themes they should be executed by ecclesiastics and holy men. The same views were expressed to me by Overbeck at Rome in 1842; and that distinguished painter even went so far as to state his belief that Art was profaned when employed on any but a religious subject.

Time wore away much of the opposition that originally existed against the use of images, while Painting more immediately won favour as an agent in the exaltation of religious sentiment. The Christian world, at the outset, made far less use of Sculpture than of Painting. Having freed itself from the trammels of heathen precedent, as my previous observations will have shown, Painting became the interpreter and teacher when other modes of instruction were scant before that great instrument had appeared in Germany in the fifteenth century whose destiny was so to multiply and diffuse intelligence that the cloister should cease to be the sole centre and source of knowledge.

While Painting was subjected to the government of such restrictions, Sculpture carried her powers to the very verge of irresponsibility. It would be here out of place to make more than a general allusion to the fermentation of mind produced in consequence of the mistakes occasioned by the misapplication of the purpose for which statues were designed. The public were charged with having allowed themselves to be led into the error of making their worship too sensual, and of transferring the homage due to the object represented in the symbol to that symbol itself; and the monks were at the same time accused of neglecting to convey proper instruction to the people. The Church teachers sought to enforce the distinction between the right use of images to excite the feelings to devotion or to instruct the ignorant masses, and the improper use to which they were more frequently applied.

In answer to an application made by a hermit to Gregory the Great for an image of Christ and other religious symbols, the Roman Pontiff sent him a picture of Christ and the Virgin Mary and pictures of St. Peter and St. Paul, accompanied by a lengthy letter, explaining his views respecting the right use of images and his warning arising out of the apprehension lest a superstitious use should be made of the sculptured forms.

Whether Christian worship or feeling necessarily required or felt indispensable to it, the absolute and sensible representation of religious objects was, I believe, held by many to be a consideration of individual sense of devotion. Authority at length, in the seventh century, interfered, and the Council of Constantinople was obliged to correct the abuse of Allegory, in order, we are informed, to give a check where the representation of Christ was concerned,—a subject on which it was thought the Greek mind would endlessly refine. "It is worthy of remark," says M. Rio, "that the Fathers of the Council were not less orthodox on the subject of Art than in other respects." The students of this institution will do well to reflect on the remark of this Council, that "they wished Grace to be united with Truth." Had this Council consisted of professional artists, it could not have propounded a sounder principle.

From the foregoing observations, it is easy to understand that the painter or mosaicist, believing himself and the imitative capacities of his art to be instruments in the promulgation of divine truths, should have submitted to ecclesiastical authority, and that the ruling hierarchy should have considered him and his art as so much educational appliances;—a parallel situation, in fact, to that occupied by the artist under the domination of the Egyptian priesthood.

In one of the arguments, observes Kugler, adduced by an advocate for images in the second Nicene Council (787), it is clearly said, "It is not the invention of the painter which creates the picture, but an inviolable law, a tradition of the Catholic Church. It is not the painters, but the Holy Fathers who have to invent and to dictate. To them manifestly belongs the composition,—to the painter only the execution." The early Fathers indisputably exercised the greatest influence on the minds of the artists. Many of their artistic dogmas are eloquent of the most profound philosophy—some of the most simple truths. Other opinions decried the mere imitative capacities of Art to be dangerous. That such apprehensions were not groundless, we shall hereafter see. Indeed, the undue employment of imitation is thought to be among the probable reasons of the decline of Italian Art.

Later, in the ninth and tenth centuries, we hear in France of the abandonment of these scruples, and the daring indulgence of the representation even of the "Ancient of Days" as he appeared to Daniel, expressed under the aspect of an aged and benevolent man.

Manuscripts in the service of the Church furnish a great mass of pictorial evidence, and abound in most public libraries. Encaustic Painting was also active as an agent in recording sacred subjects at this time.

Another direction which Painting took, so soon as the professors of the new faith could emerge from the secret obscurities of the subterranean gloom, is to us a source of the greatest interest, as it is to this new form of expression that we are indebted for the means of establishing the connexion between the decline of Ancient and the revival of Modern Art. I refer to Mosaic Painting. For some of the earliest notices of this art we are indebted to the page of Pliny. Until the time of Claudius this mode of producing pictorial combinations had been almost exclusively devoted to the adornment of pavements. You may in West-

minster Abbey see an example of this in the pavement of Edward the Confessor's Chapel. Its brilliancy of colour and its enduring nature may have suggested it as a fitting, no less than a symbolic, means of recording sacred themes on the expansive walls and vaulted ceilings of costly basilicas, as soon as the new religion had secured a firm footing.

The difficulty and expense of this new mode of expression rendered it an exclusive privilege to be enjoyed only hy the rich and noble. How largely Justinian availed himself of this new art for the enrichment of Santa Sophia you are doubtlessly aware. Continued to the thirteenth century, with various degrees of success, the churches were abundantly decorated by its means. Regal and other laws enforced their adornment in every available situation. Scripture themes, ecclesiastical and secular portraits, martyrdoms and allegorical embodiments, crowd the religious edifice. In a recently published work on the Basilica of Justinian, you will not only have proof of the enduring nature of the process, but you will see treatments of some of the subjects I have alluded to, as popular with the early Christians of the sixth century, together with a portrait of the Emperor himself, prostrated in an attitnde of homage at the feet of Christ. The Prophets, Apostles and other saintly personages are remarkable for a quiet dignified simplicity, and are not to be confounded with representations of inferior Byzantine Art, rendered worse than they really are, through exaggerated and unskilful engravings.

I have seen mosaics at Ravenna, at St. Apollinare more particularly, unsurpassed for quiet dignity. Like other arts, this was subject to much fluctuation of taste and many varieties in style; and where, as in more modern practice, the mosaicists were much employed, they evidently became indolent and careless, treated their vocation as a trade, degenerated into mannerists, and degraded their art, which in consequencc declined.

An inquiry into the art of Mosaic Painting might well occupy a separate Lecture. Prevailing from the fifth to the thirteenth century, its styles have met with varied classification. By some they are divided into the Romano-Christian, or Germano-Christian, according as the dominant influence was derived from early Roman Art, or arose out of the introduction of the tastes of the North. By others they are divided into three phases:—immediate Roman influence, with its classic taste,—the Byzantine, or rigidly conventional type,—the Germano-Christian, or the return to the more vital representation of natural forms. The last has been compared "to a vigorous shoot severed from a dying trunk,—to revive and flourish in a better soil."

Of the more rigid and conventional character, the artists of the Byzantine school, in the early part of the thirteenth century, soon began in Trans-Alpine Italy to furnish examples for the imitation, and afterwards for the emulation, of the early Pisan, Siennese, and Florentine Masters. From such sources, then, we are to date the revival of Painting. Later in this century, and at Rome, other examples convince us of the improving character of this art of Mosaic Painting. They do not, however, surpass in excellence earlier specimens still existing in Constantinople and Ravenna.

The political and religious events of the age soon wrought their impress on the arts through the agencies supplied by some of the newly established religious orders. Of these, the Franciscan and Dominican were most conspicuous. It is remarkable that these orders, distinguished for such opposite views and habits, should have furnished occupation to two men whose natures at first sight appear so much in contrast with the themes which they were called upon to execute.

Giotto, the active-minded student, so powerful in the enunciation of truth of dramatic action, strength of passion, and vigour of colour, had to treat the acts and contemplative character of the poor and humble St. Francis.

The spiritual, pathetic, quiet, unobtrusive Angelico engaged himself in the illustration of the restless, impassioned, declamatory nature of St. Dominic.

This apparent inconsistency between the nature of the artist and the theme on which he was engaged will be better understood on reflection, when we must acknowledge that a tranquil current of common sense in accordance with the known history of St. Francis, pervades the demonstrative capacity of Giotto; while the declamatory vocation of the Dominican order found its sympathetic representation in those burning, breathing expressions, and in that strength of the pathetic sense, which distinguish the various personages in the eloquent pictures of the Dominican-monk painter, Fra Angelico.

Sculpture and Painting about the end of the thirteenth century proceeded on dissimilar principles. Revived by the consideration of some specimens of the antique, Sculpture began hy studying the most perfect forms within its reach, afterwards lost its integrity, formed an independent school, then became corrupt, and finally, as a Christian art, extinct. Painting, on the contrary, broke through the conventionalisms of Byzantine Art, availed herself of the co-operation of Science, which developed her powers into maturity, until her healthy progression received a powerful impulse from the discovery of objects of classic Art, by the engraftment of whose purer taste, though but for a short time, she reaped essential advantage. Facility of means, however, and the undue consideration of technicalities, ere long superseded the spirituality and earnestness of treatment which had characterized the early masters; while the injudicious expectation of reconciling or combining qualities of different and opposite natures lent to such works an air of materialism and convention. The art fell into the hands of class mannerists, and finally degenerated into facile mural ornamentation, when the *macchinisti* dragged it down to the lowest depths of manufacture. This decline, you will hereafter see, is entirely to be ascribed to the undue importance that was assigned to the imitative and mechanical capacities of the art,—to the mistaking of the means for the end.

Of the various religious orders, the Dominican has probably furnished the largest number of artists. This was an order consisting chiefly of men sprung from the upper classes of society, and endowed with superior intelligence. From their ranks have proceeded painters, sculptors, and architects, who lent their aid in the production of many most useful and permanent works, not merely in Italy, hut in other countries; and the number of these artists is so considerable that the well-known work of Marchese is exclusively devoted to the record of their labours. With these, Art was, as I have said, a religious exercise. The intervals between the services of the chapel were occupied by the monk in the pursuit of his Art-studies, the illumination of his service-book, the design for a basilica, baptistery, or bridge, or the composition of an antiphonal; and when he returned from singing the mass in the choir of his own church, it was but to resume his occupation on the picture or the illuminated service-book which was to assist in its enrichment. His faith stimulated him in its production, for it was the main object that impelled him to the exercise of his powers. His professional was subordinated to his religious enthusiasm, for he considered that the talents with which he was endowed were only given him in trust, and restricted in their application to one great end, the service of his religion. He came to the exercise of his diurnal labour with humility and fasting, and even bedewed with his tears the subject on which he was employed, invoking the Divine aid, that when completed it might be deemed an acceptable oblation, and serve at the same time as a grateful acknowledgment of the superior talents with which he had been endowed.

When men gave up all temporal preferment, when the regulations of their order supplied all their necessary wants and relieved them of worldly cares, and when their social position was thus rendered distinct from that of other classes of the human family, the same attention which the Church imperiously required from her votary was a condition essential to successful achievement in Art; nor was the co-existence of the functions of ecclesiastic and artist deemed incompatible. The profession of Fine Art was in strict accordance with the spirit of his religious profession; he acknowledged its power to be most worthily applied when exercised in the service of the Church, when he could be the means of supplying symbolic personifications to arrest the attention of the devotee and guard his orisons from the intrusion of mundane circumstance, or when through its agency he could instruct the uninformed mind by means of the pictured realization of Divine revelation or Scripture history. Shut out from the artifices of the world and many of the adventitious circumstances in more recent times disadvantageously attendant on the painter's studio, his life was of that independent nature which is indispensable to the production of any excellence. His paramount responsibility as an artist was, as I have said, to his Church—the vital absorbing principle that controlled his efforts.

Outside the cloister the spiritual influence was no less potent. The Church imposed restrictions on the lay cultivators of Art no less than on the ecclesiastics. Perpetual supervision was exercised from a critical inspection of the first cartoon, during the progress of the picture—to its completion, and even extended to an occasional control over the very materials employed in its production.

From the first forms of pictorial expression in the Basilica at Asisi until the completion of the Stanze of the Vatican, the same principle of absolute ecclesiastical government, and the same quality of passive obedience in the artist, characterize the system.

We have thus explained the reason of the spiritual air that breathes out of nearly all artistic presentments in the range between these periods, and we can now understand why so little effort was made to obtain superiority in technical particular; for, as we have seen, the necessity of subordinating material aids was stringently enforced by the Church, and too great an attentiou to mere imitation was held to he unworthy of the sacred theme, and to interfere with its dignity and holiness.

If it be alleged that by the prescription of such conventions as the Church enjoined, one of the elements of Painting, namely, Originality, was sacrificed, I would reply, that with the exercise of the powers which great minds would bring to bear on such subjects, there was little danger that, constituted so dissimilarly and with characters so individual, the treatments would be merely generic and disfigured by such mannerism as to vulgarize the theme. Let us, for example, take Raffaelle's treatment of the Sposalizio, or Marriage of the Virgin, in the Brera at Milan, and compare it with treatments of the same subject by artists of the fourteenth and fifteenth centuries. The dogmas prescribed for the treatment of the subject were in the man of genius not made to contribute to a dull routine commonplace rendering, but served rather as a suggestion for the development of his own idea. In this way Michael Angelo, in his frescoes over the altar and on the ceiling of the Sistine Chapel, when treating the History of the Life, Death and Resurrection of Man, subjects of dogmatic ordinance in the Romish Church, did not conform to any such prescriptive ideas. His independent and daring mind spurned such control. Following the bent of his own genius, he amplified, extended and enriched with every appliance of literary, scientific, and pictorial condition subjects which for three centuries had been limited in their treatment hy the express rubric of the Church. The earnestness of purpose with which the leading masters or heads of schools wrought, sufficed to redeem the oft-treated subject from the charge of commonplace,—an earnestness that often not only compensates for technical deficiencies, hut constitutes distinctive merits or peculiar attributes. This earnestness is also strikingly exemplified in two instances of opposite character, hut alike remarkable for an absence of structural accuracy. Can we imagine a greater apparent contrast than a Crucifixion treated hy Giotto and the same subject represented by Rembrandt? The contrast, on examination, is, however, not so great as might at first sight appear.

There are in both deficiencies of form and a corresponding absence of the ideal. The community of purpose exists in the earnestness of the intention. The neighbouring peasantry furnished each with his model, from which he did not deviate.

If the Contadini supplied Giotto, the Dutch boors no less furnished Rembrandt with the type for holy impersonation. Though the agency employed in pourtraying these was so dissimilar, the results were equally emphatic.

Earnestness of expression and the sincerity of the respective painters atone for much scholastic deficiency. What but their strength and feeling induces our admiration of works in which the forms are sometimes ungainly? It was the congeniality of his own mind, with the earnestness of feeling and simplicity of purpose displayed by the early masters, that won them the appreciation of our own Wilkie. His tolerant mind,—for he was so great as to be able to afford to be liberal,—pronounced and recorded his belief, that when these strong, natural religious impulses ceased to give direction to the labours of Art,—when the considerations of Art became too technical,—he saw the reason of its decline. It is this earnest appealing character that affects us in the presentments even of the Catacombs;—it is this quality that penetrates us in the whole range of early Italian Art. The painters were not then harassed by the necessity of complicating considerations. They wrought from sheer feeling—unimpelled by any mercenary impulse—not narrowed down to the patronage of individual caprice. So far from vulgarization or mannerism having arisen from familiarity with the theme, the idea was sublimed and the treatment improved, by the variety of minds brought to bear on it. The technical process was also much advanced. Each sought distinct avenues to express his own individuality. His personal experience and taste had to supply those deficiencies which his own freshness of fancy and perception detected as having existed in the works of his predecessors. New powers which science and philosophy had contributed, and were from time to time increasing, qualified him to contend with the physical difficulties of his art, and enabled him to enlarge the sphere of its operations.

There is a remarkable illustration of this variety in the presentment of a subject, obviously under the control of precedent, afforded in the three treatments of a Pietà, or Deposition from the Cross, placed near each other in one of the rooms of the Pitti Palace, at Florence,—yet though the general arguments appear predetermined, the variations in each express so completely the distinctive characters of their several authors that the mind is not fatigued by any sense of monotony. We admire alike the correct drawing and *soave* expression of Andrea del Sarto, the impassioned fervour of Perugino, and the grand, broad, and simple manifestation of Fra Bartolommeo. The same subject in our own National Gallery is not only one of the best-known pictures of Francia, but one of the most pathetic of these traditional treatments. I regret I am unable to present to you the engraving from the picture by Perugino; you will find it, however, in the engraved series of pictures in the Pitti Palace at Florence.

I conceive a greater triumph to result from a successful contention with a predetermined idea and arrangement in the face of recognized prejudices than from essaying a subject of partial or peculiar interest, whose claims are more especially based on its novelty—in other words, it is a greater merit to arouse our sympathies by evoking novelty of treatment out of an old subject, than to attempt to excite them by some combination savouring more of eccentricity than of originality, captivating the eye, rather than leaving an enduring impression on the mind.

The original of the picture over my head † is another striking illustration of the progression of an idea. The artist to whom the world is indebted for one of its greatest achievements was not deterred from devoting his time and powers to the subject, by any phantom of want of novelty. Called upon for the adornment of a peculiar locality, his theme, we are to recollect, compelled his conformity with conditions which the situation itself imposed. These were restrictions, as I have already observed, precisely calculated to test the inventive powers of the great artist. One of mediocre talents might have been satisfied with a trite or routine ordering of his theme. By the man of genius it was hailed as the occasion for a victory over difficulties, and turned into a golden opportunity for the assertion of the highest powers of origination and expression. No moment within the cloister was permitted to be abstracted from serious meditation. The walls of the same refectory in which during his repast the holy brother was to listen to a pious reading from the pulpit, were also to engage his attention by a Scripture illustration. The Last Supper was deemed the appropriate adornment of such a situation. Many previous representations of the same event had been made in the almost innumerable monasteries by diversities of intelligence. I shall only now advert to those most prominent as offering striking contrasts by reason of their distinctive merits. Of early excellence, the chief example is that by Giotto in the refectory of Sta. Croce in Florence. This fresco, the parent of its kind, supplies us with some of the earliest motives of an arrangement, the most perfected of which is now before you. Severe and simple, there is in the general disposition of this fresco by Giotto a degree of solemnity that we seek in vain in many of the treatments ranging between the two epochs we are now considering.

The same subject at the Ognissanti, also at Florence, though not one of the most conspicuous works of Ghirlandajo, presents the bold and masculine character which is one of his distinctive attributes. Andrea del Sarto, with a more picturesque arrangement, failed to realize the impressive results of either of the foregoing in his fresco at San Salvi, in the neighbourhood of Florence. There is in his work an evident anxiety to dispense with the severity which the rectilinear forms had contributed to Giotto's version,—the contrast in the actions is in the nature of attitudes rather than of gestures expressive of strong emotions, of anxiety, repudiation, horror, or indignation. I place before you an unfinished engraving from a fresco by Raffaelle, recently discovered near Florence, which together with the well-known print by Marc Antonio, are among the chief and best treatments of this subject.

We have seen then that the separate idiosyncrasies of the artists lent endless variety to the treatment of the same idea. There is a still greater evidence remaining of the immense variety that a single artist may impart to one given theme. I shall only have to suggest to your memory the numerous pictures of the Virgin and Child, with which the stores of Art have been enriched by the divine Raffaelle. We learn through the medium of Passavant that of the Holy Family with four or more figures there are forty-two treatments,—of Holy Families and Madonnas with three figures there are thirty-three,—of Madonna pictures with two figures forty-four: making in all about 119 treatments, independent of studies and sketches of heads and other subjects derived from the history of the Virgin, all executed by the same hand. These bear no less testimony to the extraordinary fertility of that great painter's invention than to the endless variety of combination of which every subject is susceptible. Who is reminded of monotony by the arbitrary and constant repetition of the same colours, blue and red, in the dress of the Virgin? How many thousand combinations of these colours or tints have been relieved from tediousness by the variety which has been lent them by differences of form or of light and shade?

Through the whole history of mediæval Art you will recognize a perpetual aspiration. A state of gradual development exhibited in characters exemplifying this spirit of progression, coercing mighty minds to excellence by views and agencies of various import. None of the apparently restricting circumstances, to which I have already referred, either of dictation of subject, supervision of labour, or disadvantages of situation, retarded their progress, to which every energy was strung and every circumstance lent a stimulus.

Plato averred that the faculty of painters is such as not to know any end in Painting, but to find always something to change or to add; and that it is altogether impossible that Beauty and Similitude should be so exhausted as to admit of no further additions. The progression of Art was the result of an increase of practical appliances,—for its principles we know are few and simple. Nowhere is this spirit of progression better exemplified than in one of the most celebrated performances in the whole range of painting. How close is the connexion and how gradual the progress from the dawn of the idea to its fullest accomplishment in the mightiest work of Michael Angelo, 'The Last Judgment'? There is no better exemplification of some of the conditions of this progress than you may find associated together in the Cathedral of Orvieto. On its façade there is a very early revelation of the idea in that series of bas-reliefs by Pisano, illustrating the History of Man from the Creation to the Last Judgment. In its interior, the same subject, by Luca Signorelli, reflects that spirit of demoniacal mysticism which the bas-reliefs on its exterior by Pisano inspire. His art, improved by the knowledge of anatomy and perspective, aided Signorelli to represent varieties of action no less than violent foreshortening;—and here it is that we become sensible of the source whence the fresco of the Sistine had its more immediate derivation. It is in no degree a detraction of the mastery of the mighty Florentine to assert, that he caught the terrible inspirations of his 'Last Judgment' from Pisano,—his Dantesque spirit of grandeur from Orcagna in the Campo Santo or the Strozzi Chapel,—and that the language of his Art-revelation partook more of the impassioned masculine energy of Signorelli than of his master Ghirlandajo. An impatient and daring mind—such as controlled Michael Angelo—must have found it difficult to remain passive within the bounds of the quiescent forms of his instructor, rendered, though they were, with decision and vigour. Coincidences more remarkable are discernible in individual passages or groups. Every available means was sought for the amplification and enrichment of the picture. Revelation and prophecy furnished elements towards its composition. Even Pagan mythology was enlisted to contribute to the greatest Art-creation the world has yet seen. Giotto in the Arena at Padua, Spinello in his 'Fallen Angels' in the Church of St. Angelo at Arezzo, another fresco at St. Petronio in Bologna, besides others diffused through Italy, also yielded their influence.

Thus, from the humble suggestion of two small bas-reliefs on the front of Orvieto Cathedral we are able to trace the origin and growth of the mighty conception of a mind whose quality well illustrates the words of the poet—

> 'Tis to create, and in creating live,
> A being more intense that we endow
> With form our fancy, gaining as we give
> The life we image.

One other state of progression, though it is but of a physical character, I must not pass unnoticed. This is singularly enough one of those returns to an elementary condition which, in the first forms of artistic existence, I pointed out to you was employed by some of the earliest nations in the yearning after greatness through the colossal scale. If the Greek sought the type of moral and physical greatness in the enlarged dimensions of Egyptian practice, it only furnished Phidias with the germ of a conception, in which were to be embodied the highest excellencies of our nature. In the hands of Michael Angelo or Raffaelle it was not the mere consequence of extended view, of improved practice, of greater confidence, of the omission of minute or unessential detail, and the accompanying enlargement of style, as it was an absolute moral aspiration, which sought realization by perpetual experiment, manifested in increasing scale of dimensions.

In Raffaelle this progressive enlargement of style as well as of scale is to be discerned in a single edifice—in the Vatican—from the Camera della Segnatura to the Sala del Constantino, that is to say, from the Dispute of the Sacrament to the Battle between Constantine and Maxentius at

† 'The Last Supper,' by Leonardo da Vinci.

the Pons Milvius;—in Michael Angelo it is exemplied on one surface only on the ceiling of the Sistinc Chapel, heginning with the Creation of Adam and ending with the single figure of Jonah.

For estimating the enlarging power of Raffaelle's style you have ample opportunity in this country by contrasting the little picture of the 'Legend of a Knight' in the National Gallery, or the 'Crucifixion' in Lord Ward's collection, or the 'Holy Family' at Blenheim with the Cartoons at Hampton Court. Of the character of 'The Last Judgment' you may form some conception by consulting M. Sigalon's oopy of Michael Angelo in the École des Beaux Arts in Paris.

That greatness of style is not necessarily dependent on greatness of dimensions, Raffaelle has taught us in his small picture of the 'Vision of Ezekiel.' That Michael Angelo could represent spiritual essence in a small figure as well as in thosc gigantic forms of the Prophets and Sibyls is equally demonstrated by that admirable statuette of an Angel on an altar in the Church of St. Dominic at Bologna. I regret I have been unable to find any engraving of this statuette to place before you.

The examples which I have adduced sufficiently prove that in the treatments of the same theme under very prescriptive circumstances there was no danger that deep-thinking and active minds would succumb to mere convention which would nauseate hy constant recurrence, while there is the most convincing evidence that with the really great they have only operated as so many incentives to freshness of thought and renewed vigour of composition.

It would be impossible in the limits of a Lecture to make even a brief summary of the distinguished masters who gradually brought the art to this high degree of perfection. There is one picture, however, which I cannot omit to name for the influcnce it exercised over the lahours of some of the greatest men. I refer to that fresco by Massaccio in the Church of the Carmine at Florence, 'The Miracle of the Boy restored to Life by St. Peter.' Massaccio it was who burst all previous bonds by combining a variety of resources in a single composition. In this fresco there is an union of excellence that surprises as much for its intention as for the time of its production. Individuality, character, dignity, expression, drawing, colour, light and shade, perspective and relief, are all combined in this remarkable work. As Dante had previously given direction to the artistic mind in subliming aspiration by symbolic and spiritualizing agencies, so in auother direction, with the aids of scientific appliance, the example here given by Massaccio in the Carmine more powerfully controlled most of the master spirits of an after time in the realistic developments that constituted the attractions of near a century. Prominent in its relief from the numerous exemplifications of sacred theme, executed before this period, for the possession of an union of qualities which before this had only separate existence in different styles, with a fascinating power of reality, aided by its architectural enrichment and perspective knowledge, it is not difficult to understand why, when the historical had supplanted the doctrinal view, and with the artistic sensibilities eager in the pursuit of the most complete forms of pictorial expression, that this picture should have become the model—an Academy—indeed for study. The most distinguished in after times sought knowledge at this source, Leonardo da Vinci, Michael Angelo and Raffaelle among the number,—the latter of whom disdained not to derive advantage from Masolino, the master, as well as from Massaccio, the scholar.

You will, I think, be interested in learning what aspect the city of Florence wore in those days, when the Brancacci Chapel was thronged by so many distinguished persons eager to elicit principles from this picture of Massaccio, on which their future reputations were to be founded. The goldsmith's or working jeweller's shop (*bottega*), such as it still exists in that city, was the school in which were made the preliminary studies of the artist. Here were caught the earliest inspirations of the masters of Michael Angelo and Leonardo. Here the priest, watching the progress, gossiped and whiled away his hour among the men of Art, nourishing tastes which developed with his ecclesiastic advancement, and which he would hereafter gratify in the adornment of his altar or his church. In these shops received their education mighty artists, who raised fortress-like palaces with massive rusticated basements and grand overhanging cornices, constructed spacious arcades, threw bridges over rivers, raised fountains, designed fantastic and elegant metalwork, carved marble or glazed terra-cotta models to resemble it, painted in fresco or in tempera—where the same artist not only subscribed himself the professor of the three arts,—Architecture, Sculpture and Painting,—but wrote Goldsmith as well uuder his other performances, and was successful also in courting the other muses, as some of their poetry and music still "bear witness for them." Such was then the artistic atmosphere of Florence, the republic of Art as of Politics or Letters—such the genial soil in which every art took root, blossomed and flourished.

I regret I cannot offer you illustrations of some of the pictures of which I have spoken, as many of them are only given in volumes, and no separate engravings of them exist. I caunot make you any better suggestion than to cultivate an acquaintance with such specimens that help to illustrate the history of Art which you will find in Mr. Ottley's work on Painting in Italy, and in Rosini, 'Storia della Pittura,' and the engraved series of pictures which forms the collection in the Academy of Fine Art at Florence. Illustrations are also given in the last edition of Kugler's 'Schools of Painting in Italy,' one, if not the most valuable, authority on the subject of Italian Art. A print, by Bandiuelli, shows the interior of an artist's studio of his day.

The naturalistic state into which Art had fallen in Florence at the time of Lorenzo de' Medici can in no better manner be ascertained than from the active part taken by the great moralist and reformer, the Dominican monk Savonarola, to repress it. Included by him in the category of Pagan and sensual manifestations which the revival of letters and the consequent pedantry exhibited in the attempts at the reproductiou of classic taste (literature) had awakened in the Art-displays of his day, they had their full share in those stern denunciations in his well-known Lenten Sermons, in which no individual, from the prince to the peasant, and no occupation from that of the Podestà to the painter were spared.

The great reformer aimed at the extinction of the prevailing and absorbing naturalisms, and the effects of the reasonings of the schools of cold philosophy which the study of ancient classic writers had introduced; and he lamented in no measured terms that so much materialism had virtually suppressed spirituality and religious zeal in Art. With his influence on the Fine Arts, it is more my office to deal. That influence was designed to overcome the precise misdirection of view that then generally existed, and which his powerful eloquence only stayed for a few years.

Some of the most celebrated Florentine artists of his day were roused from their materialistic stupor by his exhortations, to a sense of the indifference into which they had allowed their art to subside. Many of them at once reformed their practices. Some even abandoned the pursuit of Art altogether, and sought refuge in the cloister.

You will perceive in the following quotation from one of the sermons of this distinguished preacher, given by Marchese and Rio, how he contended against one of those mistakes in the practices of Imitation which I discussed in my first Lecture. You will see how little importance he, a man learned no less in the writings of the ancient pagan than in the modern ecclesiastical authors, attached to the imitative or naturalistic rendering of specific fact when applied to elevated themes. Thus he speaks to the artists in Florence: "Your ideas are stamped with the grossest materialism. The beauty of things composed consists in the proportion of their parts or the harmony of their colours; but in that which is simple, beauty is transfiguration, it is light; it is, then, in something beyond the visible that we must seek for the essence of supreme beauty. The more nearly the creature participates in and approaches to the Divine Beauty the more beautiful it is; because the beauty of the body depends, in great measure, on the beauty of the soul. For instance, if you select two women of equal beauty from among this audience, she who possesses the greatest holiness will excite the greatest admiration in the spectators, and the palm will even be awarded to her hy men of carnal minds."

These naturalistic views which succeeded the spiritual, and these classic and other tastes of which the history of the times has thus explained to us the reason, are tendencies evidenced by masters no less eminent than Michael Angelo, and seen in the lower part of his 'Last Judgment' and ceiling of the Sistine, and also by Raffaelle in some of the frescoes of the Vatican, and were at no distant period destined to be misapprehended and exaggerated by scholars and imitators, so as ultimately to lead to the superseding of the religious element and to become the pretext in the ornamentation of ceilings and walls, for the manufacture of allegory, and the mechanism of the decorator, and are among the reasons of the heartless and uninteresting displays of the end of the sixteenth and first half of the seventeenth century in Italy. This brief summary of some of the features in the history of Christian Art—an art which culminated in the persons of Michael Angelo and Raffaelle—associates with it the melancholy reflection, that but a few brief years only witnessed the great and glorious days of full accomplishment of Leonardo da Vinci, Fra Bartolommeo, Andrea del Sarto and of Correggio—a period comprehending the operations of some of the leading artists of the world.

It would have heen impossible in the time allowed me to do more than advert to some of the more prominent circumstances by which Art arrived within three centuries at such perfection. The qualities and characteristics of the distinguished men who effected this will form the subject of constant reference and illustration in my future observations. I have hitherto exclusively devoted myself to the consideration of some leading circumstances in the most important practice of the best Italian Masters, with whom the higher attributes, and the fundamental principles of our art, are exhibited in their greatest comprehensiveness and beauty.

Very rarely in the chiefest of these masters do we observe the imitative capacities of Art,—a subject which engaged us in my first Lecture, occupy any prominent or undue share of our attention. Such imitation was by them regarded only in the nature of a language. By these great artists it was considered as a means,—rarely as an end. In few of their works is our attention divided by the consideration of the degree to which special truth has been imitated,—rarely in their works do the representations of facts divide our attention or distract it from the theme. Neither are there to he discerned those egotistical displays made to court our admiration for the artist's own personal ability. It is to the introduction of these lower elements of the painter's craft that are to be assigned some of the reasons for the decline of powers, that long had almost the exclusive privilege of instructing and improving the minds as well as of increasing the religious devotion of the then most civilized portion of the human race.

Having then endeavoured to clear the way that we may in future better understand each other,—that you may know when you look at a single Italian picture, that you only regard in it a part of a great phase in the history of this particular cultivation of mind—that for a proper estimation of the value to be attached to such an object you should make an acquaintance with the circumstances associated with its production—that you may enter into its rationale, learn to separate errors from excellence and trace effects to causes, so that when, as in this country, you see a picture so far removed from its original destination and in situations so exotic, you may be in a position to apprehend its original meaning.

With this, as a preliminary exercise, to be eventually realized by travel; where you may corroborate or compare on the spot in front of the

works themselves your previous impressions, you will afterwards in a public gallery or in a private house be in a condition to understand properly what are the special excellencies or relative merits of a collection of pictures by the Old Masters.

FINE-ART GOSSIP.—A subscription has been commenced at Hanover to erect a statue to the late King.—Art seems looking up even amongst English Dissenters, now that Wesleyans build Gothic chapels in pure mediæval taste—such erections as the blue-ribboned followers of the mad Lord George would have delighted to destroy.—Even the Continental Jews seem bitten by the same taste for ancient Art, for the Jews of Vienna have just decorated their chief synagogue with rich arabesques.

Mr. Mayall writes:—

"In reply to Mr. Thornton, who appears irate with reference to my 'discovery' of an effective plan of copying daguerreotypes by the collodion process, I beg, in the first place, to say the 'discovery' (for he gratuitously employs and italicises that word) has not been claimed by me, although, perhaps, a reference to the *Athenæum*, March 15, 1851,—a more distant period than 'the last two years,'—would show that I made the first public mention of this method of enlarging and copying. It is on record, that a certain Frenchman, in the fullness of his importance, claimed much credit to his nation for the invention of shirt-frills. An Englishman standing by replied, that that peculiar discovery might certainly belong to France, but England had the merit of adding a shirt to it. Now, I stand in the same position as the Englishman. I yield 'discovery' to any one who may claim it (to Mr. Thornton himself, if he pleases). I pretend simply to have shown the *first practical result*, viz., a 'presentable' copy. When Mr. Thornton observes that enlarged copies are 'coarse and ill defined' he forgets to add whether he speaks from personal experience or observation; he does not say he has seen my copies—but evidently makes the assertion generally. In this respect he may be right. It has been my labour to make an exception, and the copies I have lately produced have been so far successful that they have elicited the marked approval of many leading *amateur* photographers and artists. With this I may well rest content. When a man shows a new application, or, for the first time, exhibits a really useful and practical result, it is easy for an opponent to say the principle is not original, 'nor ever was.' I presume it must have had some origin; but let that pass. What I would ask is, where can I find a really 'presentable' enlarged copy taken before (we will say) the one I exhibited at the Polytechnic, and which was noticed in the *Times*, July 17, 1854? Photographs are invariably improved by re-touching; but the copies I have taken from daguerreotypes require an unusually slight amount of artistic labour. I like the practical much better than the theoretical—so I mention a fact in proof of my assertion. The artist who re-touches the copies is not particularly fond of work (the disposition is by no means new, 'nor ever was'); yet in a single day he can put in the touches a dozen copies require. This is the practical part of the business, and I have not secured it without much study and application.—I am, &c., J. E. MAYALL."

The attractions of the Louvre increase. A new room, dedicated to the antiquities of Asia Minor, has just been opened. Amongst other curiosities it contains are, a Frieze from the Temple of Diana Leucophryene, from Magnesia, and twelve Greek inscriptions from Olymos. In the Egyptian Gallery a curious statue from Memphis has just been placed. The figure is painted red; its eyes are plated bronze, incrusted with crystals. The statue has no inscription, but is supposed to be of the Pyramid age. Two coffins of kings of the eleventh dynasty are shortly expected.

Mr. Bonomi writes:—

"19, Beaufort Street, Chelsea, Feb. 20.

"Will you pardon my asking you to favour me with a little space to state what has chanced to come under my observation respecting the colouring of the Egyptian and other sculptures of the Crystal Palace. In the first place, with respect to the colossi of Abusimbel. Although very slight indications of colour are to be found outside the temple to which those statues are attached, there are few things more certain than that they were *entirely* painted with all that intensity of red, blue and yellow, with which Mr. Owen Jones has caused their fac-similes to be invested in the Crystal Palace. The same may be said of all the sculpture on the walls of the Egyptian courts, as any person who has been up the Nile as far as Thebes will testify. It has, however, been asserted, that statues made of basalt, or granite, or alabaster, or any other more precious and durable material than lime and sandstone, were not painted. To this it may be answered—that as these substances are entirely unabsorbent, colour is less frequently found on them; yet there are not wanting examples of painted granite statues in the Museums of Europe,—and the stain of colour was distinctly to be seen on the head of the Young Memnon, and may even now be detected through the surface of smoke, which the statues of our national collection have acquired since their residence in Bloomsbury. Also, in favour of painted granite, may be quoted the walls of the granite sanctuary at Karnak; so that, if I may be permitted to state the conclusion to which these facts have led me, I should say, that no Egyptian statue, whether of wood or stone, or even bronze (there being two bronze statues in the British Museum which had gilt and coloured ornaments), was considered finished without the addition of colour. With respect to the coloured architectural decorations of the *marble temples* of Greece, whatever may be our opinion as to the exact tint, intensity or opacity, of some or all the colours used by the Greeks, we have the accumulated evidence of all the modern investigators of civilized Europe as to the fact, viz., that the white marble mouldings and statues of the pediments, metopes and frieze of the temples of Greece were painted or stained partially or entirely. How it happened that the graceful forms of the coloured ornaments, in the cavities of the ceilings and in the protected places of the architraves, which must have been so much more distinct 100 years ago, should have been considered by Stuart to belong to a less brilliant period of Grecian Art than the temples themselves, one cannot imagine, unless, indeed, he had imbibed so strong a prejudice against coloured decorations as to become blind to their exquisite beauty;—and this reflection should make us very cautious how we absolutely condemn the attempts that have been made in the Crystal Palace to restore the colour of the frieze of the Parthenon.

"I remain, &c., JOSEPH BONOMI."

The French Government are about to despatch a ship to convey to France the antiquities discovered by their Consul at Nineveh. Of these the most remarkable are, a monumental gate, some extremely ancient statues, and various implements in brass and iron. They have already, with extreme difficulty, been brought to the banks of the Tigris, down which they will be conveyed on the usual native rafts. It is expected they will reach the Louvre in time for the Exhibition.

"Since my letter in the *Athenæum* of Dec. 16, two others have appeared in your paper from architects concerned in this competition, all complaining of the injustice of the Committee. I can only hope that these letters, by informing the public of the unsatisfactory results of architectural competitions as they are at present managed, may lead to the adoption of a better method. Competitions have too often ended, as this has done, in reproaches and discontent on all sides. The method that seems to me the best, and which has succeeded very well in many instances, is for Committees to invite a limited number of architects of established character to send them designs, offering to each man a moderate remuneration for his trouble, the design preferred to be carried into execution, or the author of it to be properly rewarded. This method would be satisfactory to the profession. Architects would esteem it an honour to be invited to assist in such competitions, and would enter them with confidence and zeal. And the Committees would have the advantage of comparing the designs of well-known and responsible men. The mode generally adopted is to advertise for designs in unlimited and anonymous competition. It is well known that architects in good practice seldom enter into such competitions, attended as they are with much trouble and expense, and of which the result is completely a lottery. A man of real knowledge and conscience in his art has indeed a worse chance in them than the rash beginner or the charlatan. For he knowing what really can be well done for the sum proposed, and having a character to lose, is under restrictions which do not bind all his rivals. In anonymous competition an honourable character is of no value. He who promises the most is most likely to succeed—the most show of design is generally preferred—hence the absurd attempts at architectural display with inadequate means, the pretentious vulgarity of "styles," the sham antiquities,—in short, the want of modesty and common sense in design, that we see defacing our towns, especially in the public buildings. They are the results of these competitions. And if the Committees find, as they often do, that the estimates are exceeded on various pretences, and the "style," with its rich details, which captivated them so much, dwindles down in practice to a poor and meagre reality, of what avail is their too late experience? If another building is wanted, there will be a fresh Committee, who have the same experience to go through. Sometimes these competitions come to nothing, and all the time and anxiety spent in the designs are entirely thrown away. Not one of them please the Committee, who even refuse the prizes offered. The anonymous crowd have no redress. In the late competition for the Oxford Museum, I am sure that considerably more than a thousand pounds were thus wasted by the architects on the drawings alone that were submitted to the Committee, without taking into consideration the value of their time spent in making the designs. Is it to be wondered at, that men, who can get anything else to do, should seldom meddle with competitions? Is it for the public interest that it should be so? It may be said that unlimited and anonymous competitions encourage rising talent and bring forward those who, from want of interest, would otherwise have been unnoticed; that many able men now eminent in their profession have come forward by this means. It is true that able men have risen by this means, as they would have done by any other. Activity and intelligence must succeed. But it may depend on circumstances, and chiefly on the means adopted, whether the successful competitor be a conscientious artist or a clever charlatan. Architects must conform to the general practice, or retire from the field of public employment. They have often protested against the present system. It is for the public good that the ablest men should enter with confidence into competition for buildings which ought to decorate our cities and ennoble our public life.

"ONE OF THE COMPETITORS FOR THE OXFORD MUSEUM."

The *Athenæum Français* has commenced the issue of a weekly *Bulletin Archéologique*, which promises to increase the value of the paper. The first chapter is on Etruscan Pottery, and discusses the Sacrifice of the Dog,—a subject frequently found on the Maremma vases. The dog was sacrificed to Apollo in times of pestilence.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—FRIDAY NEXT, March 9, Mendelssohn's 'St. PAUL.' Vocalists: Madame Clara Novello, Mrs. Lockey, Mr. Sims Reeves, Mr. J. A. Novello, and Mr. Weiss.—Tickets, 3s., 5s., and 10s. 6d. each, at the Society's Office, No. 6, in Exeter Hall.

Mr. ALFRED MELLON respectfully announces that a series of Grand ORCHESTRAL UNION CONCERTS under his direction, will take place during the season at St. MARTIN'S HALL. The first on Monday evening, April 2, 1855. Subscribers' names received by Messrs. Cramer & Beale, 201, Regent Street.

DRURY LANE. — We have said enough, on former occasions, concerning the story and the music of 'L'Étoile du Nord' to absolve us from any need of attempting to describe either on the production of that opera at Drury Lane:—and well is it that we have had other means of judging M. Meyerbeer's latest work than Mr. Smith's management affords us. That he has taken some pains to produce the opera well, we concede. Of his "adaptation" from M. Scribe's text, by Mr. Reynoldson, we decline to speak, for reasons which it is needless to explain to our readers. His orchestra, conducted by Mr. Tully, had been reinforced by some of the band from *Her Majesty's Theatre*. His chorus, on Monday, was better than the best attainable chorus of an English opera company twenty years ago. His camp-scene to the second act is ingenious and picturesque, though not probable, and its exhibition was more applauded than the military *finale*, from which so much had been expected. But "some weeks of preparation" would not suffice to prepare a musical work of such intricacy and complication as 'L'Étoile' in an unmusical theatre, even were *Aladdin* the manager. The artists engaged, besides being firm musicians, accomplished vocalists and fine actors, must thoroughly play into each other's hands, as no heterogeneously collected company can do. The orchestra must have that mixture of finish and ease which only comes of long practice and old habitation. Thus, the Londoners may be assured that no fair idea of M. Meyerbeer's music is afforded to them by that which is to be heard at Drury Lane. We were perpetually reminded of the reply made to Handel, when the latter, at an improvized trial of 'The Messiah,' vituperated his singer with "You scoundrel, did you not tell me you could sing at sight?"—"Yes, sir, but not at *first* sight!" Such insight into the work as was afforded on Monday was only to be got by groping, guessing, and a desperate amount of good faith on the part of the uninitiated. The entire tent-scene and the *finale* to the second act, for instance (the most important portions of the opera), must have been a puzzle to those unacquainted with the music, and was a pain to those better versed in it. Betwixt coarseness and inefficiency every effect was spoiled or sacrificed, and the temperate manner in which it passed off, considering all that is implied in "a first night," may be ascribed to the execution, not to the intrinsic qualities of the opera. Nor could the principal singers be accepted as satisfactory, save by charity in its least discriminating humour. The *Catharine* (Mdlle. Jenny Baur) looks pretty and *piquante*,—she has a sufficient *soprano* voice, but she flies at passages of agility with the desperate resolution of a true German songstress having little real brilliancy, who fancies that *Catharine's* famous saying is a musical truth, and that "to will is to do." But *Catharine* did not say "To will, without learning." To accommodate Mdlle. Baur's want of execution and the doleful fancy of her playfellow, Mr. Drayton (the *Peter*), every *tempo* is so moderated that, in spite of abbreviations in the dialogue, the first act of the opera is nearly half-an-hour longer in Drury Lane than at the *Opéra Comique*. Mdlle. Baur's intonation, too, is doubtful,—a fault singularly damaging to M. Meyerbeer's music, with its delicate modulations. She was *encored* in the *terzett* with flutes in the third

act. Her speaking of English is very good, and her acting not amiss.—Mr. Drayton, as we have more than once said, is not without dramatic intentions; but they are of the gloomy, stalking, deliberate sort. According to the bad old English fashion, he neglects the scene, or leaves the stage when his business is to be an accessory or a support to others. When he should be prominent, he seems to think that he can hardly be sepulchral enough, or long enough in bringing to an end what he has to sing. The recovery from drunkenness in his tent-scene was not badly conceived. The disclosure of himself as Czar, which quells the mutiny, was dreary, awkward, and inarticulate. His line, we suspect, to be one of the droning *Anabaptists* in 'Le Prophète,' and not a character comprising so many different lights and shades as that of the carpenter-Czar. It is hard, moreover, to understand why, when speaking serious or sentimental language, he should adopt tones of voice and fancies of pronunciation which recall the "Adelphi effects" of Mr. Paul Bedford, when on burlesque intent. Next in importance to these, are *Prascovia* (Mrs. Drayton, formerly Miss Lowe), and *Danilowitz* (Mr. Bowler, from Manchester), neither of whom has sufficient voice, or was ready enough to do justice to the music assigned to each. *Gritzenko*, the blundering Tartar general, was entrusted to Mr. Leffler, who, by contrast with some of his comrades, seemed refined and capable as a singing actor in a grotesque part. But well-a-day for the two *vivandières*. These were personated by Miss Arden and Miss Johnson,—neither Lady having the slightest musical pretension, and both accordingly flagging and floundering through their scenes, which are among the brightest and best portions of the opera. For *George*, Mr. Williams had been pressed into the service;—for *Ismailoff* the Cossack, Mr. Miranda,—whose cavalry song got an *encore*. Even as our English operatic forces stand at present, such a cast as the above can by no means be accepted as the best which Mr. Smith could have obtained; and we cannot but figure to ourselves how severe would have been the mortification of the *maestro*—fastidious as he is reputed to be, and particularly fastidious over the production of 'L'Étoile'—had he witnessed in what manner his latest-born child was introduced to our public. Mr. Smith, we believe, has withstood all remonstrance on the occasion,—and, availing himself of doubts arising from the copyright law, has produced the opera without permission or privilege from the composer, making of it a spectacle, accompanied by incompetent singers. Whatever be the reception of the work, so coarse a musical travesty of it can only be regarded as one of those mishaps to Art, which tend to adjourn the establishment of an opera in English in this country, whether on a great or a small scale.

Mendelssohn's 'St. Paul.'—While "Young Germany" is doing its best to sneer down the reputation of Mendelssohn, in favour of Herren Schumann and Wagner—and while our Philharmonic Directors, having likewise, to all appearance, "eaten nightshade," are, after a long course of selfish supineness, now proffering, on bended knees, such honours and compliments to the destructive leader as were never before by them paid to any master of his art—"Old English" loyalty and taste are going their steady way as usual, frequenting and favouring that which is good in proportion as they thoroughly understand it. Now that 'Elijah' is known by heart to our oratorio-goers, they naturally wish to hear 'St. Paul' in its turn. They may never, it is possible, adopt it so lovingly; for the earlier oratorio, with all its merits, is the less various, grand, and engaging work of the two; but it bids fair to rise into a steady esteem and frequency of performance which it has not yet enjoyed here. 'St. Paul' has been selected, we hear, for the Birmingham Festival,—it was given yesterday week at *Exeter Hall* by the *Sacred Harmonic Society*, by whom it is announced for repetition, and on Wednesday it was performed at *St. Martin's Hall*, under Mr. Hullah's direction. We have never heard his chorus so efficient as on this occasion. We have never heard the bass part much better sung than it was by Mr. Thomas. Credit also is due to Mrs. Enderssohn, and more to Mr. Herberte (who is less experienced in our orchestras), because his duty is the more ungracious of the two, for the manner in which, on almost a moment's notice, they replaced, in the *soprano* and tenor parts Mrs. and Mr. Sims Reeves, who were prevented from appearing by influenza. Miss Palmer, who is rising as a singer, was *encored* in the *contralto arioso*, 'But the Lord.'—The popular portion of St. Martin's Hall was not so much crowded, as crammed, with an audience.

Haymarket.—The Spanish dancers have succeeded Miss Cushman, and returned with a reinforcement of a new and increased *troupe*, which, under the direction of Señora Perea Nena, excel their predecessors in the rapidity and sparkle of their motions. Mr. Buckstone has distinguished their re-appearance with fresh and brilliant scenery, giving full effect to the two new ballets produced on Monday, by name 'The Bullfighter' and 'The Gallician Fête.' The latter is a marvel of activity and expression. In it the Señora is assisted by Señor Marcos Diaz, and they represent the bashful courtship of a rustic couple, who after doubtfully advancing and retreating, become mutually fascinated, and surrender to the tumult of passion, rudely and grotesquely displayed, and with its infinite variety dazzling the eyes and perplexing the senses of the spectators. The popularity of these *coryphées* is likely to be greatly augmented by the judicious selection of novelties now made.

Lyceum.—'Too Much of a Good Thing' is the name of a small farce produced on Thursday week, in which Mr. Roxby performs the part of a *Captain Hector Montgomery*, who, to get free from the attentions of a too affectionate wife, feigns illness; keeps his room, has his wine and spirits sent him in medicine phials, and places a lay-figure at night in his bed, while regaling himself at Cremorne. Of course the trick is discovered, and the dummy, being transferred to his wife's bed, serves in turn to awaken his jealousy, and lead, as the result, to a better understanding in future;—"the golden mean" in love, as in other matters being, by way of tag, the moral recommended. The house was poorly attended.

Sadler's Wells.—'Macbeth' was reproduced on Saturday to an exceedingly numerous audience; some changes being made in the cast. Mr. F. Robinson performed the part of *Macduff* with grace and spirit; and Miss Atkinson, as *Lady Macbeth*, displayed considerable aptitude for this class of character, though as yet wanting in experience, and evidently labouring under the disadvantage of insufficient study. Mr. Phelps was exceedingly elaborate in his delineation of the ambitious Thane, and was careful to interpret every phase of the action, besides being particular to a fault in his reading of every line, pointing the meaning with elocutionary diligence. His aim was evidently to interpret the text fully, and to satisfy the numerous spectators who, with book in hand, followed every verse of the poem as pronounced by the actor, sometimes criticizing the form of expression, and always attentive to the lights and shades of emphasis, which, in Mr. Phelps's acting, is distributed with anxious significance, and, by force of long and continuous practice, with peculiar propriety. This is an advantage which the performer has gained by his perpetual repetition of the Shakspearian drama. Every word has been well considered, and its relative value and position are duly regarded and skilfully illustrated. Of all our actors, Mr. Phelps is the most judicious, if not the most startling or effective.

Musical and Dramatic Gossip.—The *programme* of Mr. Ella's second *Musical Evening* offered no novelty, unless the performance in public of Beethoven's first Pianoforte *Trio*—so dear to amateurs, though we do not recollect to have heard it at any chamber concert,—merits the name. Herr Pauer was the pianist advertised.

From witnesses on whom we can rely, we learn that the sudden appearance of Madame Viardot at the Italian Opera of Paris has been attended with brilliant success. Our correspondents state that she was in excellent voice, and that she took the audience by storm by her vocal execution and animated acting. Nothing comparable, we can believe, has been heard and seen on that stage for many a year. The Parisian public, though cynical, is not stupid;—and it will not surprise us if she revive the golden days of the theatre,—supposing that any acceptable novelties can be added to its repertory.

They dance in the court,
They dance in the tower,

and the following lines, which are sung by some Mussulman or Mussulwoman in Mr. Planché's 'Oberon,' run a seeming chance of being the motto of our theatrical year;—even though new Taglionis are hard to find, and though no successor has yet caught up the mantle and the mask of Mdlle. Fanny Elssler's admirable pantomime. Bayaderes have taken their place among "Adelphi effects." *Boleros* and *Bo-Peep* are, betwixt them, said to have set Mr. Buckstone's management stoutly on its feet.—Mdlle. Flora Fabbri, as a flower, or some other natural curiosity, draws crowds to admire her *ballet*, at that home of dramatized wickedness, the *Théâtre Porte St.-Martin* in Paris. But the latest and the most lasting record of the reviving power of Two Legs is, a new specimen of numismatic art, which, as foreign journals state, has been just produced at Trieste in honour of Madame Guy-Stéphan. This cheerful and elastic little Lady has danced the Triestine public back to the deserted Opera-house there with such golden results that the management, rescued from ruin, and enriched by her *entrechats* and *pointes*, has gratefully commanded a medal in commemoration of the miracle, with the motto "*Stéphan sospita.*" What a treasure will this coin be for antiquaries in the year of grace 2000!—Here, since *ballet* is the theme, may be mentioned the *début* at the *Grand Opéra* in Paris of Mdlle. Berretta, a very young Italian lady, described as more stout than graceful, who, nevertheless, by a *pirouette* of a new pattern, is described as having succeeded in 'Le Diable à Quatre.'

We have received the following from our Correspondent at Naples.—"To the great military musical vocal movement here, I perceive you have alluded. It began on the occasion of the festivals in honour of the 'Immacolata Concezione,' and has since been continued in the provinces at holiday times of a similar character. Indeed, it may now be regarded as a permanent institution of the army, for a certain number of men have been chosen from every regiment to be trained for this purpose. Chorus-singing will gain much by this move. At Avellino, a few days since, the *Chasseurs* chanted a Hymn, composed expressly for the occasion by Mercadante. Apart from its influence on music, one can scarcely repress a smile at this curious mixture of things military and divine; but, as our troops have nothing else to do—perhaps happily so for themselves—they may as well act as body-guard to the Madonna and the Saints, and officiate as their singing men.—Is it out of place to mention a remarkable relic of antiquity which was carried in procession at La Cava a short time since—'A Hair of the Madonna'?"—To this Italian paragraph it may be added, that *Maestro* Metuzzi has been appointed to succeed Signor Raimondi as Chapel-master at the Vatican;—that Signor Apolloni has produced a new opera, 'The Hebrews,' at Venice, with that entire success which appears to attend every new opera in Italy;—that Signor Gaetano Rossi, author of a century of *libretti*, lately died at Verona at the patriarchal age of ninety-seven;—and that the Modenese have been thrown into fits of rapture by the singing of "*la brava*" Cremont, a young French lady, from the *Conservatoire* of Paris, in 'Lorenzino de' Medici,' one of Signor Pacini's countless operas.

At Brussels, where the stir made about music appears to be more solemnly restless than satisfactory (the good results of the *Conservatoire*, as an instrumental school, being excepted), the *Chambre*

has refused to vote a new organ for the Cathedral, though a new organ is greatly wanted there, no tolerable instrument existing in Brussels, nor in any other town of H.M. King Leopold's kingdom; and though Roman Catholicism has in Belgium much real pomp and ascendancy.—A curious advertisement, cited in the *Gazette Musicale*, announced that Father Herrmann, belonging to the order of the Barefooted Carmelites, would first preach a sermon, on a given day, in the Church of Sainte Gudule (the Cathedral aforesaid), and afterwards execute on the organ some of his compositions. Father Herrmann, says our authority, was in his worldly days a pianist. Is this the gentleman who was in England some years ago with Dr. Liszt?—Something more interesting to antiquaries and students is the announcement of another series of Historic Concerts, about to be given in Brussels by M. Fétis.

Mr. Henry Marston has migrated from Sadler's Wells to the Shoreditch stage, in order to assist in the Shaksperian revivals at "the New National Standard Theatre," which commence this evening with the tragedy of 'Antony and Cleopatra.' Mr. Marston will represent the Roman who thought "the world well lost for love";—the heroine, it is almost needless to add, being impersonated by Miss Glyn. We shall probably bestow some attention on these doings at the East end, both in regard to the present theatre and its neighbour the City of London, which we hear is likely to produce an original tragedy or two in the course of the Easter season.

The Tipperary theatricals, which some have been used to consider as plants of true Hibernian growth, run some chance of being cast into shade by the sorrowful singings and deadly doings of many an amateur *Villikins* and *Corsican Brother* in London,—your thorough amateur, be it noted, always selecting that which is at once most popular, most theatrical, and most difficult of execution. Yet one more representation, in aid of the Crimean Fund, was the other evening given at the *St. James's Theatre*.—We hear, too, of entertainments in prospect which interest us even more intimately, as connected not with the victims of the sword, but with those of the pen. One of these, which may "come off" at the *Olympic Theatre* during Passion week, should be looked out and listened for, by all who have amused themselves with the light literature of the hour, and who have not sufficiently adverted to the wear of mind and tear of spirits which have gone to its incessant production. We may be enabled, perhaps, to give more positive announcements of this performance shortly.

MISCELLANEA

Colonial Book Post.—The following notice has been issued:—On and from the 1st of March [Thursday last], the regulations of the Colonial book post will, in most respects, be assimilated with those of the inland book post, and will be as follows, viz:—1. A book packet may contain any number of separate books, publications, prints, almanacs or maps, and any quantity of paper, parchment or vellum, (to the exclusion of letters, whether sealed or open;) and the books, maps, paper, &c., may be either printed, written, or plain, or any mixture of the three. 2. The packet must not exceed two feet in length, breadth, or width. 3. The name and address of the sender, and any words not in the nature of a letter, may be written or printed upon the envelope or cover of the packet, in addition to the name and address of the person to whom it may be forwarded. 4. The books, &c., may be in any binding, mounting or covering, whether such binding, &c., be loose or attached. In the case of prints or maps, rollers may accompany them; and markers, whether of paper or otherwise, may be sent with books or other printed papers. 5. If a book packet be found to contain any inclosure which is sealed or otherwise closed against inspection, or any letter whether sealed or not, the letter or other inclosure will be taken out and forwarded to the address on the packet, charged with the full postage as an unpaid letter, together with an additional rate equal to the amount chargeable on a book not exceeding half-a-pound in weight. The remainder of the packet, if duly prepaid, will be forwarded without any extra charge. 6. If a packet be not sufficiently prepaid according to its weight, but nevertheless bear postage stamps of the value of a single book-rate, it will not, as heretofore, become liable to the letter rate of postage, but will be forwarded charged with the deficient book-postage, and an additional book-rate as a fine. 7. In the event of a book packet being posted altogether unpaid, or paid less than a single rate, it will be detained and sent to the Dead Letter Office. The following is a list of the British Colonies and possessions to which the book post has been established, and to which, therefore, these extended privileges apply; and annexed to the name of each Colony is a table of the rates of postage, chargeable on books, &c., sent under the above regulations, from the United Kingdom:—The British West Indies, Bermuda, Canada, Nova Scotia, New Brunswick, Prince Edward Island, Newfoundland, Malta, Gibraltar, Ionian Islands, St. Helena, Gold Coast, Cape Town, New South Wales, South Australia, New Zealand, not exceeding half-a-pound in weight, 6*d.*; exceeding half-a-pound and not exceeding 1 pound, 1*s.*; exceeding 1 pound and not exceeding 2 pounds, 2*s.*; exceeding 2 pounds and not exceeding 3 pounds, 3*s.*;—East Indies, Ceylon, Mauritius, Hong Kong, not exceeding half-a-pound in weight, 8*d.*; exceeding half-a-pound and not exceeding 1 pound, 1*s.* 4*d.*; exceeding 1 pound and not exceeding 2 pounds, 2*s.* 8*d.*; exceeding 2 pounds and not exceeding 3 pounds, 4*s.* No book packet exceeding the weight of 3 pounds can be sent to the East Indies or to New South Wales; but on books, &c., addressed to any of the other Colonies above enumerated, the postage for heavier packets will increase by two rates of postage for every pound or fraction of a pound. Book packets can only be forwarded to the above British Colonies and Possessions by British or Colonial mail packets, excepting in the case of Cape Town, New Zealand, and St. Helena, to which places (there being no direct packets) books may be forwarded by private ship. In no case can a book packet be sent to the Colonies (except at the letter rate of postage) through a foreign country.

The White Horse.—"In your paper of February, 3rd ult., there is a review of 'Horses and Hounds,' by Scrutator, in which occurs the following:—'The White Horse over our inn-doors is, we believe, the remnant of a compliment originally paid to the House of Hanover when it succeeded to the throne of these realms,—the horse of that colour being the badge of that House.' Now, Sir, this opinion I believe to be incorrect. The sign of the White Horse we owe, most probably, to the old Saxon invaders. At all events, the White Horse was the ensign of the county of Kent centuries before England was troubled with Hanoverians. Being so, it is rather a favourite sign in that county. It is very probable that the name prevails more in Kent than elsewhere,—not only as the sign of inns, but as designating hills and vales. Where it does prevail elsewhere, I think it will often be found of more ancient date than the Hanoverian accession. I say nothing of the horses cut in chalk in Gloucestershire, in Dorset, near Weymouth, &c.—Apologizing for troubling you, I am, &c.,

"W. A. R."

Back Numbers.—"I have taken the liberty of calling your attention to the following instance of sharp dealing, which I should hardly have credited of a respectable house, unless I had been fully cognizant of it myself:—In the *Athenæum* of December the 16th, 1854, page 1535, I saw an advertisement of 'Structural and Systematic Botany,'—'price 1*s.*,—forming six numbers of Orr's Circle of the Sciences.' The second week in January, I ordered it of a bookseller. In due time it came down; but lo! and behold! instead of 1*s.*, the charge was 1*s.* 6*d.*, or one half more than the advertised price. In the correspondence that ensued, the extortion was defended on the plea that they were *back numbers*. I directed the bookseller to send the back numbers back to the publishers.

JAMES BLADON."

"Pont-y-Pool, Feb. 12."

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SHARE OF PROFIT INCREASED FROM ONE-HALF TO FOUR-FIFTHS.

Policies effected with this Society now will participate in FOUR-FIFTHS of the Net Profits of the Society, according to the conditions contained in the Society's Prospectus.

The Premiums required by this Society for insuring young lives are lower than in many other old-established offices, and Insurers are fully protected from all risk by an ample guarantee fund in addition to the accumulated funds derived from the investments of Premiums.

Policy Stamps paid by the Office.

Prospectuses may be obtained at the Office in Threadneedle-street, London, or of any of the Agents of the Society.

CHARLES HENRY LIDDERDALE, Actuary.

THE TWENTY-NINTH ANNUAL GENERAL MEETING of the STANDARD LIFE ASSURANCE COMPANY was held within the Company's Office, Edinburgh, on Thursday, the 15th of February,—

ANTHONY TRAIL, Esq., the Senior Director, in the Chair.

THE following statements, containing minute details of the progress of the Company, and of its position at the date of the periodical balance, were submitted to the Meeting:—

Annual Balance Sheet as at 15th November, 1854, certified in accordance with the Company's Acts of Parliament.
Report by the Auditor after the examination of the Books and Accounts.
General Statement as to the progress of the Business and its results as at 15th November, 1854.

The following abstract of results exhibits the actual progress of the year.

The number of Proposals for Assurance made to the Directors during the year was	1265
The number of Proposals *accepted* during the same period was	1046
and with Annuity transactions accepted, to the number of	40
makes the transactions of the year	1086
being an increase of 171 Policies as compared with the largest number issued in any previous year.	
The amount of sums *proposed* for assurance was	£622,200 8 5
The amount of sums *contained in policies issued* was	515,117 7 0
The difference	£107,083 1 5

being the amount of the *declined* proposals. And it is curious to remark, as evincing the continued care bestowed in the selection of lives, that the accepted and declined proposals for many years have borne the same relative proportion.

It will also be observed that the average amount of each policy has been nearly 500*l.*, a result which, in the management of Life Assurance Institutions, is considered a very favourable feature in the transaction of business.

The Annual Premiums corresponding to the new Assurances amount to	£16,650 0 2
The amount of claims by death was	£89,428 13 10
And with Bonus additions	5,932 7 2
Makes in all	£95,361 1 0

The amount of claims is greater than in the previous year by 5,861*l.* 6*s.* 2*d.*; but it is only in proportion to the extended business of the Company.

The Annual Revenue at 15th November, 1854, had reached 218,96?*l.* 16*s.* 5*d.*, being an increase on the year of 13,936*l.* 2*s.*

The following are the Yearly Results of the New Business since 1844:—

	SUMS ASSURED.	ANNUAL PREMIUMS.
1845—*Bonus Year*	£446,026 12 10	£14,979 8 10
1846	368,679 7 10	12,846 4 10
1847	443,578 4 11	16,140 0 1
1848	395,864 12 5	12,200 9 5
1849	429,371 17 1	14,743 4 8
1850—*Bonus Year*	509,147 10 6	17,550 14 9
1851	467,499 8 1	15,240 2 11
1852	445,799 6 6	15,145 15 6
1853	455,248 17 1	14,886 9 3
1854	515,117 7 0	16,650 0 2
New Business in 10 years	£4,476,333 4 3	£150,382 10 5
Annual Average	£447,633 6 5	£15,038 5 0

The Report by the Directors, after communicating the above results, proceeded as follows:—

On the present occasion the Directors have no feature of novelty to notice. The Institution has now been extended by Agencies to every part of the Kingdom; the principles on which it is founded are not susceptible, in their opinion, of any apparent improvement; its practice has always been characterized by the most liberal dealing towards those who transact with it; and it has now become the chief duty of those entrusted with its management to maintain the Company in the high and honourable position which it has reached by the patient and steady attention bestowed on its interests by those who, during the last thirty years, have laboured to make it what it now is, one of the most successful companies of the day on the particular system on which it is founded.

The Directors hope that the Company may long enjoy the confidence of the public, and they trust that the same liberal rivalry which exists among the Offices in Scotland will continue to actuate them, a fair emulation being a wholesome stimulant, beneficial to the public and inspiriting to the Offices themselves. It would be well for England if Life Assurance was in as wholesome a condition as it is in Scotland. The daily increasing evil which presses on the English public by the wholesale manufacture of new Offices, calls loudly for legislative interference; but although a Committee of the House of Commons reported, eighteen months ago, on the necessity of some check being instituted, the evil still continues, 104 new Offices having been projected, and 56 founded, during the last two years alone.

The Directors have only farther to remind those present that at 15th November, 1855, the Company will reach the period when the Fifth Investigation of its affairs is appointed to be made. The necessary calculations are now in progress, and the most anxious attention of the Board will be directed to the important duties which that inquiry involves. But they refer to the approach of that period at present, more particularly for the purpose of seeking co-operation in promoting the business of the year now current. "The Bonus Year," as it is termed, has always been a very successful one in point of business, in consequence of the inducement to enter before the division of profits; but a heavier task than usual has to be performed this year, in consequence of the very large extent of business during the past year,—the Bonus Year being no doubt expected to be, as it has hitherto been, the best of the quinquennial period. The Directors trust, therefore, that they will receive hearty support in their endeavours to make it a year of increased success.

This Report having been unanimously approved of, the Meeting then proceeded to elect new Directors in room of those who retire by rotation, and after the appointments were made, the Direction of the Company was declared by the Chairman to be as follows:—

Governor,
His Grace the DUKE of BUCCLEUGH and QUEENSBERRY.
Deputy-Governor,
The Right Hon. the EARL of ELGIN and KINCARDINE.

EDINBURGH.
ORDINARY DIRECTORS.
ANDREW BLACKBURN, Esq. Banker.
THOMAS GRAHAM MURRAY, Esq. W.
JAMES VEITCH, Esq. of Eliock.
WILLIAM WOOD, Esq. Surgeon.
ALEXANDER JAMES RUSSELL, Esq. C.S.
WILLIAM MONCREIFF, Esq. Accountant.
GEORGE PATTON, Esq. Advocate.
JOHN ROBERT TOD, Esq. W.S.
CHARLES PEARSON, Esq. Accountant.
JAMES CONDIE, Esq. Perth.
JAMES ROBERTSON, Esq. W.S.
JAMES HAY, Esq. Merchant, Leith.
GEORGE MOIR, Esq. Advocate.
HARRY MAXWELL INGLIS, Esq. W.S.

LONDON.
Chairman of the Board,
The Right Hon. the EARL of ABERDEEN.
ORDINARY DIRECTORS.
JOHN LINDSAY, Esq. 26, Laurence Pountney-lane.
THOMAS H. BROOKING, Esq. 14, New Broad-street.
JOHN GRIFFITH FRITH, Esq. Austin Friars.
ALEXANDER GILLESPIE, Esq. 3, Billiter-court.
ALEXANDER MACGREGOR, Esq. Arlington-street.
JOHN SCOTT, Esq. 4, Hyde Park-street.
Sir ANTHONY OLIPHANT, C.B.

A vote of thanks was presented to the Board of Directors, to the Manager and other Office-bearers, and to the Chairman; after which the Meeting separated.

By order of the Board of Directors.
WILL. THOS. THOMSON, *Manager.*
H. JONES WILLIAMS, *Resident Secretary.*
London, 82, King William-street.

Every information will be given at the Offices and at the Agencies of the Company, which are established in all the principal towns of the kingdom.

LONDON.....82, KING WILLIAM-STREET.
EDINBURGH (*Head Office*) .... 3, GEORGE-STREET.
DUBLIN.....66, UPPER SACKVILLE-STREET.

THE HOUSEHOLDER'S LIFE ASSURANCE COMPANY, Adam-street, Adelphi.
R. HODSON, Secretary.
*** *See Prospectus for full particulars.*

ST. GEORGE ASSURANCE COMPANY, 118, PALL MALL, London.

Chairman—Viscount RANELAGH, Park-place, St. James's.
Deputy-Chairman—HENRY POWNALL, Esq., Ladbroke-square, Notting Hill.

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Loans granted on a new and liberal principle.
For further particulars apply at the Office as above.
W. C. URQUHART, Secretary.

THE YORKSHIRE FIRE AND LIFE INSURANCE COMPANY.

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The attention of the Public is particularly called to the terms of this Company for

LIFE INSURANCES,

And to the distinction which is made between Male and Female Lives.
No Charge for Stamps on Life Policies.

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Are also effected by this Company on the most moderate terms.
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IMPERIAL LIFE INSURANCE COMPANY, 1, OLD BROAD-STREET, LONDON.

Instituted 1820.
WILLIAM R. ROBINSON, Esq. *Chairman.*
HENRY DAVIDSON, Esq. *Deputy-Chairman.*

The SCALE OF PREMIUMS adopted by this Office will be found of a very moderate character, but at the same time quite adequate to the risk incurred.

FOUR-FIFTHS, or 80 per cent. of the Profits, are assigned to Policies *every fifth year*, and may be applied to increase the sum insured, to an immediate payment in cash, or to the reduction and ultimate extinction of future Premiums.

ONE-THIRD of the Premium on Insurances of 500*l.* and upwards, for the whole term of life, may remain as a debt upon the Policy, to be paid off at convenience; or the Directors will lend sums of 50*l.* and upwards, on the security of Policies effected with this Company for the whole term of life, when they have acquired an adequate value.

SECURITY.—Those who effect Insurances with this Company are protected by its Subscribed Capital of 750,000*l.*, of which 140,000*l.* is invested, from the risk incurred by Members of Mutual Societies.

The satisfactory financial condition of the Company, exclusive of the Subscribed and Invested Capital, will be seen by the following statement:—

At the close of the last Financial Year the Sums Assured, including Bonus added, amounted to	£2,500,000
The Premium Fund to more than	800,000
And the Annual Income from the same source, to	109,000

Insurances, without participation in Profits, may be effected at reduced rates.

SAMUEL INGALL, Actuary.

ESTABLISHED 1841.

MEDICAL, INVALID, AND GENERAL LIFE OFFICE, 25, Pall Mall.

At the Thirteenth Annual Meeting, held on the 30th November, 1854, it was shown that there had been issued no less than 2,130 Policies, covering Assurances to the amount of 1,027,500*l.*, and yielding Annual Premiums amounting to 50,110*l.*

By the Annual Report for 1853, it appeared that the number of Policies then in force was 3,434, insuring 1,337,500*l.*, and yielding an Income of 55,207*l.*

The Number of Policies now in force is.....5,248
The Amount Insured is.....£2,298,027 8s. 2*d.*
The Income from Premiums is... £100,510 9s. 1*d.*

Two Bonuses have been declared (in 1848 and 1853), adding nearly 2 per cent. per annum on the average to sums assured, and by which a Policy of 1,000*l.* issued in 1842 on a healthy life is now increased to 1,260*l.*

Profits divided every five years.

Assurances are effected at home or abroad on either healthy or diseased lives, at as moderate rates as the most recent data will allow.

Policies issued free of Stamp Duty, and every charge but the Premiums.

Agents wanted for vacant places.

Prospectuses, Forms of Proposal, and every other information, may be obtained of the Secretary at the Chief Office, or on application to any of the Society's Agents in the country.

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ROSS'S PHOTOGRAPHIC PORTRAIT and LANDSCAPE LENSES.—These Lenses give correct definition at the centre and margin of the picture, and have their visual and chemical acting foci coincident.

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"Mr. Ross has exhibited the best Camera in the Exhibition. It is furnished with a double achromatic object-lens, about 3 inches in aperture. There is no stop, the field is flat, and the image every perfect up to the edge."

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F. DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment, to the Queen and Prince Albert, sole Successor to the late E. J. Dent in all his patent rights and business at the above Shops, and at the Clock and Compass Factory, at Somerset Wharf, Maker of Chronometers, Watches, Astronomical, Turret, and other Clocks, Dipleidoscopes, and Patent Ships' Compasses, used on board Her Majesty's Yacht. Ladies' Gold Watches, 8 guineas; Gentlemen's, 10 guineas. Strong Silver Lever Watches, 6*l.* 6*s.*

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JAMES EPPS, Homœopathic Chemist,
Egyptian Hall, Piccadilly;
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ROYAL BANK BUILDINGS,
LIVERPOOL, FEBRUARY 14, 1855.

(CIRCULAR).

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The support which has been so liberally accorded to us affords the most conclusive proof of the importance and value of constancy—in the selection of suitable qualities—with an especial view to the satisfaction of Consumers.

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Notwithstanding the continuance of the Rebellion in some districts of the Chinese Empire, there is no sound apprehension of a short supply of Tea. The Imports this year will prove at least equal to those of the last year—the present estimate being upwards of 80,000,000 lb.—a tolerable scope will therefore be afforded for a constant and personal attention in the selection of proper qualities.

Having already obtained—by many years' experience—a large amount of distinguished patronage—Families may rest assured—of our continued candour in recommending only such descriptions as will please.

Your obliged and faithful Servants,

ROBT. ROBERTS & COMPY.

Tea and Coffee Salesmen,

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University Hall, London, 7th March, 1855.

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LONDON, SATURDAY, MARCH 10, 1855.

REVIEWS

Polynesian Mythology, and Ancient Traditional History of the New Zealand Race, as furnished by their Priests and Chiefs. By Sir George Grey, late Governor-in-Chief of New Zealand. Murray.

When the author of this curious volume arrived among the strange people whom it was his mission to govern and protect, he found himself helpless, and was wise enough to avow it. He was Governor of a land where the indomitable British Lion had tougher work of it than that wonderful animal ever expected to find. Governor Grey was anxious to do his duty impartially by all. His great difficulty lay in this, that he could not communicate satisfactorily with the natives. There was, indeed, no lack of interpreters to make intercourse easy between him and the petitioning or remonstrant aboriginals; but the interpreters themselves were frequently at fault. There was a language, and there were legends and poetical fragments, employed in the addresses of some of those who came to seek redress from the Governor, of which the most skilful interpreters could no more make sense than Mr. Hamilton could of some of the Greek Choruses. The talk about rights and wrongs, land, labour, settlement and occupation, was constantly perplexed by grave allusions to mythic periods of New Zealand history, by quotations of perfectly unintelligible proverbs, and by snatches of poetical citations, —for the conclusions of which, whereby alone sense could be made of the first half, the Governor had to seek among the people of the adjacent district. The compilers who built up the 'Iliad' and 'Odyssey' out of the fragments sung by the rhapsodists had no such laborious task as that which Governor Grey undertook and achieved, in mastering their difficult language, and in gathering up the fragments of their ancient lore.

Having subdued the rugged difficulties which lay in the way of his mastering the language, the energetic Governor made acquaintance with, if we may so speak, the aboriginal clerical gentlemen of the locality. He did not, as Cardinal Ximenes with the Moorish books in Spain, wish to destroy all traces and history of the heathen past;—on the contrary, he wished to preserve and draw profit from them. He had not the feeling of Dr. Cumming, who, in his 'Finger of God,' so complacently congratulates the world on the destruction of the great Alexandrian Library. If the first Archbishop of Mexico, instead of burning all the pictorial records of Anahuac, had preserved them for future scholars to read and digest, he perhaps would have given to the world some truths sacred and important, and have thrown a light upon Aztec paths along which the old messengers of truth may once have walked.

We are then the more disposed to be grateful to Governor Grey for the arduous labour undergone. It has by no means been without results of usefulness and amusement. He has sat at the feet of tatooed Gamaliels, and learnt a world of inconceivable nonsense,—but nonsense in which there are such singular indications that it is but the corruption of the one and immutable truth, as to at once give it importance and dignity.

From the lips of New Zealand priests and cunning men he has gathered all the lore stored up in such garners. The traditionary history of the land that "shall be great hereafter" is stupendously absurd; but, as we have said, there are indications, wildly distorted, that at some very remote period there was a better instruction than the natives have enjoyed until very recently. When we read, for instance, of the fratricide Tu-matauenga, we are reminded of him who first slew his brother. The fact that it was God who first taught and enjoined prayer to man is also here confessed; and when we learn of what wickedness "the disappearance of a great part of the dry land" was the result—and how, during the contest of opposing men, "a great part of mother Earth was submerged"—we are reminded that, even among these islanders, the record of the dread visitation has not been altogether lost. That with the preservation of the record a spirit of poetry has not been also lost, the following passage will amply demonstrate.—

"Up to this time the vast Heaven has still ever remained separated from his spouse the Earth. Yet their mutual love still continues—the soft warm sighs of her loving bosom still ever rise up to him, ascending from the woody mountains and valleys, and men call these mists; and the vast Heaven, as he mourns through the long nights his separation from his beloved, drops frequent tears upon her bosom, and men seeing these, term them dew-drops."

Governor Grey's book proves that Scripture history is at the foundation of that of New Zealand. This is sometimes hard to discover, but the fact appears not the less certain. The details are dissimilar, but the leading point of the stories is not to be mistaken,—as in the tale of the jealousy of the brothers of Maui-tiki-tiki-o-Taranga, wherein we recognize the much-enduring Joseph.

The beauty of this lengthily-named hero is described according to the prevailing taste of the locality, and maidens are admiringly told of him, that "the skin on his hips looked mottled and beautiful as that of a mackerel, from the tatoo-marks cut on it by the chisel of Uetonga!"

In these traditionary stories the old truth is perverted in more ways than one, and not only are the deeds of old distorted in the telling, but the acts of many are heaped upon one individual. Thus it is said of Maui, the Joseph of the last story, that but for a certain matter, recounted in a very long and very prosy legend, "no more human beings would have died, but death itself would have been destroyed." But the story of Joseph is more easily traceable in the legend of Tawhaki, of whom, not his brothers indeed, but his brothers-in-law were jealous, and by these he was half slain and cast into a pit, only to rise to more exalted greatness than ever. In like manner we have the story of Sarah and Hagar in that of the jealousy of the wives of Tinirau against the young stranger whom he took to himself as an additional wife. Few, if any, of the touching episodes of Holy Writ are traceable in these wild legends; and though some of them describe characters that are not void of good qualities, yet we do not find among them such men as Isaac and Ishmael, who, though foes and of opposite religious faiths, yet became reconciled over the dead body of a father.

The traces of classical and romantic stories are equally to be discovered amid the *débris* of this legendary history. We see the god and the Bayadere, with a difference, in the story of Tawhaki and the divine girl Tangotango. One of the Labours of Hercules is traditionally preserved in the cleaning of the courtyard of Rehua by the indefatigable Rupe. We know how classical tradition tells us that the Milky Way is but the stain from the fallen bowl when Hebe lay,

> a lapse of loveliness along the skies!

So here we find a certain Kaitangata bleeding, "and his blood running about over part of the heavens stained them, and formed what we now call a ruddiness in the sky. When, therefore, a red and ruddy tinge is seen in the heavens, men say:—'Ah, Kaitangata stained the heavens with his blood.'"

If Lesbos had its Arion, who rode the dolphin as skilfully as Mr. Waterton did the Cayman, so does New Zealand boast of its magician Kae, who stemmed the waves on the back of the gentlest of whales. We may notice that in the distortion of stories which we believe ourselves to have more carefully preserved, the parts and persons are often exchanged. In *our* edition of Hero and Leander, it was the lover who

> from before him put
> The parting waves,—

and it was

> by the window a sweet maiden sat,
> Grave with glad thoughts.

—The antipodean minstrels tell the tale the other way, and it is the fair girl Hine-Moa who dashes into the waves and crosses the boisterous strait, as soon as her ear is struck by the soft measures from the horn of Tutanekai. Hine-Moa, too, has a way about her that strongly reminds us of that Galatea (whom Dryden, by the way, has converted into a Phyllis) who pelted Damætas with apples, and then hid herself among the willows, with a strong desire of being found out.—

"And Hine-Moa knew the voice, that the sound of it was that of the beloved of her heart; and she hid herself under the overhanging rocks of the hot-spring; but her hiding was hardly a real hiding, but rather a bashful concealing of herself from Tutanekai, that he might not find her at once, but only after trouble and careful searching for her; so he went feeling about along the banks of the hot-spring, searching everywhere, whilst she lay coyly hid under the ledges of the rock, peeping out, wondering when she would be found. At last he caught hold of a hand, and cried out, 'Hollo, who's this?' —And Hine-Moa answered, 'It's I, Tutanekai.'— And he said, 'But who are you?—who's I?'—Then she spoke louder, and said, 'It's I, 'tis Hine-Moa.' —And he said, 'Ho! ho! ho! can such in very truth be the case? let us two go then to my house.' —And she answered, 'Yes'; and she rose up in the water as beautiful as the wild white hawk, and stepped upon the edge of the bath as graceful as the shy white crane; and he threw garments over her and took her, and they proceeded to his house, and reposed there; and thenceforth, according to the ancient laws of the Maori, they were man and wife."

Anadyomene, rising from the sea, hardly looks more graceful than Hine-Moa, the shy white crane, upon the brink of the bath. The Galateas of the New Zealand pastorals have, it should be noticed, their Minerva, to teach them the handiwork most useful to them. Thus Kahukura learned the art of netting from the fairies; but the pupil was not so proud as Arachuc, the dyer's daughter of Colopher, who thought herself more nimble at the needle than the very goddess of the art.

There are no really comic legends among the traditionary stories of our New Zealand brethren. There is one piece of wit, however, at which they have never done laughing, and they cannot hear it too often. It consists of hearing a chief spoken of as being mistaken for a slave, and asked to carry wood, or perform other servile offices. When this incident occurs, then do they represent "Laughter holding both his sides." Their risibility at such an idea is inextinguishable. Diggory did not laugh half so willingly, for twenty years, at Mr. Hardcastle's daily story of Old Grouse in the gun-room, as the New Zealanders do at the bare and ticklish idea of a chief being asked to work, or being spoken of as so employed. The fact is as much out of the common order of things with them as would be with us the sight of a

Prince Consort posting bills in the Strand or acting as conductor to an omnibus.

We conclude with a citation, which will serve to show of what soft material and pleasant complexions fairies are composed in New Zealand. It is only necessary to premise, that the hero and his friends had unconsciously intruded upon hallowed ground.—

"Te Kanawa, a chief of Waikato, was the man who fell in with a troop of fairies upon the top of Puke-more, a high hill in the Waikato district. This chief happened one day to go out to catch kiwis with his dogs, and when night came on he found himself right at the top of Puke-more. So his party made a fire to give them light, for it was very dark. They had chosen a tree to sleep under—a very large tree, the only one fit for their purpose that they could find; in fact, it was a very convenient sleeping-place, for the tree had immense roots, sticking up high above the ground: they slept between these roots, and made the fire beyond them. As soon as it was dark they heard loud voices, like the voices of people coming that way; there were the voices of men, of women, and of children, as if a very large party of people were coming along. They looked for a long time, but could see nothing; till at last Te Kanawa knew the noise must proceed from fairies. His people were all dreadfully frightened, and would have run away if they could; but where could they run to? for they were in the midst of a forest, on the top of a lonely mountain, and it was dark night. For a long time the voices grew louder and more distinct as the fairies drew nearer and nearer, until they came quite close to the fire; Te Kanawa and his party were half dead with fright. At last the fairies approached to look at Te Kanawa, who was a very handsome fellow. To do this, they kept peeping slily over the large roots of the tree under which the hunters were lying, and kept constantly looking at Te Kanawa, whilst his companions were quite insensible from fear. Whenever the fire blazed up brightly, off went the fairies and hid themselves, peeping out from behind stumps and trees; and when it burnt low, back they came close to it, merrily singing as they moved—

"Here you come climbing over Mount Tirangi,
To visit the handsome chief of Ngapuhi,
Whom we have done with."

A sudden thought struck Te Kanawa, that he might induce them to go away if he gave them all the jewels he had about him; so he took off a beautiful little figure, carved in green jasper, which he wore as a neck ornament, and a precious carved jasper ear-drop from his ear. Ah, Te Kanawa was only trying to amuse and please them to save his life, but all the time he was nearly frightened to death. However, the fairies did not rush on the men to attack them, but only came quite close to look at them. As soon as Te Kanawa had taken off his neck ornament, and pulled out his jasper ear-ring, and his other ear-ring, made of a tooth of the tiger-shark, he spread them out before the fairies, and offered them to the multitude who were sitting all round about the place; and thinking it better the fairies should not touch him, he took a stick, and fixing it into the ground, hung his neck ornament and ear-rings upon it. As soon as the fairies had ended their song, they took the shadows of the ear-rings, and handed them about from one to the other, until they had passed through the whole party, which then suddenly disappeared, and nothing more was seen of them. The fairies carried off with them the shadows of all the jewels of Te Kanawa, but they left behind them his jasper neck ornament and his ear-rings, so that he took them back again, the hearts of the fairies being quite contented at getting the shadows alone; they saw, also, that Te Kanawa was an honest, well-dispositioned fellow. However, the next morning, as soon as it was light, he got down the mountain as fast as he could without stopping to hunt longer for kiwis."

This is a real Connaught legend, and we cite it as one more proof of a common origin of traditionary story; and therewith we commit Governor Grey's book to the public.

Nature and Human Nature. By the Author of 'Sam Slick, the Clockmaker.' 2 vols. Hurst & Blackett.

How far either Yankee or Nova-Scotian nature—how far that wider humanity which is the same "from China to Peru"—are represented in this book, we are not in a humour to determine dogmatically. The Author of 'Sam Slick' has established a manner—a dialect—a form of sentiment, as well as a form of sarcasm—which are as consistent in their interdependence and separately as complete as the links of a perfectly fashioned chain. We are not in the very best case for maintaining that an artist's pictures are truthful, because, having become used to his hand, we thoroughly enjoy and relish them. Turner-worshippers, we know, after rhapsodizing on the scriptural, poetical, geological, and meteorological fidelity to nature of their idol, will talk of the painter's "scarlet grass," in substantiation of his exactness and in justification of their own implicit faith,—but Slick-sympathy does not carry us so far. We suspect there may be in his case exaggeration, as well as vitality. We could hint, even, that there is something like Sterne's faded sentimentality and falseness in the Clockmaker's pathetics. In short, we do not swear by our old friend, though we enjoy his company—accepting him for what he is and *as* he is—with unabated relish. It is fair, however, to let the world hear how cleverly he characterizes and defends himself as something different from the person we have just indicated.—

"I am just a nateral man. There is a time for all things, and a way to do 'em too. If I have to freeze down solid to a thing, why then, ice is the word. If there is a thaw, then fun and snow-ballin' is the ticket. I listen to a preacher, and try to be the better for his argufying, if he has any sense, and will let me; and I listen to the violin, and dance to it, if it's in tune, and played right. I like my pastime, and one day in seven is all the Lord asks. Evangelical people say he wants the other six. Let them state day and date, and book and page for that, for I won't take their word for it. So I won't dance of a Sunday; but show me a pretty gall, and give me good music, and see if I don't dance any other day. I am not a droll man, dear, but I say what I think, and do what I please, as long as I know I ain't saying or doing wrong. And if that ain't poetry, it's truth, that's all."

These two new volumes, like their predecessors, are a rattling, random miscellany of proverbs, sharp sayings, stories and hard hits, without plan or moral. Hear (to begin) how a sea-faring friend of the Clockmaker finishes off that annihilator of time and space, the steamboat.—

"'Well,' sais I, 'as I was a sayin', Captain, give me a craft like this, that spreads its wings like a bird, and looks as if it was born, not made, a whole-sail breeze, and a seaman every inch of him like you on the deck, who looks you in the face, in a way as if he'd like to say, only bragging ain't genteel, ain't she a clipper now, and ain't I the man to handle her? Now this ain't the case in a steamer. They ain't vessels, they are more like floating factories; you see the steam machines and the enormous fires, and the clouds of smoke, but you don't visit the rooms where the looms are, that's all. They plough through the sea dead and heavy, like a subsoiler with its eight-horse team; there is no life in 'em; they can't dance on the waters as if they rejoiced in their course, but divide the waves as a rock does in a river; they seem to move more in defiance of the sea, than as if they were in an element of their own. They puff and blow like boasters braggin' that they extract from the ocean the means to make it help to subdue itself. It is a war of the elements, fire and water contendin' for victory. They are black, dingy, forbiddin' looking sea monsters. It is no wonder the superstitious Spaniard, when he first saw one, said: "A vessel that goes against the tide, and against the wind, and without sails, goes against God," or that the simple negro thought it was a sea devil. They are very well for carrying freight, because they are beasts of burden, but not for carrying travellers, unless they are mere birds of passage like our Yankee tourists, who want to have it to say I was "*thar*." I hate them. The decks are dirty; your skin and clothes are dirty; and your lungs become foul; smoke pervades everythin', and now and then the condensation gives you a shower of sooty water by way of variety, that scalds your face, and dyes your coat into a sort of pepper-and-salt colour. You miss the sailors, too. There are none on board—you miss the nice light, tight-built, lathy, wiry, active, neat jolly crew. In their place you have nasty, dirty, horrid stokers; some hoisting hot cinders, and throwing them overboard, (not with the merry countenances of niggers, or the cheerful sway-away-my-boys expression of the Jack Tar, but with sour, cameroncan-lookin' faces, that seem as if they were dreadfully disappointed they were not persecuted any longer—had no churches and altars to desecrate, and no bishops to anoint with the oil of hill-side maledictions as of old); while others are emerging from the fiery furnaces beneath for fresh air, and wipe a hot, dirty face with a still dirtier shirt sleeve, and in return for the nauseous exudation, lay on a fresh coat of blacking; tall, gaunt wretches, who pant for breath as they snuff the fresh breeze, like porpoises, and then dive again into the lower regions. They are neither seamen nor landsmen, good whips, nor decent shots; their hair is not woolly enough for niggers, and their faces are too black for white men. They ain't amphibious animals, like marines and otters. They are Salamanders. But that's a long word, and now they call them stokers for shortness."

Listen, again, to the following epigrammatic censure of a locomotive as compared with a mail-coach, put into the mouth of the obstinate, talking, shrewd, prejudiced English soldier, Jackson.—

"Warn't them mail-coaches pretty things, Sir? Hon the old King's birthday, Sir, when they all turned out with new arness and coaches fresh painted, and coachman and guard in new toggery, and four as beautiful bits of blood to each on 'em as was to be found in England, warn't it a sight to behold, Sir? The world could show nothin like it, Sir. And to think they are past and gone, it makes ones eart hache. They tells me the coachman now, Sir, has a dirty black face, and rides on a fender before a large grate, and flourishes a red ot poker instead of a whip."

There are touches in the above that Hood himself might have signed. While we are among these definitions of new-fangled discoveries, let us make our Scottish friends happy, by indulging them with the few words bestowed by Sam Slick on their established institution, the bag-pipe.—

"Of all the awful instruments that ever was heard, that is the worst. Pigs in a bag ain't the smallest part of a circumstance to it, for the way it squeals is a caution to cats."

We are in doubt what further we shall gather out of volumes so full of fun and fancy. Some lines of real Connecticut eloquence, reported as having fallen from a trader who was busy over a matter of sale and barter, are not to be resisted.—

"'Tell you what, stranger,' said he, 'I feel as mad as a meat axe, and I hope I may be darned to all darnation, if I wouldn't chaw up your ugly, mummyised corpse, hair, hide, and hoof, this blessed minute, as quick as I would mother's dough-nuts, if I warn't afraid you'd pyson me with your atimy, I'll be dod drotted if I wouldn't.'"

A capital chapter tells how the Clockmaker, in his salad days, got into trouble by saving the life of a child who was drowning,—but it is rather long and a little broad in its humour. Chapter the second in volume the second—entitled 'Female Colleges'—may be recommended as another excellent article,—not merely in right of its educational caricatures, and because it satirizes that indelicate hyper-delicacy

which Mrs. Trollope and Capt. Marryat denounced as a plant of diseased growth in America,—but because our author keeps the balance true, and after having shown us a silly, sentimental, shallow pretender, exhibits her satirist as smaller than the victim of his satire, when he pains her by a practical joke, which, though play to himself, is death to the poor woman. This tale, however, could not be reduced within manageable limits without spoiling it. Moreover, we confess to a hankering after the English soldier, with his bravery, his conceit, his exasperations, and his false aspirations, —and, accordingly, we shall conclude our gleanings from this odd and clever book by Jackson's criticism on moose deer and other products of the district in which the Clockmaker was keeping holiday.—

"'You see, Sir,' said he, 'the moose horns are the only thing of any size here, and that's because the moose is half English, you know. Everything is small in this country, and degenerates, Sir. The fox ain't near as big as an English one. Lord, Sir, the ounds would run down one o' these fellows in ten minutes. They haven't got no strength. The rabbit, too, is a mere nothink; he is more of a cat, and looks like one too, when he is hanged in a snare. It's so cold nothin comes to a right size here. The trees is mere shrubbery compared to our hoaxes. The pine is tall, but then it has no sap. It's all tar and turpentine, and that keeps the frost out of its heart. The fish that live under the ice in the winter are all iley, in a general way, like the whales, porpoises, dog-fish, and cod. The liver of the cod is all ile, and women take to drinkin it now in cold weather, to keep their blood warm. Depend upon it, Sir, in two or three generations, they will shine in the sun like niggers. Porter would be better for 'em to drink than ile, and far more pleasanter too, Sir, wouldn't it? It would fill 'em out."

There is more equally racy,—but the above half-dozen will suffice to show the reader that this chip of the old block is handsomely cut—also, that the old block is not so worn down as to be excused further chipping. The Author of 'Sam Slick' has the air in this book of taking leave of his public. So did Mrs. Siddons when she thought she had enough of the stage, but she took leave some dozen times,—and the public never had enough of Mrs. Siddons so long as she was able to appear. We will not, then, say "good bye" to Master Samuel. Let his faults be ever so patent, let his humour be ever so largely mixed up with stage-alloy, there are few sinners or sayers in the book-market worthier of gathering a crowd to observe and to listen than 'Sam Slick.'

The Philosophy of the Infinite, with special reference to the Theories of Sir William Hamilton and M. Cousin. By Henry Calderwood. Edinburgh, Constable & Co.; London, Hamilton & Co.

This book is another evidence of the great service Sir William Hamilton has rendered to Philosophy. Whether the main principles of his system be admitted or denied, it must be confessed that his ample and accurate learning and his critical sagacity have made clear what are the chief problems and hard knots in this part of science, and in what condition these at present stand. He has thus given to many an ardent scholar at Oxford or Edinburgh, in rousing him from the self-satisfied repose of the schools, the means and the occasion of pressing his research with vigour in these obscure realms. The author of the book before us "has been indebted to the instructions of" Sir William Hamilton; he has studied with care the article on Cousin in the 'Discussions on Philosophy,' and the relative places in the edition of Reid. Thus prepared, he feels himself sufficient to pursue his own course, and at once undertakes to assail what has been taught to him:—

> Cornua nata prius vitulo quam frontibus extent
> Illis iratus petit atque infensus inurget.

What there is of thoroughly good in this book, we owe to the teaching against which it is directed. It is, in fact, Sir William Hamilton's theory put to the question: its chief merit is the quickness with which even the appearance of a weak joint in the mail is descried and hit;—its chief defect, a confident tone, which neither the capacity nor the scholarship of the author is sufficient to excuse; but greater experience will tame this down.

There is nothing more to be desired than that such questions of Philosophy should be examined in themselves, apart from supposed consequences in Theology. It seems to be such supposed consequences that have drawn Mr. Calderwood to the inquiry. "We confess," he says, "to similar uneasiness in reference to the conclusion at which Sir William Hamilton has arrived,—that man can have no knowledge of the infinite God; and we readily admit that it is mainly to test the validity of this conclusion that we have entered upon a strict examination of the arguments adduced." A dispassionate discussion is hardly to be looked for when each disputant imagines the opinions of the other to be sapping the foundations of religion or morality. The Pelagian or the Arminian seems to his adversary to be impiously denying the divine omnipotence, and, in releasing the will from all rule and government, to leave it to mere chance. To the Arminian the Gomarist seems to destroy the possibility of morality, of merit and demerit. And to this or that side a man leans often from the disposition of his own habits. The Jesuit André, a man of whom any communion might be proud, says—"The indolent make, with Epicurus, the Deity indolent like themselves, indifferent to our affairs as they are for their own; sterner minds make him, with Zeno, inexorable in the exaction of his rights, insensible to favour, inaccessible to pity; the ambitious represent him more powerful than wise; haughty and austere minds see him armed with his thunder against evil-doers; while feeble hearts conceive him as kind and gentle, having all the indulgence for their feeblenesses they have themselves." Each fashions for himself a Deity after the wishes of his own heart, and is sensible of impiety in those who contradict him. We may almost apply two lines of Hildebert, in the twelfth century Archbishop of Tours:—

> Vultus adest his numinibus potiusque coluntur
> Artificum studio quam deitate suâ.

For the Infinite, surely, we may hold either side of the philosophic question without a heresy. "If we have no idea of the Infinite," says the same André, "we have no idea of Deity—we can know nothing of him by reason; and if we can know nothing of him by reason, you see where that leads us." But many to whose name no mark of irreligion could be put have thought otherwise. John of Damascus, the Aquinas of the Greek Church, shapes it thus:—"This alone can be comprehended, that be cannot be comprehended." "The Deity is above very being; therefore above and beyond knowledge, because above existence." Lipsius, whose leaning in his later years was towards superstition, adding incidents: "The Stoics are in this sagacious, and also veracious; but what we assume of Deity is of three kinds—first, *negando* and ἐξ ἀφαιρέσεως, as the Greeks say, as when we call him Infinite, Immense, Incorporeal; for we neither assert nor signify that something is, but that something is not." Addison was in his thoughts anything but irreligious; yet he found it no hard thing to say, "the nature of this eternity is utterly inconceivable by the mind of man." "This, therefore, is a depth not to be sounded by human understanding; we are sure that there has been an eternity, and yet contradict ourselves when we measure this eternity by any notion we can frame of it." And the diffident Locke said, "When we would think of infinite space or duration, we, at first step, usually make some very large idea, as perhaps of millions of ages, or miles, which possibly we double and multiply several times. All that we thus amass in our thoughts is positive .... but what still remains beyond this we have no more a distinct notion of than a mariner has of the depth of the sea, when, having let down a large portion of sounding-line, he reaches no bottom;" and then he adds, to extinguish all distinction between knowing as positive and comprehending,—"the idea of so much greater as cannot be comprehended, this is plain negative." Thus these instances, taken at random, show that here is no question of heretical inferences. Even should we discard the saying of the Pagan wise man, "*Nemo novit Deum*," there is sufficient in what has been written by those who are no Pagans to show that whether we hold the Infinite for known or unknown, there is nothing in either opinion inconsistent with whatever theological view may be held for orthodox.

Leibnitz, if we remember his words rightly, says, "There be two great labyrinths—the one of the origin of evil, the other of continuity and indivisibles." The first of those—one solution of which cost the Manichæans so sharp a persecution, and speculation concerning which has divided speculators into two hostile classes —is not at present our affair. The other has been a question since the days of Zeno of Elea, and we apprehend it to be the same as Democritus raised about the cone composed of planes; for if these be unequal, there will be notches in the surface; if equal, it will be a cylinder. It is the difficulty which the mathematicians have surmounted by their methods of exhaustions, of indivisibles, of differentials, of fluxions, of the *calcul des fonctions*, or, in one word, of limits, as well explained by Colin Maclaurin as by any body else, and the only true method for handling series infinite in the number of its terms or gradual variations of surfaces or motions. This, too, is accounted a labyrinth, as Fromondus of Louvain entitled his book, 'Labyrinthus, sive de Compositione Continui.' It has been rightly enough treated, by Kant and Hamilton, as a question in itself identical with that of the Infinite—that there must be the same solution of the infinitely great and infinitely little. Every number can be numerator or denominator;—for every space proportionally greater there may be a space proportionally less. Thus the infinite expansion and infinite division of space are counterparts. Finite space stands, as the mathematicians say, as a mean proportional between infinity and nothing.

Pascal, as is usual with him, explains clearly in the 'Pensées,' that it is a point agreed that we can neither conceive a line divided by an infinite number of bisections, nor a section that cannot itself be divided; "that these two contraries being both inconceivable, it is nevertheless necessarily certain that one of them must be veritable." Bayle, in his article 'Zenon,' has disjunctive syllogisms to the same purpose; it is what Kant in his 'Antinomies' has made a system of—that the pure reason of man is so limited that space or time or the series of things in time can be thought neither as infinitely divisible nor indivisible, nor as infinitely expanded nor as inexpansible, although that one of the two contradictories must be true. Kant carried this so far as his pure reason went, but for Sir William Hamilton it is a law of all thought.

It is a question which we do not affect to consider as other than difficult and important: out of it and its solutions German philosophy has raised some phantasms, and so illustrious a man as M. Cousin a theory of the impersonality of human reason; but it is better to handle it as a simple question of science, whether in truth we have any notion of infinite space or infinite time. The word Infinite is undoubtedly of the form of a negative, but it follows not that infinite space is negative,—it follows not that by abstracting all limitation or bounding in of space we annihilate space itself.

Malebranche and the Leibnitzians affirm that Infinite is prior as a notion to Finite; and as to them, and such as hold with them, it is needless to say that the Infinite is not deducible from the Finite, although the Leibnitzian doctrine of space makes it difficult to apply it. Leaving that, however, let us look at it in this way. Limited space or figure implies always something unlimited beyond. As a red space becomes a visible figure by being surrounded by some other coloured space, and that external space again by being surrounded by another coloured space becomes itself a visible figure, so does visible figure always imply a coloured space unlimited without; otherwise there would be progress to infinity:—so with all figure, as the elder Scaliger said of the angels, figure can be expanded at will and contracted at will, but still is there something unfigured beyond it, however wide you spread, and it ceases to be figure when it becomes zero:—figure is, therefore, something carved out of infinite space at will. Beyond all doubt, then, infinite or infinitely little figure is a contradiction, since it becomes figure by being limited or surrounded by a space without and with a space contained within. But mere space is not figure,—it is that thing continuous and unlimited out of which all figures can be carved. We must conceive space as continuous and unbounded before we can conceive figure at all. Those who make a difficulty *de compositione continui* conceive always figure as the prior thing, and try to show how you may make the continuous out of it, whereas continuity is already implied in the very notion of figure. The difficulties that have been raised have been entirely about figure, not about space. You neither can conceive a figure than which a greater cannot be, for to make it figure you must have figurable space without it. You cannot continue ever making figure greater and greater: that would exhaust all time; and the same with the continuous,—but space unbounded and continuous surely you may, and indeed must, think of before you think of figure at all. Limitation is but the line or surface of contrast between space within and space without.

Hume indeed is very confident as to indivisible figure existing; but it is not only contrary to the very notion of figure, but disproved by that demonstration of Euclid's, for instance, as to the side and diameter of a square not having any ratio of a number to a number which indivisibles seem to imply. Geometry is versant with figure, having, as Kepler says, "*Terminum vel circumscriptionem pro formâ, interminatum pro materiâ.*" Mathematics have no hold over infinite continuous space, but only over figure; and when it seems to be dealing with the Infinite, it is dealing only with limits; but because space undivided abstracts from all proportion because the mathematician has no hold of it, it is not therefore nothing.

The Achillean problem of Zeno is the earliest puzzle raised out of the divisibility of the continuous. Achilles, a league behind the tortoise, runs ten times as fast. When he has run through the league the tortoise is a tenth of a league a-head, when through that tenth the tortoise is a hundredth a-head, and so on. For those who say that it will take an infinite time thus to overtake the tortoise, the answer of Gregory St. Vincent, in his book on Series, long ago given, is sufficient: the motion of both being supposed uniform, the time is a decreasing geometrical progression as well as the space, and both equally have a finite limit; for those who abstract from time, and merely say it is impossible to overtake the tortoise, the answer of Descartes is enough: "*Captio in hoc latet quod nona pars leucæ concipiatur tanquam quantitas infinita, quia nempe imaginatione dividitur in partes infinitas,*"—or, equally well, Thomas Reid, who has been unaccountably supposed by some not to have understood the thing, giving it only a passing glance in illustration of another question: "This short journey, by dividing it into an infinite number of stages, is made to appear infinite." Again, for those who merely say that one cannot pursue in thought the division until the tortoise is caught, they are in the right: it takes as long in thought to divide an inch as to divide a league, it is not thus a decreasing progression, and would really exhaust all time.

Aristotle saw well enough that the time was divisible as the space, and in proportion to it—the motion being uniform; but he seems to have inferred too rashly as general that it can never take an infinite time to pass through a finite space, even were the motion not uniform; but that case in Newton where the velocity diminishes as itself, so that the resisting force is always in the same proportion to it; and that case in Pascal, where the resisting force is proportional to the velocity directly and inversely to the time elapsed, show his error plainly enough, for in both the finite space can never be run through. If two bodies be moved, and an unchanging line be a mean proportional to their distances from a point, if that which recedes be uniformly moved, the other will pass through a finite space in an infinite time; if the other be uniformly moved, that which recedes will be moved through an infinite space in a finite time. Can these things be?—can they be conceived?—can we imagine infinite swiftness—that is, a body existing in three distinct points at the same instant of time? Our countryman, John Major, 4 Sent. 10, 9. 4, illustrates the doctrine of the Trinity by the miracle of St. Baldred's being buried in three places at once. Surely it would be as great a miracle for a body to be at once at every point between earth and sun; and yet we know no reason why it may not be.

We need not push this matter further. Our author says that the mind cannot embrace the Infinite, but that the mind may have a notion of the Infinite: we frankly confess that we neither embrace nor have a notion of his thought. We may gird one space by another; if this be not done, space stands as undivided, continuous and unlimited, though divisible. Space is a thing positive; Infinity is pure negative.

Berries and Blossoms: a Verse Book for Young People. By T. Westwood. Dalton & Co.

THERE was an old Spanish King who obtained a reputation for wisdom upon the strength of a stereotyped saying, which, indeed, he also put into action, and which was to the effect, that there were only four things necessary to man, in order that his life should be happy,—namely, old wine, old books, old friends, and old shoes. These are, it is true, four very pretty things; but wise as the Iberian monarch was, he lacked wisdom, for he should have added to this list young children. We have no doubt that Mr. Westwood loves the first four as well as the old King did; but, if we may judge from his graceful verses, he seems also to find an especial happiness in loving and being loved by young children. And, in truth, the man without such love is as much behind humanity as that other individual whom the Poet has stigmatized as being less than man, for no other reason than that he has not music in his soul. Indeed, it may be said that there is no music like the voice of a happy, and no beauty like that in the face of an intelligent, child. Mr. Westwood's love for the "young people" is an honest and natural conviction, and he is proud of being that of which he is so worthy of being, and yet which it is, at the same time, so difficult to be,—the Laureate of Childhood. There is earnestness of affection in his poetry; he does not "pile the love," as pseudo-solemn poets do the "agony," for effect. When he strings his pleasant lyre for "Little Bell," he does it for better and healthier reasons than influenced Lord Chesterfield when he made his celebrated display of feigned love for the child of "Comte de Wassenaer and his wife, people of the first rank and consideration."

By what we have here said, it will be seen that we have a high opinion of Mr. Westwood's powers. These, indeed, are not unknown to the readers of the *Athenæum;* and in our columns have already appeared four out of the three dozen and odd of the poems clustered in this gay volume, under the title of 'Berries and Blossoms.' It is a volume which will be widely welcome; and we hope that it is not the last we shall have from the same hand, and treating of similar subjects. It is said of Corelli, that he was once playing one of the finest of his sonatas in his very finest manner, but, unfortunately, to the very finest of company,—a company which, a century or so ago, used to be defined *par excellence*, as "*the* quality." The quality, on this occasion, talked to one another, instead of listening to the artist, who was discoursing most eloquent music; and, thereupon, Corelli, in his gentle way, softly placed his violin on a table, and whispered his excuses for having interrupted the conversation. We can promise Mr. Westwood a more attentive audience whenever he is disposed to charm with songs like these, sung to the little people whom he loves. It is not with them alone that he will find audience. Some one has said, that old age is the childhood of immortality; and so among the children at the extremes of life nearest to heaven will he find charmed and grateful hearers.

We have hinted at the difficulty of writing *for* children. It is another thing to write *of* them. Who has forgotten Mrs. Browning's 'Little Ellie'? that meditative little lady of whom the poetess so finely says, that—

> —— the smile she softly useth
> Fills the silence like a speech.

—Who has not been touched by the sentiments in the lines of Coleridge, wherein the man sings so mournfully of childhood's time, when—

> Life went a-Maying,
> With Nature, Hope, and Poesy,
> When I was young!

—How fondly familiar to us are Allan Cunningham's 'Town Child' and 'Country Child,'—the latter—

> Blithe as the bird which tries its wing
> The first time on the wings of Spring;—

the former—

> Cabin'd and confin'd,
> At once from sun, and dew, and wind!

The memories of childhood, too, have been sung by both Southey and his wife; *he* mournfully recalling the time—

> When absence brings
> Small feeling of privation, none of pain;—

she almost as mournfully singing:—

> I mind me of a pleasant time,
> A season long ago;

The pleasantest I've ever known,
Or ever now shall know;
Bees, birds, and little twinkling rills,
So merrily did chime;
The year was in its sweet spring-tide,
And I was in my prime.

On sleeping children, few have written lines more full of beauty than the Rev. C. Trench;—none, perhaps, have written lines on the same subject *so* full of beauty as Leigh Hunt. To our thinking, the verses commencing with—

Sleep breathes at last from out thee,
My little, patient boy,—

are scarcely to be matched for intensity of feeling and completeness of expression.

Mr. Westwood less reminds us of any of these poets we have mentioned than he does of Phillips,—not John of the 'Splendid Shilling,' but of honest Ambrose, who fought his battle of life so gallantly, and who not only won fortune, but deserved what he won. Those who know the lines by Phillips addressed to the youngest daughter of Lord Carteret, or the verses to Charlotte Pulteney in her mother's arms, know two as pretty poems as have ever been written in honour of the young. The first of these two pieces concludes with the lines:—

Is the silken web so thin
As the texture of her skin?
Can the lily and the rose
Such unsullied hue disclose?
Are the violets so blue
As her veins expos'd to view?
Do the stars in wint'ry sky
Twinkle brighter than her eye?
Has the morning lark a throat
Sounding sweeter than her note?
Who e'er knew the like before thee?
They who know the nymph that bore thee.

—These lines brought Phillips great reputation; but we think that Mr. Westwood is even happier in painting the same subject of child and mother.—

In her ivy-porch, by snatches,
Lily's mother works and watches,
Hears afar a merry humming,
Looks and sees her Lily coming,
Marks her toddling, slowly, slowly,
Down the green hill-side,
With her little net filled wholly,
And her lap beside.
Berries, apples, buds, and posies,
Glossy feathers, dewy roses,
All her wealth the child discloses;
And her mother sees,
While she gazes, smiles and praises,
These and more than these,
Sees the little eyes beam brightly,
And the forehead lifted lightly,
And a look of pleasure spreading
Over cheek and brow, and shedding
Beauty better than all other.
Happy Lily! happy mother!

Mr. Westwood evidently thinks with Willis, that

'Tis strange how thought upon a child
Will, like a presence, sometimes press;

—and all his pieces are addressed to children who think, and are written so as to excite thought in those who have not yet been aroused to it. This latter is one of the best features in a little volume, the author of which modestly avows that he is not possessed of a teaching faculty. Was it not Anaxagoras who invented half-holidays in order that children might have time to learn something? Well, Mr. Westwood is of the school of Anaxagoras, and teaches children while he sports with them. His fairy tales are as picturesque, pointed, and mirthful as a Lyceum extravaganza,—and they have a moral to boot. There is scarcely a line in them for which Cruikshank might not find a happy and gleesome illustration. These will form the most popular portions of his book with young readers; and we confess ourselves that we could not conclude 'Child Barbara and the Dragon' without repeatedly thinking of Charles Lamb's query,—

And can you Barbara resist?

But *we* must resist further dealing with this graceful volume. It is one which might have pleased even Milton, in his earliest days, of which he has said:—

When I was yet a child, no childish play
To me was pleasing: all my mind was set
Serious to learn and know, and thence to do
What might be public good.

—We say, this volume might have suited even that serious young sage, for from its sparkling pages he might have smilingly amassed the wisdom which he confessedly gathered with unnecessary gravity.

Grants, &c. from the Crown during the Reign of Edward the Fifth, and Two Speeches for opening Parliament; by John Russell, Bishop of Lincoln, Lord Chancellor. With an Historical Introduction, by John Gough Nichols. Printed for the Camden Society.

THE usurpation of Richard the Third and the murder of the Princes in the Tower are amongst the most striking events in our history. They have happily no parallel in our own annals, nor perhaps in those of any other country. In deep-laid treachery these incidents surpass the murder of Arthur by King John; for boldness of design and skill in execution the *coup-d'état* of the Duke of Gloucester will stand comparison with any other successful political movement upon record. We say this without hesitation, in spite of all the Historic Doubts of Walpole and Halsted, of Buc and Sharon Turner. Ingenuity and love of paradox may raise doubts in reference to some of the minor points of the history, or some of those additions which poetic fancy has interwoven with the plain details of fact,—but no ingenuity, no paradoxical sophistry, can reason away the great outlines of the terrible tragedy. It cannot be got over that Gloucester and Buckingham seized upon the person of the young king at Stoney Stratford, taking prisoners upon absurd accusations Rivers, Grey, and the others of his maternal relatives who were his attendants, and hurrying them off in custody to Pontefract Castle, where they were put to death without rhyme or reason;—it cannot be denied that at Buckingham's suggestion the young King made his residence at the Tower;—that by Richard's contrivance the Council was divided, some sitting at the Tower and the rest at Westminster, by means of which the King's friends were separated and their influence paralyzed;—that the little Duke of York was inveigled to bear his brother company in the Tower;—that Gloucester was appointed Protector;—that the coronation and parliament were adjourned to a distant day;—that Hastings was got rid of by a preposterous accusation;—that large bodies of armed men were brought up on the summons of the Protector and Buckingham from distant counties to surround and overawe the capital;—that, backed by their support, the Protector set aside his nephew, and seated himself as king in the marble chair in Westminster Hall;—and that when the indignation of the astonished people began to rouse itself, and the standard of Edward the Fifth seemed about to be raised in the provinces, of a sudden the young King and his brother disappeared. It was said they had died in the Tower—died suddenly,—and no doubt it was so.

The most arch deed of piteous massacre
That ever yet this land was guilty of,

was deemed a political necessity. The throne had been obtained, and was to be defended at any cost.

These great outlines of the guilty career of Richard and his accomplices are unquestionable; but it is an object of rational curiosity to discover more precisely the particular steps by which crimes so terrible were committed. We desire to know what were the inducements which led men who had no direct personal interest in the result to assist in such astounding wickedness;—what were the formal pretences by which the loyalty and pity of the people were laid asleep,—what the temptations by which the weak were overcome,—what the rewards by which the guilty were enriched and dignified.

Some curious entries in the books of the Corporation of York, published in part in Drake's 'Eboracum,' and more completely a few years ago by Mr. Davies, two or three letters in the Paston Collection, and occasional quotations from the Book of Grants of Edward the Fifth and Richard the Third, MS. No. 433 in the Harleian Collection, are the principal additions that have been made to the historical materials for this period during many years past. The present volume is more important than any of these. It contains, printed *in extenso*, all that portion of the Book of Grants which relates to the brief reign of Edward the Fifth,—or more properly to the protectorate of the Duke of Gloucester. There are added, an abstract of the Patent Roll of Edward the Fifth, and two speeches prepared by the Lord Chancellor,—one designed to be spoken by him at the opening of the Parliament summoned to be held under Edward the Fifth, and the other the draft of a similar speech actually addressed to the Parliament of Richard the Third. The Bishop found no difficulty in suiting his advice to the altered circumstances of the royal house. His addresses were, in fact, according to the custom of the period, sermons upon the duties of subjects and the importance of concord. A text was taken from Holy Scripture, and applied with more or less ingenuity to the then present condition of Kings, Lords and Commons. Perhaps the most curious portion of these sermon-addresses is that in which he compares the functions of the Houses of Lords and Commons with the mode of transacting legislative business amongst the Romans. In the upper house, which is "the house of the senate," "one *tanquam consul* maketh the questions," whilst "in the lower house in like wise all is directed by the speaker, *quasi per tribunum*." Lord Chancellor Russell distinctly recognizes the necessity of the concurrence of the Commons in the business of legislation. The envious fire which committed sad ravages on the Cotton Library in 1731 burnt off an important part of the passage which relates to this subject; but it clearly appears, from what was left unscathed, that the two houses stood upon a par in their legislatorial functions. They must "agree, each to other."

Edward the Fourth died on the 9th of April, 1483. His son, the Prince of Wales, then in his fourteenth year, was at Ludlow, holding the customary court of his princedom. He remained there until the 24th of April. On the 30th his person was forcibly seized at Stoney Stratford. The present register commences on the 5th of May, when the young King had been brought by his uncle to London, and was lodged in the palace of the Bishop of London. Richard probably assumed the protectorate very shortly after the arrival of the young King in London. Mr. Nichols finds from the Patent Roll of Edward the Fifth that he was certainly in possession of that office on the 4th of May. No sooner was the King in the Tower than open endeavours were made to prepare the public mind for supplanting him. The chief value of the present book consists in its showing in what way the Duke of Gloucester began instantly to use his protectorate for his own ends. Many entries occur of the transference of the custodies of castles, gaols, and other places of importance from their old keepers to mere creatures of the Duke of Gloucester. The grants do not seem to continue after the 8th of June.

This publication is one which lies strictly within the purpose of the Camden Society, and, although not likely to be popular, is an important addition to the historical authorities for an obscure period. The name of the editor is a guarantee for editorial care; but the book would have been improved by two alterations:—1. The grants should have been arranged chronologically; and, 2. It would have been quite sufficient to have printed abridgments of the longer entries. Much of the matter they contain is merely formal.

The Camden Society should give us, in continuation of the important subject to which this volume relates, a detailed account of the grants of Richard the Third, contained in the remainder of the Harleian MS. 433. There is a long account of the contents of the manuscript in the printed Catalogue, and a complete abstract of it in the Additional MS. 11,269; but what is wanted is a tabular catalogue printed index-wise, with a good introduction on its historical uses. Mr. Nichols's books are all, like the present volume, rendered complete by good indexes, and no one could superintend such a publication better than himself.

THE WAR.

The poetical illustrations of the War increase in number. To give the *pas* to a Lady, Mrs. Hardy has published *War Notes from the Crimea* (Routledge & Co.), in which we find some genuine echoes from the battle-ground and the tented hill; and are reminded by here a glowing image and there a pregnant line, that a true literary faculty has been at work,—though we cannot doubt that a muse so gentle as that of Mrs. Hardy would find in softer themes and gentler emotions the materials of a richer and more lasting music.

"They fell, but died not—heroes cannot die,"

is a good line, expressing a fine truth. The following lines have the dash and spirit of the war-ballad:—

They fought, not like demons, but heroes inspired.
They gather their energies, pause to take breath,
Ere they make a last struggle for glory or death;
Then again, with new vigour, rush on to the strife,
All sternly resolved to part dearly with life;
For the cry of the foeman is, "War to the knife."
* * * *
Their bugles rang out as they dashed down the steep,
On, on, like the breath of the whirlwind they sweep;
And headlong they plunge, with victorious throes,
In the heat of the battle, the heart of their foes;
Exulting and cheering their fainting Allies,
Who convulsively chorus their conquering cries,
And shouts, shrieks, and thunders resound to the skies.

The figure of General Evans during the battle at Inkermann is vividly presented, and the exclamation at the close is worthy of the hero.—

"My body is weak, but my spirit is strong—
Were I once on my charger he'd hear me along."
The gallant old soldier! never before,
When he led the 'lorn hope of his country of yore,
Did he rush with such ardour, the conflict to share.
He is mounted, and waving his plume in the air:
He points to the field, "Death must follow me there!"

Mr. H. S. Stokes also sends us *Echoes of the War* (Longman & Co.), in the old ballad style, and with something of the old ballad fervour.—*Inkermann: a Poem*, by the Rev. R. Milman (Parker),—*Two Little Pieces*, by H. & F. Lushington (Macmillan & Co.), we may deliver to the reader without comment.—*Songs of the War*, by J. H. Friswell (Ward & Lock), is a collection from various writers, with some original Songs contributed by the editor. We quote a specimen of Mr. Friswell's faculty.—

Sword and Pen.

Sword and Pen were seldom friends,
But at last they've joined together;
Anxious each to make amends,
Close they join, whate'er the weather.
Pen shall prove the tyrant wrong,
Pierce each gilt and varnished lie, all
Through and through, but yet he's strong:
So the Sword shall have its trial.
Let's he up and doing then,
For they are mighty—Sword and Pen!

Pen hath stripped the specious fiend,
Shown, 'neath angel's mask a devil!
But the world is still deceived;
Right is weak, and strong the evil:
So the Sword is drawn at last;
And away is thrown the scabbard;
Pour upon his legions fast—
Let no Briton be a laggard.
Let's he up and doing then,
They are mighty—Sword and Pen!

Steady!—he is strong and great,
Leagued with powers who hate Right:
If to fall be our fate,
All will feel the Tyrant's might.
Captain Pen for aye cashiered,
Captain Sword for ever broken:
Gagged the Press, and those great words—
Freedom—Liberty—unspoken.
Let all freemen aid them then,
Though they're mighty—Sword and Pen.

Mr. George Fowler, already known by two able compilations on Russia and Turkey, has written *A History of the War to the End of 1854* (Low & Co.), which will prove a useful handbook to the general reader, who is apt to forget dates and confuse events which are overcrowded in the memory.

Russia and her Czars, by E. J. Brabazon, (Theobald), is a compilation by a Lady, made from very common sources, all open to ordinary French and English readers. Her book is, nevertheless, of some interest from the fascination of its materials, which no unskilfulness in story-telling could altogether spoil. Our authoress, however, does not tell her story badly. What is rich in her materials she presents richly to the imagination of the reader; and threads the dark web of court intrigue with the sure tread of one who by study has realized the difficulties of the ground over which she moves in her narrative.

The pamphlets of the War we must string together with a mere line of announcement. *A War Ministry* advocates a change now effected, though not with all the details suggested by its writer.—*A Few Words addressed to his Grace the Duke of Newcastle, by an Englishman, on the proximate Causes, the Principles, and conclusive Terms of the Russian War*, (Bosworth), advocates the permanent occupation of the Crimea as a "material guarantee."—*A Letter to Col. Chesney from an old Brother Officer, who has served many years in Turkey*, (Booth), and *A Postscript to the Letter to Colonel Chesney*, by the same, criticize the operations in the Crimea rather freely, and point out what, in the author's opinion, should still be done to secure success.—*Christianity in Turkey: Correspondence of the Governments of Christendom relating to Executions in Turkey for Apostacy from Islamism*, (Partridge), revives some old stories of persecution for apostacy almost as sad as the burnings in our own Smithfield and the tortures in the Tower. But why rake up these records of the past?—Mr. Allen offers some *Suggestions on the Organization of the British Army* (Parker), in the form of a letter to Earl Grey.—A "Peelite" submits to Lord Palmerston *A Memorandum on the Organization of the War Department* (Bosworth).—The Rev. Dr. Southgate proludes on *The War: its Origin and its Consequences*, regarding it solely as a quarrel about the keys of a particular gate at Jerusalem,—as if the worthy Bishop, who is an American, had never heard of Prince Menschikoff's mission nor ever read Sir Hamilton Seymour's despatches.—Mr. Gibson's *Memoirs of the Brave* (Nelson), is a brief account of the battles of the Crimea, with biographies of the killed and lists of the wounded.—*Description of Sebastopol, Balaclava and Inkermann*, (Wyld), is a spirited sketch, to illustrate the great model of the siege works and fortifications, now on view in an ante-room of the Great Globe in Leicester Square.

Messrs. Colnaghi & Co. have issued in their War Series, Parts II. and III. of Mr. Simpson's drawings from *The Seat of War in the East*. The work maintains its high character and its seal of authenticity. Part II. contains, 'The Heavy Cavalry Charge,' October the 25th,—'The Light Cavalry Charge,' on the same memorable day,—'Lord Raglan's Quarters at Khutor Karagatch,'—and a 'General View of Sebastopol.'—Part III. contains, 'The Second Charge of the Guards at the Battle of Inkermann,'—a 'General View of the Field of Inkermann,'—a 'Quiet Day in the Diamond Battery, with Portrait of Capt. Peel,'—and a graphic picture of the 'Road to the Camp, Commissariat Difficulties, Balaclava.' These drawings will be invaluable materials for the history of the War.

English, Past and Present. Five Lectures. By R. C. Trench, B.D. Parker & Son.

Our recollection of the pleasure afforded by the perusal of Mr. Trench's little volume 'On the Study of Words' led us to expect much from his present one on a kindred subject; nor have we been at all disappointed. Here, as before, we discover abundant indications of a profound acquaintance with our language and literature,—their origin, early history, and gradual progress down to the present time. We observe, also, the same suggestive style of thought which gave so much interest and value to the former work. The lecturer is not content with merely communicating information, but constantly endeavours to stimulate those whom he is addressing to pursue trains of useful investigation for themselves. His remarks, though originally delivered to young persons, pre-suppose a tolerable amount of classical and historical knowledge, and may be read with advantage by all who take an interest in the study of language, particularly our own,—which has a claim upon the attentive regard of every Englishman, not merely on account of its superior capabilities as an instrument of thought, its extensive prevalence, and its containing some of the noblest creations of human genius,—but as being his birthright, the language of his country, and hallowed by all the associations of home and kindred.

The subjects of which Mr. Trench treats are the composite character of the English language,—the additions and diminutions it has undergone,—and the changes that have taken place in the meaning and spelling of words. After recommending the reader to analyze passages of English with a view to ascertain the proportion of Anglo-Saxon and Latin words, the lecturer goes on to observe:—

"The proportions which the dictionary, that is, of the language *at rest*, would furnish are very different from those which the analysis of sentences, or of the language *in motion*, gives. The notice of this fact will lead us to some very important conclusions as to the *character* of the words which the Saxon and the Latin severally furnish, and principally to this:—that, while the English language is thus compact in the main of these two elements, we must not, for all this, regard these two as making, one and the other, exactly the same *kind* of contributions to it. On the contrary, their contributions are of a very different character. The Anglo-Saxon is not so much, as I have just called it, one element of the English language, as the foundation of it, the basis. All its joints, its whole *articulation*, its sinews and its ligaments, the great body of articles, pronouns, conjunctions, prepositions, numerals, auxiliary verbs, all smaller words which serve to knit together and bind the larger into sentences, these, not to speak of the grammatical structure of the language, are exclusively Saxon. The Latin may contribute its tale of bricks, yea, of goodly and polished hewn stones to the spiritual building, but the mortar, with all that holds and binds these together, and constitutes them into a house, is Saxon throughout."

The discrimination of sentiment and vigour of expression combined in these remarks cha-

racterize the whole volume. Mr. Trench has no crotchets, no extreme or one-sided views. While he awards the Saxon the chief place in our language, both on account of its furnishing about twice as many words as the Latin, and being the framework of the language, he protests against the disposition to undervalue and neglect the use of Latin. Both, he rightly contends, are essential to the completeness, power, and beauty of the language. There are many excellent observations on the various modes in which words originate. One of the most interesting is the following.—

"Sometimes a word springs up in a very curious way. Here is one, not having, I suppose, any great currency except among school-boys, yet being no invention of theirs, but a genuine English word, though of somewhat late birth in the language:—I mean 'to chouse.' It has a singular origin. The word is, as I have mentioned already, a Turkish one, and signifies 'interpreter.' Such an interpreter or 'chiaous' (written 'chaus' in Hackluyt, 'chiaus' in Massinger), being attached to the Turkish embassy in England, committed in the year 1609 an enormous fraud on the Turkish and Persian merchants resident in London. He succeeded in cheating them of a sum amounting to 4,000*l.*,—a sum very much greater at that day than at the present. From the vast dimensions of the fraud, and the notoriety which attended it, any one who cheated or defrauded was said 'to chiaous,' 'chause,' or 'chouse,'—to do, that is, as this 'chiaous' had done."

The true character and philological value of provincialisms are remarkably well exhibited by Mr. Trench. In commenting upon the rustic use of "his" in connexion with inanimate objects, instead of "its," he shows that the latter is really far less correct than the former, and adds a reflection or two, which we think worth quoting.—

"Attention once called to the matter, one is surprised to discover of how late introduction the word 'its' proves to be into the language. Through the whole of our authorized version of the Bible 'its' does not once occur; the work which it now performs being accomplished, as our rustics would now accomplish it, by 'his' or 'her' applied as freely to inanimate things as to persons, or else by 'thereof' or 'of it.' 'Its' occurs, I believe, only three times in all Shakspeare, and I doubt whether Milton has once admitted it into 'Paradise Lost,' although, when that was composed, others freely allowed it. How soon all this was forgotten, we have striking evidence in the fact that Dryden, when, in one of his fault-finding moods with the great men of the preceding generation, he is taking Ben Jonson to task for general inaccuracy in his English diction, among other counts of his indictment, quotes this line from 'Catiline,'

Though heaven should speak with all *his* wrath at once.

and proceeds, '*heaven* is ill syntax with *his*;' while, in fact, up to within forty or fifty years of the time when Dryden began to write, no other syntax was known. Curious also is it to note that in the long controversy which followed on the publication, by Chatterton, of the poems which he ascribed to a monk Rowlie, living in the fifteenth century, no one appealed at the time to such lines as the following,

Life, and all *its* goods I scorn,

as at once decisive of the fact that the poems were not of the age which they pretended."

The lecturer is even more decided than before in his condemnation of the phonetic system of writing, recalling concessions which he then made in its favour, and setting up a very strong argument against it—into which, however, we cannot follow him.

OUR LIBRARY TABLE.

An Essay on the Political System of Europe: its Connexion with the Government of Great Britain, and the General Policy of the European States. By the Rev. T. S. Hughes. With a Memoir. (Bell.)—In the Memoir of Dr. Hughes's ecclesiastical and literary life, which is prefixed to this volume, there is no criticism of the Essay which follows, and which was designed as an introduction to the "History." Otherwise we should have heen glad to have learnt in what light the author viewed his own production—as an original treatise, or as a compiled outline. An original treatise it can in no sense he called, consisting, as for the most part it does (though we are left to discover the secret for ourselves), of a mere abridgment taken from Heeren's 'European States and Colonies.' That work is once or twice referred to; hut is, in fact, the hasis of the 'Essay,' which follows it obsequiously from heginning to end. In numerous instances the words of Heeren are copied, without acknowledgment. In page 3 of Dr. Hughes we find, with no allusion to the German historian, "the craft and treachery of Ferdinand of Spain, the unconcentrated activity of Maximilian, and the hlind lust for aggrandizement of Louis XII.," —a passage which Heeren wrote thus—"the treachery and craft of Ferdinand, the vague and unconcentrated activity of Maximilian, the blind lust for aggrandizement of Louis." Examples of similar transcription occur continually throughout the 'Essay,' which ought, therefore, to have been entitled "An Epitome of Heeren," and not to have heen offered as a new and distinct production. Dr. Hughes adopted Heeren's plan, with his chronological arrangements, his historical views, his authorities, and even his language, and was wrong in not more fully and explicitly avowing the ohligation. His own share of the work was ill-performed, because he wrote with little grace or vigour; hut his sympathies appear to have heen liheral, and he always gave emphasis to his diction when writing in hehalf of states and nations despoiled by those military leagues, which, in modern Europe, have repeated the devastations of the Goths and the atrocities of the Huns. We do not hesitate to remark that Dr. Hughes took from Heeren more than he cared to acknowledge, and that Heeren should have heen allowed the merit of his own lahours; but, at the same time, we are far from thinking that the German writer had struck out a good method of composing history. His plan was inconvenient in many respects,—and chiefly hecause it allowed of no broad and luminous reviews. He encumbered himself with so many authorities that references and quotations fell thickly into his text, like the earth into an ill-ploughed furrow. Yet Dr. Hughes's 'Essay' is Heeren's "History" abridged, and the title-page should have stated that fact.

The Family Feud. By Adam Hornbook. (Routledge & Co.)—This little hook, hound in the devil's colours, hlack and brimstone—printed in a type as villanous as ever made the eyes of a patient reader ache—is for its freshness, vigour, and variety worth any half-dozen of the novels which come into the world with all the honours of hinding and typography. Those who are not scared at the outset by its very unattractive appearance will find themselves well rewarded. The story is anything but prohable; hut there are such life-like descriptions, and the incidents are so romantic, that the reader is carried on to the end without delaying to criticize. The account of "the feud hetween the Uphams and the Downhams,"—the origin of which nohody knows, except that it is a famous feud that began heyond the memory of man, and has been kept up ever since hy succeeding generations in the good town of Quarrelton,—is given with great drollery, and affords a curious insight into much parliamentary parish business, and relieves the more serious part of the story, which is also an hereditary feud, having its rise in hitter wrong and crime. There are, moreover, two villains of genuine dye, such as we have not often the pleasure of seeing circumvented and brought to shame. Poetical justice is at last satisfactorily awarded, and all the feuds are assuaged, not exactly hy brotherly love, but in a couple of happy marriages, such as one is always glad to hear about, whether in prose or verse, or in real life. The short scene in which the two old men meet and are reconciled is admirable.

The Riches of Poverty: a Tale. By Mrs. Eccles. (Bell & Daldy.)—A readahle story of trial and struggle well met and patiently endured, is Mrs. Eccles's tale. The characters and incidents are not very much like those of real life: they are too clean cut and too nicely fitted into each other—more like fine inlaid cabinet-work than the variations and inconsistencies of human nature. The description of the "Poor Brother" at the Charter House is well done, and a good deal of useful information on many subjects is well and pleasantly conveyed. Towards the end it degenerates into a common novel, rather too highly coloured for a hook intended for the instruction of young people. The conclusion is hurried, and not in accordance with the rest of the story. The shipwreck, in which the lover of the chief heroine is drowned, leaves a patch of quite unnecessary hlackness upon the story. The authoress was apparently afraid of making a rash marriage hetween the fascinating young Arah and the exemplary Mary Grey; and so, after endowing him with every good quality, and converting him from Mohammedanism, she—drowns him, and leaves Mary Grey, as a reward for her virtue, with a broken heart and a flourishing boarding-school. To he sure, there is an elderly baronet in the background, who may, in time, succeed in consoling her; hut the conclusion has been evidently carelessly and hastily huddled together. We should imagine this to be a first work, and as such, it shows evidence of a talent that requires culture.

The First Four Books of Milton's Paradise Lost; with Copious Notes, Grammatical, Classical, and Critical. By C. W. Connor, M.A. (Longman & Co.)—An attempt to render Milton's poem more effective for the purposes of education. No better class-book could he fixed upon as a study in high English composition. Milton's style is always noble, pure, "glorious, and lofty." The notes consist of critical remarks by Richardson, Addison, Newton, and Mr. Connor himself,—of parallel passages from the classics, and from various modern poets,—and of explanatory disquisitions on the historical, mythological, and Scriptural allusions with which the epic ahounds. Some of the commentaries appear superfluous; but in general, Mr. Connor's editing may he useful to the pupil, teachers, tutors of training colleges, and tutors in the higher class of schools, for whom it is especially intended.

Lecture on the Pendulum-Experiments at the Harton Pit. By G. B. Airy. (Longman & Co.)—The Astronomer Royal delivered this lecture at South Shields in October last, and he has added a letter containing the results of the experiments, hriefly stated. Since the lecture was given extempore, and has been written from memory, it is less formal than such discourses usually are. Prof. Airy adopts a familiar style, while ascribing large importance to the results of his experiments in Harton Pit. He told his audience that he was to some unrevealed philosopher as a quarryman to an architect:—he was bringing to the surface, squaring and chiselling, a corner-stone for a new edifice of scientific truth; and he explained the ultimate purpose of his investigations to he that of giving the means of weighing, hy the use of a pound-weight, not only the Earth, hut also the Sun, Jupiter, and all the principal bodies of the solar system. We have no douht that a popular explanation of the Harton-Pit experiments, from the pen of the Astronomer Royal himself, will he acceptable to the public.

Manual of Political Science, for the Use of Schools, and, more especially, of Candidates for the Civil Service. By E. R. Humphreys, L.L.D. (Longman & Co.)—We find this to be an excellent volume, though it disappoints us in one respect. It is *not* a 'Manual of Political Science,' for only a small division of political science is discussed. Dr. Humphreys confounds political economy with politics, that is, the part with the whole. For of what does he treat? Of the division of labour, of wealth and its distribution, of machinery, rent, demand, supply, monopolies, land, tithes, taxation, trade, population, poor-laws, emigration, money, the national debt, insurances, annuities, legislative interferences with industry;—enough, surely, to occupy a small hook, yet not an enumeration of all the subjects we should expect to find discussed in a 'Manual of Political Science.' Admitting the misnomer, we may accredit Dr. Humphreys's lessons as likely to be of service. On questions of

public economy the writer seems to have adopted liberal opinions, and one of his observations embodies a very important proposition relating to a substitute for the existing poor-laws. "The expedient most generally recommeuded," he says, "is a general and universally accessible system of insurance guaranteed by Government security." In all other respects Dr. Humphreys belongs to the younger school of political economy, and is not proud of being either cold-blooded or inhuman. The successive topics are illustrated effectively, and the questions seem well adapted to their purpose.

Soldiers and Sailors, in Peace as in War. By Herbert Byng Hall, K.S.F. (Chapman & Hall.) —To the history of English sea-side towns Mr. Hall contributes a fragment. After wild and dangerous service with the old Fusiliers, he has settled at Luscombe, a pleasant little place near Exeter. Twenty years ago it was sequestered, quiet, and insignificant, with few constant residents, and scarcely a sign of human energy in its neighbourhood. Lately, a railroad has pierced its rocks,—new houses have been erected,—new inhabitants have established themselves,—and Luscombe, besides reading the moruing papers, has set up a literary society of its own. To this literary society, Mr. Hall delivered some lectures in aid of the Patriotic Fund, and these he has published in a gay little volume. They consist of light sketches intended to exhibit the best parts of a soldier's or sailor's nature in war and peace. Mr. Hall has made use of none but very simple materials. His stories are based on mere incidents, and the style in which they are related scarcely rises above the colloquial; yet they have a warm tone and a freshness which will attract. Mr. Hall writes in behalf of the United Services, and has none but kind and cordial things to say of human nature in its military and in its marine costume.

We can safely recommend to students of French, *A Complete Course of Instruction in the French Language*, by A. Sears, consisting of three distinct parts: the grammatical course, a course on reading and translation, and a third on conversation—all well calculated to convey much instruction in a short time.—The well-known Peter Parley appears once more before the public as the author of *Capell's Home and School Geography and Atlas.* We see no necessity for the publication of *A First Latin Vocabulary and Accidence*, by J. S. Baird, which is merely a common-place grammar—or rather fragment of a grammar—with lists of Latin words and their meanings, appended to the various declensions and conjugations.—The title of *Ellisian Greek Exercises, adapted to Dr. Donaldson's Greek Grammar: or, Constructionis Græcæ Præcepta*, sufficiently explains the nature of the work.—*Romaic and Modern Greek compared with one another and with Ancient Greek*, by J. Clyde, M.A., is the result of an eight months' residence in Greece, during which the author especially devoted himself to the study of the numerous popular dialects which all bear the name of Romaic, in contradistinction to Modern Greek, or the present literary dialect of Greece. It is all the more readable, and not the less useful to classical scholars, from being in the form of a dissertation rather than that of a grammar. To a sufficient explanation of the language of modern Greece, the author has added some interesting facts with regard to its literature, and a few specimens with translations.—A pamphlet entitled *On the Academical Study of Latin: an Inaugural Lecture delivered in the Theatre, Oxford*, by J. Coningtou, M.A., deserves and will well repay attention, both on the ground of its own merits, and as being the first-fruits of the Latin Professorship recently established at Oxford. If the views it contains are not startling from their novelty, they are thoroughly sound, and capable of being turned to practical account both by teachers and students. The claims of the Latin language and literature to attentive study are stated with much ability and discrimination; so also are the objects to be aimed at in the study, and the method by which they are to be secured. Mr. Conington rightly insists upon the necessity of combining the minute study of a small portion of the classics with a more rapid perusal of the remainder. In this way alone can we steer clear of superficial smattering on the one hand, and narrow-minded pedantry on the other.

LIST OF NEW BOOKS.

Annual of Scientific Discovery, for 1855, edited by Wells, 7s. 6d. cl.
Assault of Sevastopol, Sketches by Capt. Biddulph, folio, 4s. swd.
Bresslau's Compendious Hebrew Grammar, 12mo. 1s. swd. (Wealc)
Bresslau's Hebrew and English Dictionary, Vol. 1, 4s. (Weale.)
Broadbead's (A. G.) The Navy as it is, 2nd edit. 8vo. 5s. cl.
Cheever's (Dr.) Wanderings of a Pilgrim in the Shadow of Mont Blanc, new edit. 8vo. 7s. 6d. cl.
Clark's (W.) History of British Marine Testaceous Mollusca, 15s.
Clytemnestra, and other Poems, by O. Mcredith, fc. 8vo. 7s. 6d. cl.
Colenso's (Dr.) Ten Weeks in Natal, fc. 8vo. 5s. cl.
Communion Service (The), with Readings from Writings of Rev. F. D. Maurice, edited by Dr. Colenso, 1s.; with Rubrics, 2s. 6d.
Cowie's (Rev. M.) Scripture Difficulties, 8vo. 7s. 6d. cl.
Cuthbert's (Rev. Alex.) Infants Asleep in Jesus, 18mo. 2s. 6d. cl.
Doomed Ship, by William Hurton, fc. 8vo. 1s. swd.
Drama of Life, 12mo. 1s. swd.
Encyclop. Met. 'Balfour's Manual of Botany, 3rd edit.' 10s. 6d. cl.
English, French, Turkish, and Russian Vocabulary, 18mo. 2s. swd.
Exile (The), by Philip Phosphorus, cr. 8vo. 6s. cl.
Fowler's (George) History of the War, fc. 8vo. 2s. swd.
Giles's (James) English Parsing, 18th edit. 12mo. 2s. cl.
Inez, a Tale of the Alamo, cr. 8vo. 6s. 6d. cl.
James's (Rev. J. A.) Christian Fellowship, 11th ed. abridged, 1s. 6d.
Killen's (Rev. J. M.) Our Friends in Heaven, 2nd edit. 12mo. 4s. 6d.
Kinghorn's (Joseph) Memoir, by M. Hood and S. Wilkin, 8vo. 8s.
Kitto's (Dr.) Pictorial Bible, Vol. 1, new edit. 4to. 12s. cl.
Latham's Handbook of English Language, 2nd edit. cr. 8vo. 7s. 6d.
Lindsay's Inquiry into the Christian Law as to Marriage, 3s. 6d.
Lingard's History of England, People's edit. Vol. 8, cr. 8vo. 3s. 6d.
Loudon's (Mrs.) My Own Garden, 2s. 6d. cl.
Lumley's (W. G.) Poor Law Election Manual, 2nd edit. 12mo. 5s.
Lund's (Rev. T.) Elements of Geometry and Mensuration, 3s. 6d.
Melancthon's Life, by C. F. Ledderhose, trans. by Krotel, 6s. cl.
Montagu's (John) Biographical Memoir, by Newman, 8vo. 15s. cl.
Morris's Nests and Eggs of Britisb Birds, Vol. 2, royal 8vo. 21s. cl.
Neale's (Rev. J. M.) Lent Legends, 18mo. 2s. 6d. cl.
Our World, 2 vols. post 8vo. 16s. cl.
Richards (Rev. G.), The Champion, Lectures, &c., 12mo. 4s. 6d. cl.
Rook's (C. O.) Profit and Discount Tables, 3rd edit. oblong, 3s. 6d.
Rowe's (Dr.) Nervous Diseases, 14th edit. fc. 8vo. 2s. 6d. swd.
Royle's Fibrous Plants of India fitted for Cordage, &c., 8vo. 12s. cl.
Select Dialogues of Lucian, with Notes by Young, 1s. bds. (Wealc.)
Serf Sisters, by C. Harwood, fc. 1s. bds.
Smith's (Dr.) Pathology and Treatment of Leucorrhœa, 8vo. 7s. cl.
Statistical Register of Victoria, edit. by W. H. Archer, 8vo. 15s. cl.
Taylor's (R. C.) Statistics of Coal, 2nd edit. revised to 1854, 8vo. 25s.
Taylor's (Rev. J.) True Doctrine of the Holy Eucharist, 12s. 6d.
Thomson's Military Forces and Institutions of Great Britain, 15s.
Thorney Hall, by Holme Lee, cr. 8vo. 6s. cl.
Traveller's Library, 'Autobiography of Francis Arago,' 1s. swd.
Vicar of Wakefield, 32 Illustrations by Mulready, sq. 8vo. 10s. 6d.
Wathen's (G. H.) Golden Colony, sq. 8vo. 8s. cl.
Wellington's (F.-M. Duke) Memoir, by J. M. Wilson, 2 vols. 36s.
Wolfert's Roost, and other Tales, by W. Irving, 1s. bds. (Bohn.)
Woman's Educational Mission, 8vo. 3s. 6d. cl.

ON THE LIABILITY OF THE MAGNETIC CONDITION OF IRON SHIPS TO RAPID OR SUDDEN CHANGES.

IN the outset of this rejoinder to Mr. Airy's second paper, 'On the Correction of the Compass in Iron Ships,' I would take occasion to express my regret that anything in my communications of the 9th and 16th of December should have contributed to the altered tone of the paper of February the 3rd, or have interfered with a very long period of occasional pleasant and friendly intercommunication. As to one out of two passages noted by Mr. Airy, as if contributing to this much regretted effect, I am happy to be able to assure him that he is quite under a mistake as to its *personal* intention. I had been referring to the case of the Tayleur, and the *evidence* (with which I had no reason to suppose Mr. Airy to be fully acquainted) on which a change in her compasses—of about two points in about two days—rested. My own conviction of the weight of this evidence,—which I had before me as I wrote, in authoritative returns of Parliamentary papers on the subject, as well as in the reports of the Coroner's inquest,—led me to state this, not personal, but *general*, conviction—that "the fact of a change, great and sudden, in the case of the Tayleur stands on evidence, which, taken without preconceptions of theory or the prejudicing influence of particular personal views, could not be questioned." And the more I have considered the evidence, the more has this conviction been confirmed. In Liverpool, indeed, the loss of the Tayleur has proved the occasion of much controversy and painful excitement; but to the extent of my own opportunities of inquiry, no one of the great number of intelligent men of all classes and professions at Liverpool with whom I conversed on the subject, except one, ever attempted to deny the fact of a sudden and large change having taken place in her compasses; and that individual happily gave his reason for his denial, by quoting an experiment made by a passenger with a pocket compass, (of course in another position!) by which he had tested the ship's compasses, and proved the statements of the captain and other officers to be wrong! Mr. Airy will, therefore, I feel assured, dismiss from his mind the impression under which he quoted the passage referred to. As to another expression of mine, to which attention has been drawn, I am willing to leave it to the feelings of the reader whether, taking our relative experience in the actual phenomena of deep sea waves, it was entitled to criticism.

It is to be regretted, in respect to the necessity of repetitions of facts or modes of reasoning, that objections taken by Mr. Airy to the fundamental principles of my former paper oblige me either again to explain and additionally to support previously adduced views, or to abandon the question under discussion in a false position. It would not be fitting, however, under the sense I entertain of the importance of the discussion, so to leave it; though many statements or opinions found in the recent communication will not need to be discussed, or, if noticed, but briefly referred to.

Of this latter class of observations, a remark at the top of col. 1, p. 146 [*Ath.* No. 1423], may be noticed, because of its apparent bearing on what I feel assured will ultimately be received by men of science generally as the true theory of the development of the more intense quality of magnetism—the *retentive*—in iron ships. Though generally acquainted with my experiments on iron, Mr. Airy observes—"He was totally unprepared by them for the intensity of magnetism which he found in wrought-iron plates as they came to his hands." This statement much surprises me; as in various cases of my examinations of plate iron, as received out of, or examined within, the stores of ironworks, or elsewhere, but a very *feeble* magnetic energy——when the plates were tested in the plane of the magnetic equator—was found to exist. And I am prepared to prove, that the process of fabrication cannot produce anything like an intensity of magnetic power;—on the contrary, as I have shown, ('Magnetical Investigations,' vol. ii. p. 250), it is calculated to destroy, rather than develope, such a condition; and that any accidentally acquired magnetism (unless by a stroke of lightning) may be neutralized or inverted by a few blows of a hammer, or so changed by vibrating, bending, or by strokes of a *wooden* mallet, under a proper position.

The cases referred to by Mr. Airy, therefore, could only consist in an extent of magnetic intensity such as would readily result from the plates being vibrated whilst standing on edge, as *possibly* might be their position in the progress of their conveyance, or, what is far more likely, by their being projected or "shot" from a cart upon their end or edge, and so becoming magnetic, as in such case they might be powerfully rendered, by percussion on the pavement.

But I proceed to more important topics comprised in the recent communication.

I. Were the question here under discussion one of mere speculative theory—or, like those of *light* and *electricity*, on which scientific men have held conflicting views, without either the progress of science or useful practical applications of these powerful agencies being hindered—I might hesitate to renew objections against the views of *waves* and *strokes of the sea* presented to the readers of the *Athenæum* by Mr. Airy, which already, I much grieve to find, have not been received with the indulgence for which I could have hoped. But the question is one of too vast importance to navigation and commerce, and to all voyagers, to be abandoned on the ground of mere personal feelings:—a question of so much importance to be determined that, if Mr. Airy be right, my views are to be held, as by anticipation they are designated, "as alarmist doctrines," or if wrong, then life and property may be fearfully endangered and sacrificed under a confiding reliance on principles of compass action and correction calculated to delude and betray.

With every desire, therefore, to follow out the amenities which I am utterly unconscious of having hitherto infringed on, I shall proceed to the reconsideration of the bearing of the new or additional views and explanations of the paper in the *Athenæum* of February the 3rd; and, first, on the statement I have made to this effect:—that Mr. Airy greatly underrates the effective violence of the sea, and as greatly overrates, according to experiments which I should have thought conclusive, the mechanical action requisite to produce mag-

netic changes in retentively-magnetized malleable iron.

On carefully reading over the portions of the two papers on the 'Correction of the Compass in Iron Ships' relating to the action of the waves, I must express my utter inability to perceive any reasonable approach to the real effects of those seas, the violent action of which I have hitherto considered, and must still fully maintain, to be abundantly adequate to the production (under the requisite circumstances of controlling terrestrial induction) of sudden, and possibly great, magnetic changes. Though I have already shown that impact, like that of the blow of a hammer, is only *one* of numerous modes of mechanical action by which the retentive magnetism of iron may be controlled and changed; yet I can by no means concede the conclusion of Mr. Airy's argument, that the stroke of a sea has not "the nature of impact." The argument is renewed (*Ath.* Feb. 3, p. 146, col. 2), and the ground taken as if an impact like that of a *hammer* were needful for connecting my experiments and the action of the waves. But it is to the conclusion, as to the effect of a stroke of the sea, to which my remarks will refer, which we find thus described:—"However great may be the pressure to which it (the striking wave) rises in a second or two, it will at first be a soft-spreading, washy impulse."

Following the example of Mr. Airy, at once more pleasant to feeling and more convenient, I will here offer to the general readers of the *Athenæum* some description, derived from no small extent of observation and experience, of the actual *nature* of the action of the sea by which ships, in a heavy gale, are liable to be struck. The effects of simple pressure, and the straining of a ship when much seaborne on the summit of a wave—the aspect in which Mr. Airy seems *mainly* to view the subject—are conditions applying to the action of what, in popular language, is described as "rollers," or the great swells of the ocean, which, however rapidly they roll forward, carry with them no corresponding motion of the body of waters,—waves which, whilst giving some impulse to a ship in the direction of their motion, have no essentially dangerous influence, nor any force "of the nature of impact."

But, associated with these rollers, or ocean swells, there are elements of motion and force which I would desire to picture to the reader, of a very different kind, at least of far greater powers, than could, I think, be at all gathered from the description of the wave-stroke just quoted,—from which tremendous effects in power and destructiveness may, and sometimes do, result. These are the *breaking crests* of deep-sea waves, which are always in operation during heavy gales. Were the object here to give an essay on the origin, development, and forms of deep-sea waves, it would not be difficult to trace the hydro-dynamical relations betwixt the cause, the wind, and the effects, the waves and breakers. And it could be easily shown why the waves in the main ocean do not spread out in extended parallelism, longitudinally, like the breakers after a storm, on a wide and gently-sloping strand,—but are broken up into the form of narrow round-backed hills, seldom extending to a length of more than a few hundreds of yards, or a quarter of a mile, in continuity.

These sufficiently huge masses of water, as I have personally determined, may rise to the height of some 30 or 40 feet of what may be called *solid water*, belonging to the ordinary unbroken wave-form. But from the coalescing or intersecting of waves, running at the same time with different velocities or in different directions, the summit waters are liable to be thrown up into a crest, often 10 feet or upwards in height above the general mass of the "roller," and to assume a velocity *beyond* that even of a rapidly moving wave of 25 to 30 miles an hour. The natural effect may be anticipated: the too rapidly advancing crest overruns the summit of the main wave — is thrown into a form the transverse section of which is the upper half of a *crescent*, and, then, like the in-rolling swell of the sea-shore, is projected forward in the form of a breaker.

Now, with this description the general reader will be able to follow me in attempting some estimation, in the shape of number and force, of the nature of the concussion, shock, or impact which a ship may happen to receive from a crest of this kind when just about to break. I will assume, for this estimation, regularly running seas, such as I have actually measured,† of about 30 feet in height from the hollow to the ordinary summit, running with a velocity of, say, 30 geographical miles an hour. In a gale of wind, lasting only for a day, a sailing ship *contending against it*, would receive the action, ordinary or extraordinary, of 8,000 to 10,000 such waves,—the waves taking her mainly, perhaps, in a slight obliquity to the direction of her keel, but, not unfrequently, in direct parallelism with her broadside. In a four days' gale—no rare thing to be encountered in a winter's passage across the Atlantic—30,000 to 40,000 such waves would have to be encountered. Among this large amount, then, with their numerous breaking elongated crests, we may assume an incidental one to take the ship exactly in parallelism with the broadside, and so, in respect of time, as just to fall over, or be ready to fall over, and strike the broadside perpendicularly to its surface. Suppose the width of the breaking crest to be 30 or 60 feet, its height 10 feet (sometimes the height is greatly beyond this), and the thickness of the water at the lower part of the crest 6 feet, diminishing to a sharp edge at the top,—and then let us estimate the nature of the force and impact. The assumed dimensions, certainly not overrated, of the just breaking crest would here give, at a mean, about 30 cubic feet of water for every foot of extent, or 900 cubic feet for a crest 30 feet in width, or 1,800 feet for one of 60. A ton of sea water comprises about 35 cubic feet. Hence the mass of the two assumed crests would be, respectively, about 25 and 50 tons. These data, being followed out, should not greatly mislead us. And thus it will appear that whereas the breaking crest will attain an *actual* velocity more than equal to that of the wave's apparent motion,—the absolute momentum of this vast mass is spent in a portion of time represented by the fraction $\frac{3}{50}$ (the velocity of the wave being 50 feet per second and the mean thickness of the breaking crest 3 feet),—an interval, it will be observed—not of a second or two of time, as I understand Mr. Airy to assume—but only, in the proposed case, of about a seventeenth part of a second! The general reader will judge, then, whether a blow or shock of a mass of water of some 25 to 50 tons in weight, projected directly against, and expending its force on, the quivering broadside of any ship would not partake of the *nature* of impact. And the scientific reader will judge, further, whether here—taking either the ground of my experiments or of Mr. Airy's admissions—we have not a most ample and adequate force for the probable effecting of magnetic change. Our statement will, I believe, serve to recall to the mind of the well-experienced seaman who may happen to read it, the fact of his having occasionally felt his ship being struck by the sea with an impact so *forcible* and *sudden* as to give the momentary impression of a collision or stroke on the ground!

The conditions assumed in the foregoing investigation bearing on the nature of the force and impact of deep-sea "topping" waves, taken, necessarily, in certain respects, from simply estimated or conjectural quantities—are all, I believe, undeniably within range of probable and not unfrequent occurrence. But for securing myself from a possible objection founded on probabilities, as to the wave-crest striking the ship under the given circumstances, and at the *precise moment* of its breaking, it will be proper to note that such precise conjunction of the stroke and the moment for the natural *breaking* of the crest is not necessary. The wave-crest previous to its taking the form of a breaker frequently runs along with its parent wave for *several seconds* in a condition *so near* to the conditions requisite for being thrown forward, that the smallest interruption in its progress may anticipate, by many moments, the ultimate result. On these facts is founded a practice which, with much advantage, has sometimes been adopted in boats overtaken by a heavy gale—where ships have been deserted by reason of fire, foundering, or other causes — of mooring the boat by a long rope attached to a floating spar, where the means have been at command, with the view of breaking the attenuated curved crests of the more threatening waves, by anticipation of the effect of the natural forces, and thus saving the boat from their destructive power. Hence, it is obvious—as indeed ordinary observation of the waves, before breaking, rolling upon the shore might indicate—that the condition requisite for producing the sort of impact we have described is not one of instantaneous conjuncture, but embraces a considerable range of progress and time in the impulsive wave-crest.

The subject of deep-sea waves and the force of their breaking crests has now been so considerably dwelt upon on these two grounds, that Mr. Airy, in his discussion of mechanical causes likely to occasion magnetic changes, has throughout slighted or set aside what I believe to be a most powerful agency, so far at least as may be gathered from this express statement [*Athen.* p. 146, col. 2, at the foot,]—"I attach little importance to the direct action of the waves"; and that the subject of inquiry may, I hope, prove of some interest to the general reader in respect to these grand phenomena and exhibitions of power.

It is not without feelings of regret that, in pursuance of this subject, I again find occasion to turn to the results of personal experiments, under the view of their being exceedingly underrated in the paper under consideration; but the case, as it seems to me, absolutely demands it. And the regret is increased on being obliged to say that the references to papers descriptive of my experiments, and to statements in my former communication appear to indicate a surprising inattention both to the *words* and *meaning* of these documents. Mr. Airy presses the principle of a quick *percussive* action, or "jar or molecular tremour produced by blows," being necessary, on the ground of *my* descriptions, in order to the effecting of magnetic changes [p. 146, col. 1]; and intimates that I appear to attach no importance [p. 146, cols. 2, 3] "to the *flexure* of iron plates." Yet this seems very strange, when in the very section of the paper (Transactions of the Royal Society of Edinburgh, vol. ix., p. 254,) from whence reference is made to a bar being dropped on a carpet by which (as the *true* reading goes) it "*became sensibly magnetic*," I have stated the proposition, that "Iron is rendered magnetical if scoured or filed, *bent* or *twisted*," &c.; and when in my reply in the *Athenæum* of December 9, [p. 1494, col. 2,] I repeat the proposition of iron being magnetized retentively, neutralized, or the polarity inverted by any process of mechanical action, such as scouring, filing, *bending, twisting;* whilst [at p. 1495, col. 1,] I describe an actual experiment with an iron plate, where "a *slight flexure*, not sufficient to change the figure of the plate," had pretty nearly the same effects (differing only in quantity) as actual percussion or vibratory action. The inaccuracy of reference and deduction here, cannot, I think, be mistaken. In referring, as above, to the first of the papers giving records of some of my early experiments, (read in January, 1821), a remark is recalled to mind, which I here take leave to mention with reference to the priority of investigation of the phenomena of *retentive magnetism*,—a question that has already been discussed,—that in that very paper, at page 252, I speak of this peculiar principle as "the *fixing* of the magnetism of position [or terrestrial induction] in iron or steel by hammering," &c.

A further mistake, as to the effects of mechanical action may just be noticed, because it is so easily corrected by experiment—that is, as to the assumed *suddenness* of action being an essential condition in the production of magnetic changes. Let an iron bar or long slip of iron plate, free of retentive magnetism, be fixed upright, against a post, by being gently slid within and secured by staples or clamps, at the extremities,—a delicate compass being placed near its lower extremity for testing the results. Let the bar or plate be then pressed very gradually and slowly either by the hand or

† *Athenæum* Report of the Meeting of the British Association at Edinburgh in 1850; and Report of British Association for that year, p. 26.

by well buffed screws; and no matter how slowly the pressure is applied, the magnetic effects, without any absolute change of figure, or apparent *jar*, will be essentially the same as in other modes of action. Even pressure over the knee of an iron bar of three quarters of an inch in thickness, or more, whilst held upright, will be found to produce a decided magnetic change, however slowly or gradually the pressure may be applied.

II. To the essential question, re-opened by Mr. Airy's objections to evidence and principles I had thought, and still think to be, conclusive, I must now again address myself;—that is, As to *whether the magnetic condition of iron ships is not liable to rapid or sudden changes?*

Deductions from experimental investigations, sustained by various researches on the actual facts, have, as I believe, incontrovertibly shown:—1. That the magnetic distribution of all iron ships must, as to the more permanent quality, the *retentive*, necessarily take the position of conformity with the force of terrestrial induction; and the polar axis, therefore, must proximately, if not strictly, be found in the direction of the dipping needle, in respect of the ship's position whilst being built.—2. That this is an extreme condition, not retainable after a ship is launched, —her various positions and the mechanical action to which she is constantly subjected tending, under new relations of terrestrial induction, to bring the polar axis into a *vertical position*, which, ultimately, must become the *normal position* for vessels navigating only in *northern* latitudes:— and 3. That whilst *new iron ships*, previous to the attainment of the normal magnetic axis, are *specially* liable to rapid or sudden changes,—*all ships*, under certain conditions of position, mechanical force, &c., are liable to similar, though not to so great, changes.

The first proposition, theoretically deduced from experiments ('Magnetical Investigations,' vol. ii., pp. 264–273), was verified by the actual case of the Elizabeth Harrison, as figured and described in the *Athenæum* for December 16, page 1526, with the most striking and beautiful accordance; and the second—in proving the application of the same general law—was, as I conceive, as satisfactorily shown by the other actual case of the Imperador, described in the same page of the *Athenæum*. Mr. Airy, however, equally to my surprise and regret, dismisses the deductions drawn from these striking investigations, and the actual principles of which the investigations appear to me so demonstrative, by the summary objection, that "such an argument would not be admissible in any other science,"—whereas, as far as my own perceptions thereof go, the history of the inductive sciences is crowded with similar reasonings, and the results, in certain cases, regarded as among the noblest triumphs of mathematics and general science. But it is not necessary to attempt to elucidate the views I have just expressed on this general objection, unsupported as it is by anything tangible, when we find the objection specially applied to magnetics, with a *reason* given for its assertion. And here, not to set mere opinion against opinion, which, in this case, could avail nothing, we may proceed with confidence of gaining something in the way of a decided result on an important case, bearing on the very foundation of the principles for which I contend.

It will here conduce to the securing of accuracy in my reply, to quote the words of the paper, where objection is taken to a comparison of the magnetic state of the Elizabeth Harrison, as on the stocks, with that of the Imperador, built in a similar position, as afloat and fitted for sea:— "From the difference (as Mr. Airy most correctly represents) between the magnetic state of one ship before she is launched and that of another after she is launched, Dr. Scoresby infers the effect of launching and fitting-up." And to what other causes, I would confidently ask,— except the denial of *any principle* in the original distribution of the ship's magnetism,—could the difference, or plainly inferable change, be ascribed? Mr. Airy adds,—"Such an argument would not be admissible in any other science, and appears to be specially unsuited to this, where the capricious differences in the state of different ships are matters of daily observation." Here, it will be perceived, that the ascertained results of principle, — such as my experiments in verification of the proposition of the general polar axis of an iron ship being dependent, magnetically, on her position whilst building,—are denied being applicable for the determination of subsequent changes in any other case, on the ground of "capricious differences in the state of different ships being matter of daily observation"! It is assumed that the capricious differences, of popular notoriety, found to exist in the magnetism of different ships, apply to special or peculiar experiments, from which my conclusions were drawn. But this objection, I am prepared to show, is totally inapplicable to the case thus summarily dismissed. For Mr. Airy refers to results of experience within one description of place and limit, and my deductions are from experiments entirely beyond that place and limitation.

It is not denied or questioned that capricious differences within certain limits, speaking in popular language, as Mr. Airy doubtless speaks, are found to be matter of frequent occurrence in compass experiments on board iron ships; and these, for obvious reasons, when the compass indications are dependent on ten thousand disturbing and contending magnetic forces. In the very meagre state of our knowledge of the deviation of the compass and its causes, so long ago as the year 1817, I had then apprehended and elicited, in substance, [*Philosophical Transactions* for 1819, with additions in "Account of Arctic Regions," 1820, Vol. II. pp. 537—554], these two leading facts concerning the magnetic action of an ordinary ship's iron on the compass—that all the effects might be referred to a single focus of magnetic action; and that the ordinary general resultant (such as observed in a central position of a ship's deck remote from peculiar disturbing influences) would be overcome or upset in high northern latitudes, by the master influence of any proximate mass of upright iron;—these propositions are still found to be strictly true, even in ships built entirely of magnetic material. A reason, therefore, for the apparent capricious differences in the magnetic state of different ships, is thus satisfactorily afforded, that is, amid and among the disturbing causes or *within* the ship; but surely such a reason can have no legitimate application to the general phenomena of the entire magnetic forces as indicated by the ship's action on a compass *without* the ship.

But still, even as regards these numerous perplexing and incalculable influences *within* the ship —changing with every inch, it may be tenth of an inch, in the position selected for the compass—the result of the magnetisms of the entire fabric must be as rigidly ordered and determinately developed as the results relating to every dynamical force among the Creator's laws. The ship, as a magnetic body, and examined from *without, is an unity;* and the magnetic state of every part (except where there may be peculiarly projecting or disturbing masses of iron) will have a tendency to take the position due, magnetically, to the general laws of terrestrial induction. And here, as examined from without, there can be no capriciousness, nor, if we give the smallest attention to *proximate* masses or forms of iron, can there be any *apparent* uncertainty.

Hence I may conclude, and I believe with the sanction of every man of science, and of Mr. Airy personally, that a reason taken from the inextricably perplexing magnetic influences on the compass *within* an iron ship, can have no force or applicability to the magnetic condition of the general fabric as examined from *without*. And, it may be added, my experiments on the Elizabeth Harrison and the Imperador were all experiments made from without; and the results and the comparisons I draw from them, therefore, cannot be touched by the reason given for the asserted objection.

Though this reasoning must, I doubt not, have been an oversight, — as *no* experiments of like nature, that I am aware of, have ever been undertaken except those by me or at my suggestion— it is yet satisfactory to be able to support the principle of magnetic distribution for which I contend, by a new result of a recent experiment on a large iron ship, undertaken, at my suggestion, by Mr. James Napier, of Glasgow. This ship, the Fiery Cross, (recently launched) was built with her head in the magnetic direction of S. 32° W. The equatorial lines were most satisfactorily taken from stem to stern on both sides, and projected on a longitudinal draft of the ship. On comparing their difference of level with the deductions of theory, for the single position of the main breadth section, I again obtained the beautiful result of accordance still more close than in the case of the Elizabeth Harrison; the difference of level in the Fiery Cross measured on the plan being about 6 feet 1 inch, and the difference by theory being 6 feet 2 inches,—an agreement which, within the probable errors of observation, may be considered as quite exact.

This new fact of experiment comes as an additional confirmation (hard, I think, to be resisted by men of science) of the soundness of my inference respecting the original position of the magnetic polar axis of the Imperador whilst building, —viz. that the polar axis in her case, under the data given [*Athen.* Dec. 16, p. 1526], must have inclined, in the central part of the ship, about 18° towards the starboard side. But after being fitted out for sea, and examined with her head in nearly the same position, the inclination of the polar axis, roughly calculated, was found to be reduced to about 6°, indicating a positive change of somewhere about 12°. This change, therefore, may be fairly referred to the new relations of terrestrial induction, elicited by mechanical action, during the process of fitting the engines and rigging out the ship with her head in the contrary direction from the position on the stocks. That this foundation principle of a ship's original magnetic axis is essentially true, and that the *tendency* of the polar axis, after a ship is launched and has been strained or vibrated in new positions of her head, is to assume a normal position, with a vertical polar axis in the central body,—I would appeal to experiment on ships building, and ships after being launched, or to any fair example of a single ship which may be selected, and will concede all my predilections and confidence in the principles asserted should they not be characteristically confirmed.

If these principles be found correct, as in most particulars they are proved to be,—and, I may add, are now generally recognized as the results of experience,—then will our third proposition have positive confirmation on scientific grounds to this extent—that the original magnetic condition of *new* iron ships is not only *liable* to change, but must, after the launching, inevitably change, often rapidly, and sometimes suddenly.

Torquay. WILLIAM SCORESBY.

[The subject of this paper will be resumed and concluded next week.]

PICTORIAL COPY-RIGHT AND COPY-WRONG.

A case was brought into court at Marlborough Street on Monday, the importance of which will be self-evident to all painters and collectors.

"In 1851 Mr. Ward, the well-known artist, painted a picture, known as 'James II. receiving Intelligence of the Landing of the Prince of Orange.' The painting was purchased by Mr. ———, who gave Mr. Ward the usual permission to make an artist's copy of the picture. This copy was subsequently sold to Messrs. ———, picture-dealers, who again sold it to a gentleman residing near Preston. Some short time ago, Mr. Ward was informed that a picture was in the market which he was asserted to have painted. Mr. Ward made inquiry, and ascertained that this picture was a copy of the artist's copy of the James II. painting sold to Messrs. ———. A copy, therefore, of the artist's copy had been made by an inferior artist, and an attempt had been made to palm it off as an original, whereby an injury was inflicted on Mr. Ward's artistic reputation, and a fraud committed on the purchaser. Now, as Mr. Ward was unable to tell how far this spurious manufacture had proceeded, and how many spurious works were in existence, he had instructed his solicitor to come to that Court and to detail the facts, in the hope that some way would be pointed out by which Mr. Ward would be protected from this kind of injury and injustice."

The solitary remedy and restraint which English law, as it stands, can administer, was stated by Mr. Ward's solicitor as under.—

"Mr. Ward might apply to Chancery for an injunction against the holder of the spurious picture, to restrain its sale as an original, but that obviously was not a remedy suitable to the case."

Mr. Darvill, says another passage of the report, threw out the following suggestion :—

"He was not sure that it would not be necessary, owing to the defective state of the law, to seek the aid of Parliament for an enactment that should provide means to check and punish fraud. Possibly that end might be obtained by declaring that original paintings should be taken to some public body—the Society of Arts, for instance—and there stamped and authenticated in such a way as to give force and validity to the genuineness of the painting."

Few matters concerning Art have come before our Courts of justice of more obvious interest than this. The idea of entering the maze of Chancery in quest of prohibitory injunctions will be as antipathetic to most painters as the notion of Parliament was distasteful to Handel, on diametrically opposite grounds, when the Governors of the Foundling Hospital wished to secure exclusive control over the performance of his 'Messiah.' How to maintain the value of a picture as unique without making the copyist's labour penal, is a puzzle for an Eldon's head,—regarding the solution of which we do not pretend to see our way very clearly. It is not difficult to conceive how some of the adroit imitators of the Old Masters, who hang London dining-rooms with Sciarra Titians by the score, and who have made the *Poesia* as familiar almost as our Sovereign Lady, can profitably occupy their easels by also repeating the *Cynthia* of the minute—whether it he a yawning *Mariana* to delight those who covet illustrations of the Laureate,—or some Academy study, by Etty, which has been found happy in its *pose* and luscious in its colour. There already exist sources—as we have heard—from which Turner drawings of any given period can be commissioned,—and it would seem, from Mr. Ward's case, that hy diving deeper, the cheap collector might even come hy a Maclise 'Cinderella' as elaborate as Mr. Maclise's own, or hy a Stanfield as passionate in its sky and sea as the original landscape 'On the Gulf of Genoa.' The question is one, we repeat, which, for every one's sake, cannot be too clearly exposed, or too searchingly considered ;—whether for the interest of collectors intent on maintaining the value of their collections, of artists recoiling from the idea of fraud and counterfeit, or of students anxious not to be debarred means of study.

OUR WEEKLY GOSSIP.

Lord Carlisle has resigned the Presidency of the Royal Society of Literature, on going to Ireland as Lord Lieutenant.

No form of wrong is free from inconveniences to the wrong-doer :—not even literary piracy. The Americans, who think it "smart" to undersell our legitimate productions in our own Colonies with pirated editions, are beginning to feel the effects of a piratical competition carried on from this side of the great waters. London has caught a lesson from New York ; and we are not sure but that ere long the scholar will be more than a match for his master. If New York can *ille*gally send its reprints of English works to Australia, London may legally send its reprints of American works to Canada, and there undersell the genuine editions. We are told by persons in the "trade" that a large business is now heing done in Australia, at the Cape, and in Canada, close to the frontier, in pirated editions of American hooks. Thus the cycle is complete. All authors suffer alike. The Yankee writer not only loses his fair market in England, in Australia, and Canada, hut he sees estahlished near his own door, across a mere river, a system specially designed to injure his property, —is aware that no existing power can wholly prevent the introduction of the spurious editions of his hooks from Canada into his own country. Such a condition of things may convince even Mr. Cary that the question of literary copyright is after all somewhat of "an American question."

On no occasion since the alteration of the statutes, rendering admission into the Royal Society more difficult than it was formerly, have there been so many candidates for election as there are this year. Thirty-eight certificates are suspended in the Society's meeting-room,—of whom only fifteen can be chosen. The day of election is fixed for the 7th of June.

Heroically as our governing powers seem to hold out against the admission of men of letters to office, —still the strange ministerial changes of the past February have not been unaccompanied by changes in other portfolios than those of Colony and Finance.—The nomination of Sir G. Cornwall Lewis to the Chancellorship of the Exchequer has given a well-known hlue and yellow hook a new editor,—the *Edinburgh Review* having, as we learn, been placed under the superintendence of Mr. Henry Reeve.

M. Cabany, the possessor of 'Moredun,' has written a long letter, in answer to the facts adduced by Miss Anne Scott, Mr. Skene, and Mr. Gordon, against the prohahilities of 'Moredun' heing an authentic work. But its statements amount to no more than this :—M. Cabany is angry, and not convinced. We long ago expressed our own doubt, on the evidence adduced by M. Cahany himself. Evidence from the other side has, of course, not weakened that douht. Here, then, we must leave the matter, until M. Cabany chooses to give the volume to the public, when it will come before us in the usual course. —We take the opportunity of this reference to Miss Anne Scott to correct an error in the letter published last week :—"On their return from Paris in spring 1818," should read 1826.

The books of Dr. Trithen, late chief of the Taylorian Institution at Oxford, are announced for sale.

Everyhody knows the Wolff-ish theory of the Homeric poems : that they were the street ballads of ancient Greecc, blended, fused and wrought into shape by some editor of "reliques,"—some Macpherson of bigger mould and more fiery genius. But suppose these reliques have no more authenticity than the London ballads of our own day? We confess to having been a little—just a little—startled the other night by the audacious way in which we heard a great contemporary fact described by one of Mr. Catnach's poets. The singer had for theme the Death which has occupied all thoughts in Europe for the past few days; and after touching with a vigorous rather than a graceful hand the scene of the dissolution, the poet completed his history and his lyric with this couplet :—

> And the English digged him a h—— of a hole,
> And they buried him in Sebastopole.

We could not help feeling some of Walpole's distrust of "historical documents," and especially of historical illustrations drawn from polite literature. What will the antiquaries of 3855 do with such a lyric? What would not a Strauss make of it? For observe, it has every mark of authenticity: it is puhlic ; it is contemporary; it is dated; it is in accord with some indisputable facts,—the Emperor is dead, the English are in the Crimea, and what so likely as that he should be buried under the ruins of the great fortress, which is the prize of the war, like Priam under the mound of Troy!

The Professor of British History and Archæology in the Royal Society of Literature has commenced a course of public lectures on 'The Domestic Life of our Ancestors,'—a suhject of much interest if well treated, and one admitting of some novel illustrations. The Archæology of the Household is a virgin subject with the general public.

Dr. Kitto's journals and papers, we understand, are being prepared for the press; and are, in the first instance, to bc puhlished by subscription for the benefit of his family.

Prof. Owen has killed another sea serpent with his remorseless anatomy. As most readers have heard, some mysterious footprints were observed in the recent snow near Exeter, which the superstition of Devonshire invested with an interest more startling than the footprint found hy Crusoe on the sand of the seashore. The marks of an unrecognized foot, a hoof, were visible for forty miles —at least so the story ran at first—in a nearly straight line, showing the track of some being, natural or supernatural, over the snow. The thing seemed to have gone through hedges, walls, and hayricks, and across the Exe, without difficulty ; and the Devonians heing from of old

> Credulous to false prints,

the track was soon known as the Devil's walk. What was most alarming in the matter was, that the cloven foot appeared to have passed forty miles in one night over the snow towards the country house of his Lordship of Exeter ! Unhappily for the superstitious, too many tongues got talking on the subject *before the snow melted*. Other prints were found in other places, not only in Devonshire, but in Somersetshire and Gloucestershire. The marvel began to interest naturalists as well as preternaturalists ; and at this point we assume it will interest the readers of the *Athenæum*. A cold so severe, it is known, must have driven forth many animals otherwise rarely seen in search of food, and reputations of many kinds have heen hazarded on kangaroos, bears, cats, cranes, otters, and great bustards. Prof. Owen gives his voice for the hadger. He says, —"An esteemed zoological friend has submitted to me a carefully-executed drawing of one of the more perfect impressions left in the snow at Luscombe, South Devon, on or about the 8th of last month. It was of the hind-foot of a badger. This is almost the only plantigrade quadruped we have in this island, and leaves a footprint larger than would be supposed from its size. The badger sleeps a good deal in his winter retreat, hut does not hibernate so regularly and completely as the bear does in the severer climate of Canada. The hadger is nocturnal, and comes abroad occasionally in the late winter, when hard-pressed by cold and hunger : it is a stealthy prowler, and most active and enduring in its quest of food. That one and the same animal should have gone over 100 miles of a most devious and irregular route in one night, is as improbahle as that one hadger only should have heen awake and hungry out of the number concealed in the 100 miles of rocky and bosky Devonshire, which has been startled by the impressions revealed hy the rarely-spread carpet of snow in that beautiful county. The onus of the proof that one creature made them in one night rests with the assertor, who ought to have gone over the same ground, with a power of acute and unbiassed observation, which seems not to have heen exercised by him who failed to distinguish the truly single from the blended footprints in question. Nothing seems more difficult than to see a thing as it really is, unless it he the right interpretation of observed phenomena." Thus completely, as we think, vanishes the Devil's walk in the diocese of Exeter from the records of superstition—vanishes at the touch of science, as the sea serpent faded even from the imaginations of the most credulous.

Mr. Ewart's hill for extending the provisions of the Free Library Act has heen adopted by the House of Commons, and will, douhtless, pass into a law. On the question of the size of the town or district to which its provisions should be allowed to apply, some discussion arose and several interesting facts were stated. The general feeling of the House was, that a population of 5,000 was too high a limit; hut, ultimately, the figure adopted hy Mr. Ewart was allowed to stand. A clause was introduced specially exempting Scotland and Ireland from the operation of the Act.

We have received the following satisfactory explanation of a complaint, made by a Correspondent, as to the price of back numhers of 'Orr's Circle of the Sciences.'—

"In your last week's publication a letter appears headed 'Back Numbers,' which requires some notice to prevent misapprehension in respect to the above work. In October last it was determined, for reasons then given, to increase the price from two-pence to three-pence per number. This intention was announced in your own columns, and in other channels, as well as on the work itself, with an intimation that the change would take place on the 1st of January, and that it should apply to back as well as current numbers. This notice was given with the double object of giving subscribers time to complete their sets, and to bring the subjects in course of publication to completion at the old price. The change was generally approved of by the subscribers, I believe,—they being reasonable enough to see that the high class of literature aimed at, was worth the money demanded for it. All this, I have reason to believe, was explained to your Correspondent, when he had the option given him of returning the numhers, of which he availed himself. This notice may be useful to others, and prevent them being misled like your Correspondent, if you will kindly insert it.

"Yours, &c., ONE OF THE PUBLISHERS."

"London, March 7."

Among the deaths of the week has been that of Mr. Copley Fielding, at Worthing. His age, as stated in the obituaries of the day, is sixty-

eight. As the most distinguished of the water-colour painters of his family—as one who has, for a quarter of a century or more, been a constant and a cardinal attraction in our exhibition rooms—as a professor whose practice no less than experience must have given to his precepts no common value—he will be much missed. Mr. Copley Fielding leaves no imitator behind him; for Mr. Bentley, who may be thought to have approached certain of his marine effects, is also gone,—and of the down and the glade landscapes, which made up the other two-thirds of this charming draughtsman's manner, there are no emulators. The above classification of Mr. Copley Fielding's favourite subjects is inevitable. Monotony was probably forced on him by some original hits, which made collectors commission from him a gray, or a golden, or a green drawing,—in proportion as the collector's fancy or necessity was gray, golden or green. Mannerism is not always the result of poverty in the resources of the mannerist:—it may also indicate his popularity and the pressure of the market. Till the amateur rates his purchase as something different or superior to a piece of china, which he buys for the sake of its pink or its pearl colour, the temptation to be mannered will always more or less beset an artist when he is in full tide of success. If Mr. Copley Fielding had not genius, his talent was of the highest order, and his self-respect was equal to his talent. We do not remember a single slovenly or slighted specimen among the score of drawings which he annually contributed to the Exhibition of the elder *Water-Colour Society*, in which he held office. Though his self-iteration became conventional, there was always storm in the sky of his shipwrecks, always air and distance in his Sussex Down scenes, always richness and depth (rather than variety) in his foliage. In short, Mr. Copley Fielding will long be referred to as having advanced and adorned water-colour art at that healthy period of its existence when the drawing had ceased to be a pen or pencil sketch tinted with slight washes of colour, and had not begun to be a composition of opaque plaster or glossy gum, employed in the vain hope of giving it the substance and brilliancy of oil painting.

The Duke de Broglie and M. Legouvé have been elected Members of the French Academy;—and in the case of M. de Broglie, at least, the Academy has again thrown occasion to the Government for asking—"Why are political celebrities elected into a body of learned and literary men?"

Government, very properly we think, refused to purchase for the nation Mr. Bernal's collection; and the auctioneer's hammer is engaged in dispersing it to the four winds. The articles are fetching good, some of them extravagant, prices. The Marquis of Bath has been a large purchaser; as has also the Department of Art, Marlborough House. A carberet, purchased by Mr. Bernal for 65 guineas, was knocked down to Lord Bath for 465*l.*; who also purchased two candelabra, with female figures and cupids, for 231*l.*—A vase, purchased at Owen's, in Bond Street, for 17 guineas, sold for 127*l.*—A gros-bleu vase and cover, with painting of Venus, Cupid, and Adonis, sold for 203 guineas.—A pair of vases and covers, with upright sides, with bouquets of flowers in medallions, brought 320*l.* In the Dresden subjects the following were interesting lots:—A coffee-pot, cover, and stand, with basin, tea-caddy, and cup and saucer; figures after Watteau, and flowers on a yellow ground, 50*l.*—A chocolate-pot and cover, with milk-pot, cover, and stand, and a cup and saucer, blue ground, with illustrations after Watteau, 23*l.*—A pair of small sceaux, scalloped, each with eight small subjects of figures, 40*l.*—A pair of scalloped cups and saucers, with figures after Watteau, and flowers on gold ground, 28*l.*—A cup and saucer, with raised frieze of figures in imitation of gems, 11*l.* This lot was purchased by Mr. Bernal at a sale at Messrs. Christie's rooms for 30*s.*—A *déjeûner*, with blue borders and figures after Watteau, consisting of tea-pot, coffee-pot, and two cups and saucers. This lot was bought by Lord St. Leonards for 16½ guineas.—An oval two-handled plateau, gros-bleu, with five compositions of architecture and figures, 16*l.*—A pair of oviform vases, the ground incrusted with forget-me-nots, each with conversations after Watteau, on gold ground, mounted in the best taste. This lot excited considerable competition, and was at last secured by Mr. Smith for 95 guineas.—An egg-shaped scalloped vase, in the same style as the preceding lot, was bought by Mr. Webb for 42*l.*—A few Sèvres objects may be instanced:—A cup and saucer, gros-bleu and green, with cupids; bought by Sir H. H. Campbell for 17*l.* 17*s.*—A cup and saucer, green, with Venus chastising Cupid, 26*l.* 5*s.*—A cup and saucer, green, with two subjects of figures and merchandise, after Lingelbach, 55*l.*—A cup and saucer similar, with children, after Boucher, 27*l.* 5*s.* 6*d.*—A beautiful écuelle, cover and stand, gros-bleu, painted with subjects of cupids. After a spirited competition, this lot was secured by Mr. Webb for 125*l.*—A fine ewer and oval dish, with baskets of flowers in compartments, realized 58*l.* 16*s.* The first three days of the sale produced upwards of 6,000*l.*

The PORTLAND GALLERY, 316, Regent Street (opposite the Royal Polytechnic Institution). The EIGHTH ANNUAL EXHIBITION of the NATIONAL INSTITUTION of FINE ARTS is NOW OPEN from Nine till dusk. Admission One Shilling, Catalogue Sixpence. BELL SMITH, Secretary.

NOW OPEN, Admission Free, the EXHIBITION of PRIZE PAINTINGS to be distributed amongst the Members of the ART UNION of GLASGOW, in July, 1855, at the GALLERY OF ART, 121, Pall Mall (opposite Her Majesty's Theatre). Hours of Admission: Morning, 10 to 5; Evening, 7 to 9.

The Exhibition will close on the 24th of March.

PHOTOGRAPHIC SOCIETY.—The SECOND ANNUAL EXHIBITION of this SOCIETY is NOW OPEN at the Rooms of the Society of Water-Colour Painters, Pall Mall East, in the Morning from 10 to 5; in the Evening from 7 to 10.—Admission, Morning, 1*s.*; Evening, 6*d.* Catalogues, 6*d.*

Last Week—Will close Saturday, 17th.

COLOSSEUM, Regent's Park.—Admission, 1*s.*—The original PANORAMA of LONDON BY DAY is exhibited daily, from half-past Ten till half-past Four. Museum of Sculpture, Conservatories, Swiss Cottage, &c. The extraordinary PANORAMA of LONDON BY NIGHT, every Evening from Seven till Ten. Music from Two till half-past Four, and during the Evening.

NOW EXHIBITING, at 57, PALL MALL, a MUSEUM of MEXICAN ANTIQUITIES, illustrative of the Mythology, the Religious Rites, and the Sepulture of the Toltec and Aztec Nations, as shown in figures of their Idols, Pontif Chieftains, Cinerary and Libatory Vases, Sacrificial and Musical Instruments, &c.—Admission, 1*s.*

LEICESTER SQUARE.—The AZTECS and the EARTHMEN. The first of either race ever seen in Europe. Exhibited daily from 3 to 5, and 7 to half-past 9. Lectures at 4 and 8. Vocal and Instrumental Concerts every Exhibition.—Admission, Stalls, 2*s.*, Reserved Seats, 1*s.*; Gallery, 6*d.*

LOVE'S LENTEN ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—Fifteenth Season in London.—UPPER HALL, 69, REGENT QUADRANT, Regent Street, completely re-fitted for the occasion, with New Entrances, New Stage, New Cloak-rooms, &c. Every Evening at 8, except Saturday; Saturday, at 3.—On Monday and Tuesday, THE NEW ENTERTAINMENT, called 'THE LONDON SEASON,' and other entertainments. On Wednesday, Thursday, and Friday, Mr. LOVE will give a LECTURE on the OCCULT POWERS of the VOICE; followed by the entertainment called LOVE IN ALL SHAPES; with LOVE'S LABOUR'S LOST.—On Saturday at 3, Love in all Shapes, with other entertainments.—Pianoforte, Miss Julia Warman.—Stalls, 3*s.*; Area, 2*s.*; Gallery, 1*s.*—Tickets at Mitchell's Royal Library, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

PATRON: H.R.H. PRINCE ALBERT.

ROYAL POLYTECHNIC INSTITUTION.—IMPORTANT LECTURE ON SIEGE OPERATIONS in connexion with SEBASTOPOL. E. JEKYLL, Esq. (late Captain, Grenadier Guards) having kindly consented to deliver this Lecture again, on TUESDAY EVENING next, the 13th inst. at half-past Eight o'clock, notice is hereby given that the Industrial Classes will be admitted on that Evening, as on Monday Evenings, at half-price.—Monday Evening the 12th inst., Lecture by J. H. WEBBER, Esq., on AUSTRALIA and EMIGRATION THERETO, being the result of his personal experience.—DRAMATIC READING by Mr. HUGH LESLIE, Thursday Evening, the 15th inst., OTHELLO.—LECTURE on ASTRONOMY, by Dr. BACHHOFFNER, illustrated by a SPLENDID DISSOLVING ORRERY, on Wednesday, with MUSIC from the CREATION, by a BAND and CHORUS of FIFTY PERFORMERS, under the direction of Mr. W. W. WAUD, of the Royal Italian Opera. Principal Vocal Performers: Miss Julia Bleadon, Mr. Montem Smith, and Mr. Henry Buckland.—The CELEBRATED TYROLESE Minstrels will sing a selection of their NATIONAL MELODIES on Monday, Tuesday, Friday, and Saturday Evenings.—The STEAM GUN, DISSOLVING VIEWS of the WAR, DIORAMA of SINDBAD the SAILOR, COSMORAMAS, the Concert by INVISIBLE PERFORMERS, and all the LECTURES, on the NEW BANK NOTE, &c., as usual.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Academy, 8.—'On Sculpture,' by Sir R. Westmacott.
— Geographical, 8½.—Late Journey from El Medinâ to Mecca, down the Darb el Sharke, on the Easteru Road, by Lieut. Burton.—Memoranda on Abyssinia.—Accouut of a Tour up the Gambia to Salum, by Mr. O'Connor.—Despatch from Mr. Gabriel, at Loanda, respecting Dr. Livingston's Exploration of Central Africa.
TUES. Syro-Egyptian, 7½.—'On some Maltese Coins,' by Dr. Lee.—'On a Sarcophagus of the Reign of Hophra,' by Mr. Marsden.—'On the Birs-i-Nimrud,' by Mr. Bonomi.
— Institution of Civil Engineers, 8.—'On the Application of the Screw Propeller to the larger class of Sailing Vessels,' by Mr. Robinson.
— Zoological, 9.—Scientific.
— Royal Institution, 3.—'On Electricity,' by Prof. Tyndall.
WED. Society of Arts, 8.—'On a New Method of teaching Drawing, involving the Principle of a Natural System of Architecture,' by Herr Kumpa.
— Graphic, 8.
— Royal Society of Literature, 8½.
— British Archæological Association, 8½.—'On the Nimbus,' by Mr. Cuming.—'On the Chronicle of Tysilio,' by the Rev. B. Poste.
— Ethnological, 8½.—'On the Natives of Tropical Australia,' by the late Dr. Sibbald.—'On the Australians of Twofold Bay,' by Mr. Walker.
THURS. Society of Antiquaries, 8.
— Royal, 8½.
— Royal Institution, 3.—'On English Literature,' by Mr. Donne.
— Statistical, 3.—Anniversary.
— Artists and Amateurs' Conversazione, 7½.
FRI. Astronomical, 8.
— Royal Institution, 8½.—'On the Chemistry of the Hydro-Carbons,' by Dr. Odilling.
SAT. Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.
— Asiatic, 2.

FINE ARTS

The Harmonic Law of Nature applied to Architectural Design. By D. R. Hay. Blackwood & Sons.

THIS treatise upon a rather abstruse branch of the mathematics of architecture (read at a meeting of the Royal Institute of British Architects) has already excited considerable interest in the profession. In a few words, Mr. Hay's plan consists of a series of arguments to prove that there really does exist a mathematical law coinciding with the harmony always found in nature, and that this law can be applied in imparting beauty to architectural structure of any order or style.

These proofs have been applied to the measurements of the Parthenon, and found to be almost exactly confirmed. In the present pamphlet Mr. Hay carries the theory further, and applies it to Gothic architecture, testing the laws which produced the balance and harmony of parts in the east front of Lincoln Cathedral, as he had previously done that of the Parthenon. In both these apparently conflicting systems of Art, utterly antagonistic as Mr. Ruskin would view them, he finds the same harmonic ratios and the same universal law.

The beauty of the theory is its universality and its simplicity. In Nature, the Creator accomplished his purposes by the simplest means. If this theory holds its ground, and is further carried out, we have at least some primary basis for a philosophy of Form. We have now some hope of seeing mere Beauty, even if it be in an old form, secured as a matter of certainty by the merest workman, and considered as a capital, with which he begins to work, and not as the climax and crown of his labours. Thus the poorest Greek statue has some beauty of face, even if it be conventional,—and some beauty of form, though a beauty of imitation;—but still only the great genius shaped the Theseus or the Ilyssus. Mr. Hay's former works are already well known. His books on the 'Parthenon,' on the 'Natural Principles of Beauty as developed in the Human Figure,' his 'Principles of Symmetrical Beauty,' his 'Principles of Colouring and Nomenclature of Colours,' his 'Science of Proportions,' and 'Essay on Ornamental Design,' we have already noticed with praise as the results of philosophical and original thought. We believe that as man's knowledge widens, every form of natural beauty, from the cloud to the flower, will be found to be regulated by laws as severe as those which regulate the revolution of the planets or the growth of man. The bud and the star are both obedient to laws that regulate their appearance and their disappearance. The flower casts its seed in a prescribed curve:—the wave tosses its spray in an arch, regulated by a thousand necessities of use and beauty. Nothing in Nature is accidental or alone; but is the sequence of causes existing thousands of centuries ago. Nature is all harmony and order:—Art, except in its great successes, a feeble imitation of effects the causes of which are still unknown. The harmony of Nature is indestructible and self-restoring:—man's work begins to decay ere it is well completed.

Water-Colour without a Master. With Two Hundred Examples. By Thomas Hatton. Parts I. and II. Reeves & Sons.

THIS is an instructive book on a good and original plan. Separate objects in nature are shown, first isolated, and under various tints, and are then worked up into pictures, with trees, cattle, skies,

and distance. The plan is adapted for schools and young pupils, and the author is already known by previous books on the same subject. Hitherto there has been a great want of coloured examples for the young artist,—good Prouts or Copley Fieldings being exceedingly expensive. A youth generally plunges at once from his lithographs to highly-finished drawings, which is as great a leap as from the Chinese *swanpan* to logarithms. We have here the simple colours of simple objects gradually ripening into richer and wider combinations. Mere receipts for tints are of little use, and the eye learns quicker than the head.

Photographic Pleasures, popularly pourtrayed with Pen and Pencil. By Cuthbert Bede, B.A. M'Lean.

Mr. "Bede" is more likely than ourselves to know if there be a photographic public large enough to render such a book as his popular,—for if there he not, we are afraid "positives and negatives, and baths and sensitives" are terms still strange to the world at large.

The ludicrous side of Photography is fair game for the caricaturist. We all know the foggy eclipses that are called family groups,—the pale, ghostly visions that are "astonishing likenesses, but not quite successful." There is much fun in the luckless artist under the hood, unconscious of the bull that is charging him behind,—in the Irishman who is rapping at the tempting head under the daguerreotypist's tent,—in the indignant farmer who is kicking down the apparatus of the mild chemist in spectacles. We rejoice at the misery of the fat photographer on Ulverstone Sands surprised hy the tide. We smile at the grim man with his head in a frame trying to look cheerful to order,—at the scientific young lady who has tatooed herself with nitrate of silver, and we dare say old ladies have entreated the mercy of photographers, believing the machine to be explosive and about to fire. The pleasures of daguerreotyping are well shown in the interesting sisters that the young artist is "focusing";—the miseries of the art in the group of children washing "Pa's bottles"—the farmer pursuing the supposed surveyor—and the village boys rushing to the apparent peep-show.

With much cleverness Mr. "Bede" has seized the salient points of the new art, and turned them into good-humoured, but rather too technical, jokes. The photographing criminals are well sketched, with much of Mr. Cruikshanks's broad-grin style. There is almost too much letter-press:—eighty-three pages on a subject not worth more than a long chapter is rather tiring, and without illustrations would be unbearable.

Fine-Art Gossip.—The Exhibition of the Glasgow Art-Union prizes is now open in Pall Mall, and will repay a visit. The collection comprises many admirable works by Messrs. Gilbert, Pickersgill, Jutsum, Danby, Hill, Branwhite, Haag, Harding, Frost, and others. The gem of the collection is a grand picture (life size), by Mr. J. Sant, representing three Saxon maidens watching a combat from a cliff cave. The fear-struck, eager, timid faces are painted with great power and truth. We particularly admire the face and arm of the foremost woman. The whole arrangement of the picture is grand in feeling. *Sancho Panza* as governor of Barataria, by Mr. Gilbert, is an old favourite. The mixture of perplexity, cunning, and self-satisfaction are represented by a keen observer of character. Mr. Frost has a tenderly painted *Musidora* bathing; silvery and soft.—Mr. Pasmore has some rich mottled interiors, for this artist throws poetry even over a dirty wall.—Mr. Hill's *Durham Cathedral* is a sombre-foliaged scene, with the Wear tinted by sky colours, and the temple of God high over all, beautiful as a pyramid cut into filagree. Mr. Selous's *Priest's Leap* is a Swiss scene of singular wild beauty. His scenery is not much heightened by the little black dot that represents the monk.—Mr. Herdman has a Scheffer-like power of painting pious and thoughtful faces. There is much thought in his *Beyond the Shadow*. Athwart a world barred with shade melting into glory, rises a band of angels bearing the soul of a departed child, and looking up with crowned and starry foreheads and golden harps to the brightness that we feel, but cannot see, is beyond. A few such thoughts and Art would become a partner in the dreams of Poetry, instead of living upon the crumbs that fall from its table. Mr. Williams's shower *Passing-off* is much to our taste, and the breaking light is spread admirably over the picture.—Mr. Gale's *Sea Nymph* is very bright in colour, but the attitude is rather that of a lady calling a cab than that of a beckoning syren.—Mr. Branwhite's *Scene at Lynmouth* is a water-colour drawing, vigorous in touch and handling; and this vigour conveys the dash of water and brings a feeling of spontaneity that higher finish, where art is more evident, fails to convey. The painting has the merit of a sketch, with much of the maturer beauty of a complete painting. The colour is low-toned, like most water colour paintings where body colour is not much used. — Miss Mutrie's flowers are bolder than usual in their relief, and in the force of their colouring.

"In the present incomplete and unsatisfactory state of affairs respecting the Oxford Museum Competition, I should not trouble you with any remarks, were it not for one paragraph in your Correspondent's letter. He states, as a fact creditable to the taste of the authorities, that the six selected designs included those favourably reviewed by the *Athenæum* and the *Builder*. Now, although *five out of the six* were thus (more or less) favourably reviewed in both periodicals, the design finally selected (Nisi Dominus, &c.) received no notice whatever in the *Builder*, and was only mentioned *en passant*, and that in a deprecating manner, by the *Athenæum*. Possibly, the merit of this design lay in its extreme subtlety and inability to attract notice; but, however this may be, the facts are as stated above. While writing on this subject, I may as well assure your Correspondent that I am as innocent as he is of any backstairs influence, and that in my case, as, no doubt, in his, it has been, in all respects, a *bona fide* competition. In conclusion, I must say, that the conduct of the Delegacy, in permitting more than eleven weeks to elapse without communicating with the unsuccessful competitors, is most unbusinesslike and far from consistent with ordinary courtesy.

"Another of the Six."

A white marble statue of Charlemagne, by M. Levrol, is about to he erected in the open space in front of the College of France. How long are our own streets to remain as bare as if England had produced no great men?

The Pope is about to erect a colossal statue of the Virgin Mary at Rome, in celebration of the triumph of the Immaculate Conception dogma. Three hundred medals are to he struck of virgin Australian gold.

Glasgow Cathedral is to be spared the enormity of a stone and glass screen, and is to be refitted according to Gothic rules.

The Edinburgh people have already raised 1,100*l.* of the 1,500*l.* required for the colossal bronze statue of Prof. Wilson, which is to be shortly erected.

Mr. Smith, a chemist of Auchterarder, is said to have discovered a means of transferring the impression of natural objects to glass with minute accuracy.

It is understood that specimens of Art, both from the Vernon Gallery and the New Houses of Parliament, will be sent to the Paris Exhibition.

A Marylebone lecturer, backed hy Mr. Fergusson, has started a theory denying the Celtic origin of our monolithic monuments.

During some late excavations in Threadneedle Street, various fragments of Roman vases were found, together with the lid of an Early-English stone coffin and part of the tracery of a Gothic window, probably part of the church that stood here before the Great Fire.—The Milton-Club excavations laid bare the foundation of a barbican tower, forming part of old London wall, a little to the south-east of the ancient Ludgate.

Mr. Gilbert Scott, of London, obtained the first premium for a Gothic design for the new Hôtel de Ville and Senate House at Hamburgh.

The Chapter House at Salisbury is about to be restored;—and two of the eight stained glass windows, the gift of the late Bishop Sparke, have been just placed in Ely Cathedral for trial.—A new reredos is also nearly complete, and is to he filled with five Scriptural illustrations.

A bas-relief, in white marble, representing Esculapius at the bedside of a patient, has just been brought over, by the Phlegethon, from Cyzica, in Asia Minor, for the Museum of the Louvre.

The Collection of Mexican Antiquities remains still open. Theorists, with knitted brows, walk round the rows of idols and vases, and, to their own satisfaction, trace a clear connexion between the nation of Montezuema and the races of Egypt, India, China, and even Etruria. The last dogmatist has swept all old arguments aside, and boldly asserts, that the original Toltecs were neither Tartars nor the Lost Tribes, but Tyrians, who fled to a new world when Alexander conquered the old. This fancy, ingenious as it is, seems fashioned in imitation of the imaginative philologist, who supposed Cecrops and Cadmus were Philistine chieftains, who, flying from the blows of the followers of Joshua, never ceased running till they passed the Hellespont, and blundered, very much out of hreath, into Greece. Certain it is that some of these vases have an Indian, and some an Egyptian character. They show the existence of that universal snake worship, seen in the attributes of Æsculapius, the emblems of Siva, the Scandinavian Child of Loki, the Roman Lares, and, in fact, in the legends of every mythology. The eagle was the national emblem of the Aztec, and the snake of the Toltec, just as the raven of the Dane, and the white horse of the Saxon. To our eyes, these antiquities present no traces of various eras of civilization. All have the same ornament of snakes and turtles, and rude, coarse ribbings, stamped or moulded hy hand. The design of the vases, occasionally fanciful, shows generally extreme want of elegance, with one exception, in which the shape is almost Etruscan. There is also one steatite ornament, ornamented with royal portraits, which almost approach the truth and finish of early Greek gems. The only metal tools found are a bronze axe and a copper needle. The sacrificial knives, the arrow-heads, and the blades of the war-axes were all of hlack volcanic glass, bound to the shafts and handles. The looking-glasses were round discs of polished metal, wrought with singular care and finish. One of the most interesting objects in the Collection is a terra-cotta model of a Teocalli, or ancient pyramidical temple,—flat at the top, and divided into several stories—each having its terrace—the lowest story being ascended by a flight of twenty steps. On these huge altars the priests tore out the hearts of Cortez's men and offered them reeking to their war-god,—a dreadful idol, crowned with skulls, humming-birds' feathers and gold ornaments. On these terraces fought, step by step, the white-robed, dusky-visaged Aztecs with the stern harquebussiers that followed Bernal Diaz. Mexico will be a Nineveh to a second Layard, for, we are told, that the whole foundation of the Cathedral was formed of broken idols.

MUSIC AND THE DRAMA

MUSICAL WINTER EVENINGS.—THURSDAY, March 15.—Quartett, Spohr, Piano; Quartett, F minor, Mendelssohn; Quintett, E flat, Mozart; Melodies, Violin and Piano. Artists: Molique, Goffrie, Hill, Piatti, and Lindsay Sloper.—Family Tickets, One Guinea; and Single Admissions, Half-a-Guinea; at Cramer's, Chappell's, and Ollivier's. J. ELLA, Director.

Mr. ALFRED MELLON respectfully announces, that the FIRST grand ORCHESTRAL UNION CONCERT will take place at ST. MARTIN'S HALL, on MONDAY EVENING, April 2. Vocalists, Madame Clara Novello and Herr Formes. Soloist, M. Sainton (Violinist to Her Majesty).—Stalls, 7*s.* 6*d.*; Reserved Seats, 5*s.*; Galleries, 2*s.* 6*d.*; Area, 1*s.* Stalls and Reserved Seats to be had at Messrs. Cramer & Beale's, 201, Regent Street, Gallery and Area Tickets at St. Martin's Hall.

Concerts of the Week.—A piece of counsel anew suggested itself to us at Monday's *Amateur Concert*, which it would be no kindness to withhold from any one concerned in this thriving society. This is, that amateur *solo* players are mistaken when they measure their performances in public by that which they can manage at home. Mendelssohn's two pianoforte *Concertos*, for instance, are beyond the public reach of the best amateur players we have ever met—as demanding such force, rapidity and brilliancy of finger,—such strength of wrist,—and such unhesitating certainty of *tempo* as are not mastered even by professional pianists.

On the peculiar interest of Tuesday's convocation to the Hanover Square Rooms—the first of the four *Concerts of Sir H. Bishop's Music*—we have already dwelt in this journal. — There is no English

composer of this century who has made such a stand as Sir H. R. Bishop. Forty-six years have elapsed since, in the quartett from 'Caractacus,' he began to write those stage glees, which were the nearest approach to concerted music in English drama that our theatres then admitted. For some score of years from that time Sir H. R. Bishop rivalled in fertility the busiest of the Italian composers,—throwing out in his operas, adaptations and incidental theatrical music, some hundred pieces that will be found on the stage and in the orchestra, and at the pianoforte desk, long after the grim and dry imitations of German music which have succeeded them are forgotten. There has been nothing of the kind since so good as the opening to "Now by day's retiring lamp," from 'Don John,' or as "Though he be now a grey, grey friar,"—the last fresh as a bugle-note blown in merry Sherwood. In Sir H. R. Bishop's unaccompanied glees,—for instance, "Come forth, sweet spirit,"—there may be too large an amount of modulation for pure vocal writing, since there the effect should be produced by grouping of the voices rather than by abrupt or hazardous changes of harmony; but, taken "for better for worse,"—especially if the composer's songs, *scenas*, and duetts are included,—there is no such body of English music, we repeat, as Sir H. R. Bishop's works furnish. We trust that the success of Mr. Mitchell's speculation, carried out, as is Mr. Mitchell's wont, by careful performance, will be such as to justify frequent repetitions of these Concerts: the repertory of which, it may be added, is capable of much extension and variety.

To introduce our remarks on the second concert of the *Harmonic Union*, which took place on Wednesday, we will have recourse to a parable. —A fantastic man in search of perfection in his house, after complaining for years that his dining-room was smoky, removed to a larger, newer, handsomer mansion, innocent of fume or vapour, and in which the distribution of caloric was found faultless by professors of chimney science. Nothing for awhile was to be heard of save the advantages of *Amphitryon's* removal. Guest upon guest swelled the chorus of congratulation. His model refectory was advertised (with pictures of working sections) in all manner of journals devoted to architectural and gastronomic progress. Time went on,—the *Amphitryon* became old—the anecdotes of his guests grew stale—his dinners were found large, tiresome and costly. Some new attraction must be hit on. While he was in his perplexity *Asmodeus* (who sometimes counsels the silly) whispered in his ear, "Try a smaller table—a smaller room—a smaller house." —The advice pleased, as reminding *Amphitryon* of his youthful days. Back, accordingly, he removed to his old quarters, and anon there was raised a chorus in praise of the change—"The old house was so comfortable—there was such a free circulation of air—as might be proved by the dining-room fire which smoked occasionally." Such an apologue as the above is really the only fit criticism on the *programme* of the *Harmonic Union*, and on the logic of its claims on public favour. Ever since the *Antient Concerts* died of their dullness has it been agreed that the Hanover Square Rooms are too small for choral performances; and on every occasion when the *Philharmonic Society* has attempted some variety by combining voices with orchestra, the classical and the calm might be seen wincing in different phases of excruciation under "that noise,"—longing the while for "some vast wilderness" (not the lodge in it), if oratorios or *cantatas* were to be given, as the only proper locality for oratorios or *cantatas*. The proportions of the modern orchestra, indeed, have been so much enlarged that no handful of singers suffices to balance its force, still less to predominate, as chorus should do in compositions written according to the old canons. Nor will railing reconcile taste to small and tranquil enjoyments. The public now will have for the execution of great works a great arena and great numbers,—and the more since it is proved that increase in space and in choral grandeur does not neutralize the individuality or impressiveness of single voices in delicate passages. It is impossible to expect the *Harmonic Union* to compete with the *Antient Concerts* in its *solo* singers, or with the *Philharmonic Society* in its orchestra.—Its repertory, as advertised, is thoroughly familiar, one work excepted, the 'Christus' of Herr Emil Naumann. Were its chorus made up of angels, not amateurs, it would have been difficult to find a new word to say on its inaugural performance of 'The Creation,' as presenting a new feature.

Thus much in the way of criticism. To speak now of pleasanter things:—Wednesday's Concert —the second—though made up of matters no less familiar than Mendelssohn's 'Lobgesang' and Signor Rossini's 'Stabat'—was, in many points, an interesting and animated meeting. Herr Molique, whom we had not met before as chief of an orchestra, proves to be (what many another excellent musician is *not*) an excellent conductor. He is vigilant without being fidgetty—spirited without exaggeration—firm in *tempo*, free in expression. Neither his chorus nor his orchestra is of surpassing quality, but he manages both with capital precision and spirit. Mrs. Weiss must be again credited on the advance lately made by her. Her voice is splendid, and she appears resolved that it shall be smooth also. Miss Lascelles, has improved. She has the finest English *contralto* voice we have ever heard,—the extent, evenness, and richness of which were displayed in the 'Fac ut portem' from the 'Stabat.' Her voice, too, is more like an Italian voice in its readiness than most English organs. Should this young Lady wisely cultivate her gifts, there is nothing (life and health granted) to stand betwixt her and the very highest success. Thirdly, Mr. Sims Reeves must be credited as having sung the tenor *solo* in the 'Lobgesang' admirably, with the right faith and feeling. In short, this concert sent us home with a feeling of hope as regards execution in England. There are means, there is progress, and there is poetry, among our resident artists, native and foreign; and now is the time for composers to work honestly and for directors to administer wisely. We do *not* fear "that Chaos will come again," that ugliness will pass for beauty, or ignorance for strength of mind, so long as such good performances as Wednesday's are the rule, and not the exception, in London.

STANDARD.—To the profoundest students of Shakspeare, the tragedy of 'Antony and Cleopatra' has appeared the most deserving of admiration. Others of his plays are sublime, beautiful, terrible, or pathetic, but this is "the wonderful." So thoroughly ideal is it in its elements that the critic was accustomed to believe it altogether ineligible for stage-representation; and that in particular the character of Cleopatra could not be even tolerably impersonated. Some few seasons ago Mr. Phelps, however, dared to think otherwise, and conceived that he had the means in the then state of his company for producing the drama with effect. He was not disappointed. Miss Glyn proved that she had at least aptitude for the character of the Egyptian queen, and the tragedy became remarkably attractive. When at length the young actress left the nest in which she had been reared, and took her flight into the provinces as a London celebrity, she was anxious to exhibit the part wherever the experiment was possible. She now returns to London to renew our acquaintance with it—not at the West End, where no performer, if not leasing a theatre, can hope to appear in any important venture—at the East End, at a cheap Shoreditch theatre,—which had already gained a reputation for having engaged theatrical stars, for almost fabulous sums, to shine for certain periods during the long night of the drama in England. The present theatre we have now entered for the first time, and may therefore describe it. It is a handsome building, of large dimensions, capable of containing five thousand people. So numerous an audience in such a neighbourhood must needs be very miscellaneous, and the scale of prices, which is very curious, has been apparently adapted to this condition. It consists of no fewer than *ten* different rates, varying from half-a-crown to ninepence, eightpence, sixpence, and threepence,—thus suiting even to the penny the pockets of its humbler customers. To such a throng of the working and shop-keeping people was a high poem presented last Saturday; and so little was there to fear that the appeal would not be answered, that the different compartments of the theatre, each devoted to its especial class of spectators, were crowded to excess. The play was heard throughout with attention; there were no signs of impatience; the applause which occurred at wide intervals was generally judicious, and that at the fall of each act-drop enthusiastic. The poetic drama rejected by the frivolous and the fashionable has yet a home in the heart of the working man; and can operate as an influence, even when not understood, on the imagination of the masses. Miss Glyn, whose frequent readings have given a rapidity and finish to her style, which enable her to deliver the text with a succession of glancing lights and minute shades that keep the watchful spectator in perpetual surprise, acted with a refinement only to be gained by practice pursued under favourable circumstances. The caprices, the transitions, and the suggestions of which the dialogue accorded by the poet to *Cleopatra* consists were humoured or dared, as the case may be, and supported by a wealth of histrionic resources lavished with a befitting prodigality on the luscious poetry intended for the lips of a world-renowned beauty. The performance was brilliant and fascinating. Mr. H. Marston, who performed the amorous *Antony*, looked the part well, and acted it with his usual intelligence; as he warmed into the passion and situation of the character, he became pathetic, and so won on the sympathies of this great multitude of spectators that, at the end of the third act, he was called for, but abstained from appearing. Among the other actors, Mr. Dale, who was the original representative of Sir T. Talfourd's *Adrastus* at Covent Garden, may be mentioned with commendation for his judicious assumption of *Pompey;* and Mr. John Bradshaw with decided condemnation for his singular and bizarre manner of pronouncing the part of *Octavius Cæsar*. *Enobarbus* was played naturally though rudely by Mr. E. B. Gaston. The scenery was well painted, appropriate, and new; the dresses rich and picturesque, —constituting a spectacle but little inferior to the "standard" specimens of the kind so frequently witnessed in Oxford Street.

LYCEUM.—'Take that Girl away,' a free translation of 'Otez votre Fille, s'il vous plait,' is the title of a new drama produced on Monday. Mr. Charles Mathews as an artist, named *Mr. Charles Rocket*, is the soul of the trifle, and by his vivacity carried through a bustling piece of inconsistency with success. Notting Hill is the scene, and the lady—*Isabel* (Miss M. Oliver)—is the daughter of one *Mr. Poddle* (Mr. F. Matthews), a citizen, who, by her father's orders, stands on the balcony of the villa for the benefit of her health, to the great annoyance of his opposite neighbour, Mr. Rocket, who wishes "the girl taken away,"—whereat old Poddle is remarkably indignant. Anon, the complainant becomes the lover; but the lady is already provided with a suitor, *Mr. Scollop* (Mr. Swan), a Colchester oyster-bed proprietor,—with whom Rocket has a quarrel, and feigns to be wounded. Poor Isabel faints into a chair, and is wheeled off by the clever painter, who locks her up in one of his own apartments. The cross-purposes that arise out of this state of things occupy the second act. Rocket gets the best of the affair, and obtains the father's consent to marry Isabel; but the artist is fickle-minded, and then takes a sudden fancy to *Jenny*, his betrothed's sister, who, meanwhile, has been affianced to Mr. Scollop,—thereupon entering into an engagement with the latter to change partners. But the ladies will not consent,—and Isabel, proving herself not to be so tame a person as Rocket had imagined, wins back his affections; nevertheless, his natural disposition for change continues to the last, and even at the fall of the curtain he ventures an opinion that the other arrangement might have been preferable. All this manifestly is "a tale told by an idiot, signifying nothing,"—but Mr. C. Mathews's animation imparted an extrinsic interest which will make the performance attractive.

ST. JAMES'S.—The Czars and Czarinas of Russia are the favourite subjects of such theatres as aim at immediate popularity; and Mr. Markwell has accordingly provided for the exigencies of the present a translation from the French, under the title of 'The Northern Star,' in which Miss Elsworthy, an amateur, attempts Mdlle. Rachel's part of "the Czarina," *Catherine*. The drama is of the immoral school, and deals with the last intrigue of the Empress with a French chevalier, and ends with the death of *Peter the Great*. Mr. Marcus Elmore, a provincial actor of reputation, performed the character of the Emperor, and merited the favourable reception which the audience accorded to his performance. The drama, which is merely respectable, is in four acts. The house was well attended.

MARYLEBONE.—The 'Winter's Tale' was revived on Monday; the parts of *Leontes* and *Hermione* were performed by Mr. and Mrs. W. Wallack for the first time. Considerable new business was introduced, and an air of originality was thrown over the whole. The statue-scene was greatly applauded. Mr. Wallack's Leontes was remarkable, elaborate, and effective.

MUSICAL AND DRAMATIC GOSSIP.—This day week a letter from Mr. Smith, of Drury Lane Theatre, appeared in the *Times;* protesting against a statement made in that journal, which set forth that the lessee of Drury Lane had withstood remonstrance from M. Meyerbeer, in his production of 'L'Étoile.' So far from this, says Mr. Smith, he offered M. Meyerbeer five hundred guineas to come hither, and superintend the cast and the production of that opera. This proposal M. Meyerbeer declined,—stating as his reason that he had already made other arrangements in respect to the performance of 'L'Étoile' in London. Mr. Smith adds, that no permission to represent 'L'Étoile' was asked by him of M. Meyerbeer,—since none was required.—It may be inquired in return, why, if the co-operation of the composer was sought in earnest by Mr. Smith, no attempt was made by the manager to avail himself of the translation of the opera into English, made at M. Meyerbeer's express stipulation a twelvemonth since. The five-hundred-guinea proposal, if it meant anything, implied an invitation to M. Meyerbeer to wrong the London publishers to whom he had disposed of his score,—by himself presiding over the performance of a version, rightly called some months ago by the *Athenæum* "unauthorized."

Another performance of Mr. H. Leslie's 'Immanuel' is to be given, at St. Martin's Hall, on the 29th of this month, conducted by the composer.

We are informed that Herr Formes has signed an engagement for three years with Mr. Gye, and that he will appear at the *Royal Italian Opera*—at M. Meyerbeer's request—as *Peter*, in 'L'Étoile.'—Rumour, also, begins to mention the return of Signor Mario, and to promise a dozen more "*very* last nights" of Madame Grisi. We hope that the second rumour is wrong, and that the lady will be better counselled than to drink her cup to the very dregs.

Our *Royal Academy of Music* (we learn from a contemporary) gave, on the 27th of last month, a Concert. The report of this meeting offers a point or two open to remark, since the conduct of the solitary incorporated establishment for instruction in music which London possesses is a matter of importance. The pupils performed Dr. Spohr's 'Last Judgment.' Why was this?—because that oratorio contains some of the least pure vocal writing which exists among the works of recognized composers? The Directors of the Royal Academy may rest assured that no singer will be formed or furthered in the art of singing by practice of Dr. Spohr's music. M. Sainton or Mr. Blagrove would hardly propound to their pupils the most awkwardly-written music for the violin. That which a cultivated singer may be trained to do without faltering, and that which cultivates the singer, belong to different periods—to different responsibilities. Let the Academy pupils be trained to execute Handel's 'Chamber Duetts' perfectly, and they will be thereby qualified to sing most other vocal music, ancient or modern—'The Last Judgment' included.—Again, we observe with surprise, that Mr. Herberte sang the tenor part. Why was this? Has Mr. Herberte reentered the Academy as a pupil? or was he called in to assist because he is obliging, and the Academy has no tenor pupils fit for exhibition? Questions, we know, are inconvenient things;—but the above concert, as a reported exhibition of our Academy under its new management, cannot be allowed to pass without question.

The *feuilleton* of *La Presse* records that the success of Madame Viardot, as the Spanish gipsy in 'Il Trovatore,' has been extraordinary, and has had a wondrous influence on the treasury of the Italian Opera.—As preparation for the coming season, we have glanced at the pianoforte score of 'Il Trovatore' without being able to find the music of Signor Verdi's opera "*ben trovato*," or to perceive that, as regards invention, its writer exhibits much advance on his former works. There are combinations in it, however, which may prove effective on the stage.

Madame Grisi and Signor Mario have returned from America.—Madame Goldschmidt is, at present, giving concerts in Holland.—Letters from the East Indies, which speak of the great success gained by Miss Katharine Hayes at Calcutta, assert, also, that her voice has gained in power and equality during her absence from Europe, and that her style has not deteriorated by her having sung in wild places and to imperfectly-refined audiences.

The week's news from Paris announces that M. Halévy has undertaken to contribute a new opera to the *Théâtre Lyrique;*—that the Prince de la Moskowa's 'Yvonne,' an operetta in one act, is coming out at the *Opéra Comique;*—that Madame Borghi-Mamo is bespoken to open the Italian season at Vienna;—and that a "*proverbe*," with music, by that best of harpists, M. Godefroid, was the other evening produced in a private theatre with the utmost success.

A Correspondent has obligingly forwarded to us a number of the *Gazzetta Musicale* of Naples, for the sake of an article commending a stringed Quintett by Signor Pappalardo, which was performed at an *accademia* there, with great applause, at the close of last year. Some years ago another correspondent called attention to the music of this composer as a rarity, superior in quality to most of the new productions current in Italy. To judge from the notice in question, Signor Pappalardo's fame must have spread since his writings were mentioned in the *Athenæum*.—An opera by him, 'Il Corsaro,' is, we perceive, advertised in the same number of the *Gazzetta*.—While speaking concerning operas and Italian composers, from whom the world has been bidden to expect good things, we may ask what has become of Signor Peri, who, also, some years ago, was largely praised to us,—and a score by whom, on perusal, justified the auguries of promise put forth by his friends and well-wishers.

According to the *Morning Post* Mdlle. Rachel will give some representations in London on her way to America. The lady seems to find it difficult to get clear of law before quitting Paris, since the difference betwixt her and M. Legouvé, author of 'Medée,' was only the other day finally decided by the *Cour Impériale*, which sentenced the actress to pay, not the original forty thousand *francs* to which she was condemned, but five thousand *francs*, as compensation to the author for her refusal to fulfil her engagement to play his tragedy,—and, in addition to the above damages, to bear the costs also.

TO CORRESPONDENTS.—J. S.—Hain Sirmoon—R. S.—J. C.—C. E. F.—T. A. T.—J. T.—D. M.—J. B., Liverpool—Young Memnon—S. W.—C. W.—A. S.—H. M.—B. T.—received.

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30	1 1 9	2 3 6	30	0	2 7 3	1 4 2	0 12 3
40	1 9 2	2 18 4		3	2 7 6	1 4 4	0 12 4
50	2 2 6	4 5 0		6	2 7 10	1 4 6	0 12 5
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GEOLOGICAL SOCIETY.—In consequence of the General Fast appointed to be kept on MARCH 21, there WILL BE NO MEETING of the Society on that day. The NEXT MEETING will be on APRIL 4.

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The Committee most urgently appeal to the Clergy and Dissenting Ministers for their help on the Fast Day, that a portion of their Collections may be devoted to the growth and establishment of this Infant Home.

W. M. THACKERAY, Esq. will deliver a LECTURE on HUMOUR AND CHARITY, at the MARYLEBONE LITERARY INSTITUTION, 17, Edwards-street, Portman-square, on THURSDAY EVENING, March 22, to commence at Half-past Eight o'clock.—Tickets to be obtained in the Institution. Reserved Seats, 5*s*.; Area, 2*s*.
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The Rev. Henry Clissold will give a Course of Lectures during this Term.
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March 17, 1855.
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Works of Samuel Warren, D.C.L. 4 vols.—*Miscellanies, Critical, Imaginative and Juridical, contributed to 'Blackwood's Magazine' by Samuel Warren.* 2 vols. Edinburgh and London, Blackwood & Sons.

When an author collects his works—as we have more than once lately remarked—he thereby deliberately offers himself to close inspection, as one aspiring to rise from the counter of the circulating library to the shelf of the library. The fear of the trunk-maker is no longer before his modesty. He has visions of a portrait in shop windows,—of a bust in classic vestibules,—of a house that foreigners shall desire to visit as a shrine,—of a monument which shall be neat or stately, as his genius has been smart or sublime. He has, in fact, begun already to talk to Posterity. Nevertheless, some may be found bold enough to ask, "*Why* should these works be collected?" If the answer be "Because of their popularity," such examiners may reply, that popularity is permanent or is ephemeral in proportion as the public reached is scholastic and imaginative or coarse and feeble. There is one popularity for 'The Heart of Midlothian,' another for 'Tom and Jerry,' and a third for 'The Women of England.' 'Jack Sheppard' has drawn more money to the theatres than 'The School for Scandal';—'Pop goes the Weasel' has been carolled more largely in our highways than '*Vedrai carino.*'—Mr. Warren's popularity ranges with that of the Moncrieffs and Fitzballs, rather than with that of the Scotts and Sheridans.

Let us glance at the prose here reviscd, annotated, explained and admired by its author, in order that our reasons for the above classification may seem to others as clear as they are to ourselves. Mr. Warren will not heed our censures, so strong is he in his certificates. "An excellent nobleman, since dead," admired the 'Diary of a Late Physician,' and wished to reprint one of its papers at his own expense. A gentleman, formerly of Kentucky, "now occupying a high position in American society, and who recently filled an important and responsible office in the State," christened a little daughter *Kate Aubrey*, after "that glorious Kate" in 'Ten Thousand a-Year.'—Mr. Warren "has never heard an objection" to 'Now and Then' "from either Protestant or Catholic, Churchman or Dissenter, but, on the contrary, has repeatedly received from each strong expressions of gratification and a desire to see the work circulating widely among the humbler classes of society."—An Italian translator has described 'The Lily and the Bee' as "a work which, on account of its originality, has been exposed to the extremes of criticism by the eminent men of a great nation," and has added, that "such a work vindicates its claim to be judged of by nations at large." We have small fear of grieving an author who, despite his renunciation of "the modern system of *puffing*," so complacently advertises his own genius and virtues in the praise of Peers and the appreciation of Kentucky Kate Aubreys.

It was in the first of the works here collected by Mr. Warren—the 'Diary of a Late Physician'—that our author burst forth into the full glory of that style which—applied to such subjects as cancer, consumption, madness and less poetical diseases—made him a favourite contributor to *Blackwood's Magazine*. On looking over this repulsive volume, the secret of its acceptation by certain readers is not hard to discover. Hideous as the subjects are, the pretext for displaying them was to do good. Who does not know the tricks which pass under cover of the preacher's cloak? Mr. Warren early caught the true admonitory twang. His physician's tales remind us of nothing so much as of those tracts,—happily now-a-days rejected,—in which the denunciatory style of the tub-orator was wrought out in fiction. In these we were shown how Young Thomas went out in a boat, when he should have been elsewhere; because of which there came a storm of thunder and lightning, which struck young Thomas dead!—or some other such reverential illustration of cause and effect, crime and punishment. Their style was a strange mixture of what is coarse with what is prosy,—of fierce exaggeration with dull prolixity. Yet, with the multitude, their exaggerations passed for solemn force,—their prolixity for conscientious minuteness. Mr. Warren is a proof that readers higher in culture than the cottagers and mechanics who were to be terrified by this tract literature, are not secure against exaggeration,—provided the ranter sets about his business with an earnest-looking scowl,—provided the button-holder does not indicate mortal weakness by stopping to wheeze. With self-confidence, persistence and the plea of a good motive, there is no leek so rank or so rotten that a large public of the tribe *Pistol* may not be compelled to eat it. The proof lies in this very 'Diary.' We have objected to certain episodes in Mr. Dickens's novels, where the horrors of physical pain are too unscrupulously worked,—we have protested against the effects got by M. Eugène Sue out of such a delicate excitement as cautery for the cholera,—but neither the one nor the other romancer has approached, in spasm or in scream, the outcries vented by Mr. Warren during some of his dances round the death-beds of diseased sinners, or within the cells where faithless wives expiate their want of fidelity by the frenzies of lunatic despair. That evidence may not be wanting, the reader is requested to bear with the following account of the last sayings of "a man about town," from which we have still left out a line or two here and there as too outrageous to be printed:—

"He did little else than rave and howl, in a blasphemous manner, all the while they were present. He seemed hardly to be aware of their being his brothers, and to forget the place where he was. He cursed me, then Sir ——, and his man George, and charged us with compassing his death, concealing his case from his family, and execrating us for not allowing him to be removed to the west end of the town. In vain we assured him that his removal was utterly impossible—the time was past—I had offered it once. He gnashed his teeth, and spit at us all!—'What! die—die?—I won't die here—I will go to —— Street. Take me off!—*Devils,* then do you come and carry me there!—Come—out, out, out upon you! * * * You have killed me, all of you!—You're throttling me!—You've put a hill of iron on me—I'm dead—all my body is dead! * * * George, you monster! why are you ladling fire upon me?—Where do you get it?—Out, out—out!—I'm flooded with fire!—Scorched—Scorched! * * * Now—now for a dance of devils—Ha—I see! I see!—There's ——, and ——, and ——, among them!—What! all three of you dead?—W——! Where are your loaded dice?—Filled with fire, eh? * * * So, you were the three devils I saw sitting at the table, eh?—Well, I shall be last—but, by ——, I'll be the chief of you! * * * What—what's that fiery owl sitting at the bottom of the bed for, eh?—Kick it off—strike it!—Away—out on thee!—I shall make thee sing presently!—Let in the snakes—let the large serpents in—I love them! I hear them writhing up-stairs—they shall twine about my bed!'—He began to shake his head violently from side to side, his eyes glaring like coals of fire, and his teeth gnashing. I never could have imagined anything half so frightful."

Surely, in point of literary execution, the above dying speech can rank no higher than some terrific last act of retribution at the Victoria Theatre, or than one of those masterpieces of tragical fiction which, as Mr. Mayhew assured us in his book, are so dear to the costermonger public. Yet it is Mr. Warren's own delight. "Its Editor," says he, referring to the tale so wondrously closed, "knows well that this narrative" (including dancing devils, fiery owl and large serpents, by way of tail-piece) "has wrought the most satisfactory effects upon minds and hearts by themselves thought irreclaimably lost." He avers that "'The Man about Town' will continue long to be a beacon." May it be so!—may it be a beacon to warn young authors disposed to enter the dissecting-room, the charnel-house, the ward of violent patients, which way they are *not* to go. We should, however, have insisted less earnestly on its abominations were the example cited the solitary specimen which "the Late Physician," on virtuous teaching bent, has regaled himself withal. His 'Diary' is full of like sweets and savours. Should any one be still disposed to fancy us too severe, let us recommend to his candour the dialogue, song and chorus, closing 'The Destroyer' (closing, also, the 'Diary'), and fit to honourably figure in any Norton-Polgate opera.

The second and third volumes of Mr. Warren's collected productions are devoted to 'Ten Thousand a-Year,'—its author's longest and most complete work. Mr. Warren is seen to his best advantage in this novel. The tricks of "sharp practitioners" expounded in it, we have been told, show an intimate and masterly knowledge of the mean trickery of legal pettifoggers. Though we never have a fear that Titmouse is to die possessed of his ten thousand a-year,—though, from the first, we are satisfied that virtuous squirearchy (in the Aubreys) is sure to "enjoy its own again," issuing from the ordeal superior to the temporary triumph of shopocracy,—there is no denying that our novelist has grasped his subject more firmly than many novelists do. The result is a certain curiosity and patient attention on the part of his reader totally distinct from anything like pleasure or sympathy. Such absence of enjoyment may be accounted for by Mr. Warren's weakness in the conception of character.—Let us again have recourse to comparison. We have protested against Mr. Thackeray's love for showing blemishes; but let any one compare his evil *Becky* with Mr. Warren's hero,—his human *Dobbin* with the sublime Aubreys in 'Ten Thousand a-Year,'—and the richness and reality of one set of characters will foil the thinness and melo-dramatic falsity of the other with a contrast sufficient to illustrate the judgment just offered. There is not a trace of humour in Mr. Warren's low life. His Oxford-street creatures are grovelling enough;—but they have not even a trait of individuality. When Tagrag quits the shop to put on his Sunday finery and hospitality,—when Huckaback goes to stir up the lawyers, who have undertaken the cause of his friend Titmouse—which is *his* cause, because Huckaback has lent Titmouse ten shillings on an I.O.U.,—they act as puppets, not as men. We do not complain of this as those do who on principle protest against the admission of low company. Some of our dearest friends are far from genteel:—*Sam Weller* is not high—neither is *Miggs*—nor *Mr. Guppy*—nor Hood's *Unlucky Joe*, in 'Tylney Hall.' Mr. Warren's low comedians are simply tiresome. The same objection, again to compare, may be laid against them as may be laid against the clowns and drolls of Theodore Hook's novels—a repulsive want of humanity. But the Author of 'Gilbert Gurney' commanded

the brightness of a punster and the fun of a farce-writer. Hook's chambermaids, and bagmen, and strolling players, and bandy-legged hairdressers do not "hang on hand." We cannot love or weep for them, but we must laugh at them. Mr. Warren's mean persons are so many wooden figures, whose evolutions are soon learnt by heart, and thus soon become fatiguing. On the other hand, his seraphs and sublime folk—his persons of family, persons of culture, persons of heart, and persons of virtuous suffering, wear a fatal air of the hairdresser's window — a bright-eyed and cherry-cheeked beauty — a waxen grandeur—more noticeable than edifying. The sayings of the ousted Aubreys remind us of the remark made by Scott's *Mrs. Dolly Dutton*, in 'The Heart of Midlothian,' when, on the occasion of the English milkmaid being frightened in a Highland boat, she professed that "it is a beautiful thing to have learned to write and read, for one can always say such fine words, whatever should befall them." Great labour has been bestowed by Mr. Warren on the figure that stands midway betwixt the vileness of Titmouse and the virtue of the Aubreys: we mean, of course, Mr. Gammon,—and he is preferable to most of his playfellows, because he speaks more sparingly than they do; but such power as he exercises over the reader is to be ascribed to the closeness with which the tissue of incident is woven—not to any precision with which his character is delineated.

Volume the Fourth of this Collected Edition is one-half devoted to 'Now and Then.' This novel, Mr. Warren complacently assures us, was the result of a few nights' labour, and has given the highest satisfaction to persons of every religious persuasion. Since it was reviewed in the *Athenæum* [No. 1054], some of the exuberances in its dialogue,—protested against by us,—have been removed. The fall of Heaven's thunderbolt on "your *Lordship*," in the clergyman's address to the distressed Peer,—which diverted us at the time,—is gone; though no magic could purge Mr. Warren's tale of the spirit which was symbolized by that stupendous figure of speech. The glow of implicit reverence with which he regards ermine and strawberry leaves,—the deeper prostration still with which Royalty is approached, on bended knees, by him,—the tone of rich and sincere sycophancy, in short, with which Rank and everything appertaining thereunto are lauded,—are too thorough-going, too obviously part and parcel of his "morning hymn and evening song," to undergo any change with time or experience. Those who speak evil of these solemnities, we are aware, run the risk of being exposed to awful flourishes of *Mr. Bumble's* mace. The last year's experience might have taught rash critics that there are such chastisements in store for the heterodox as rotten eggs, made none the sweeter because they have been commissioned to do their avenging work by consecrated hands! But be our line of comment high or be it low, and be its consequences what they may, 'Now and Then,' after revision, is still simply what we pronounced it to be on its first appearance—an interesting story, told in the feeblest and most inflated phraseology of 'The Tuft-hunter's Pocket Companion.'

Passing over Mr. Warren's 'Discourse on the Intellectual and Moral Development of the Present Age,'—a few words remain to be said on the fourth production included in this collection of his works. A man of a less resolute mind than himself might have put away his dithyrambic on the Crystal Palace, as the offspring of a false excitement,—good only to be forgotten when the fit was over. Not so our author. Here, on the contrary, he favours us with twenty pages of "Exposition,"—with a new "exposure," in which "the Lily" is introduced as by a prelude on *Apollo's* lute, and the Bee, as it were, by the soothing drone of a soft Recorder. Spenser, says Mr. Warren, wrote a letter to Sir Walter Raleigh, to expound the meaning of his 'Faery Queene,'—Mr. Warren will follow Spenser's example. Milton poured out the choruses of his 'Samson Agonistes' in "rhythmical prose,"—and accordingly in rhythmical prose is "England's dear epitome" (Queen Victoria!) accompanied by Mr. Warren, from the great organ of Mr. Willis down to the American reaping-machine.—"The Bee," continues our author, "was a wonderful exhibitor, though he never had a medal awarded him, of skilled industry; a perfect Geometer, Architect and Manufacturer, and, moreover, a citizen of a well-compacted State; his springs of action hidden in dense mystery."—Our Victorian Spenser has in his pocket the medal for the Bee. "The Angel of the Annunciation is generally represented as bearing a lily in his hand,"—*argal*, our Milton of the Crystal Palace conceived that the Lily might be "taken up" into "the wondrous tale" also! Can anything be more clear than Mr. Warren's exposures? Can anything display greater lowliness of heart, greater loftiness of conception, than his parallels and parables?—To be serious, in conclusion:—the extreme of plain severity is not too extreme to characterize the coarseness, presumption and folly which are shut up within these four volumes, together with one specious quality and one sound gift. The sonority of period with which Mr. Warren has caught the ear of his public,—the deliberation with which, once having got hold of a notion, he works it out, however excellent in themselves as accessory qualities,—must not be allowed to pass for eloquence and imagination; they must not be permitted to supersede that genial appreciation of character which distinguishes drama from melo-drama—'The Merchant of Venice' from 'The Hatchet of Horror.' We hold Mr. Warren's tales and rhapsodies to be bad in point of art,—to be bad in point of nature,—to be bad in point of morals (taking the philosopher's, and not the country-justice's, view of morality),—and say so, without misgiving and without management—since we perceive an attempt made to place them beside the permanent works of the ancient and modern masters of imaginative creation.

After what has been said, we run no risk of being charged with partiality, in declaring that the 'Miscellanies' of Mr. Warren, so far as they are "juridical," afford interesting reading, and exhibit our author's strength as a follower-out of circumstantial evidence, without laying bare those weaknesses on which we have animadverted. His elaborate articles on certain celebrated trials—in particular, the Stirling Peerage case—and his biographical notices of Follett and Smith, come within the sphere of this commendation. Take Mr. Warren away from the sphere of the law, however, and he becomes turgid and unreal. His sketch of 'Calais,' for instance, is twaddle,—fitter for the *Old Lady's Diary* than for *Blackwood's Magazine*. His 'Few Personal Recollections of Christopher North' inform us how instantaneously civil Prof. Wilson was to "the Mr. Warren that gained the prize for English verse," and records for us how that gentleman, when promoted to the honours of sitting at supper opposite to Mr. De Quincey's laudanum bottle, ventured to tell a story of "a man overboard,"—but they will not avail to bring one of the most peculiar literary men of modern times before the eyes of those who never saw him, nor were glorified by a compliment from him and an invitation to supper!

The Seventh Census of the United States, 1850; *embracing a Statistical View of each of the States and Territories, arranged by Counties, Towns, &c.* By J. D. B. De Bow. Washington, Armstrong.

In this solid volume we have ten years of United States' history written in figures. The decade from 1840 to 1850 is compared with five preceding decades, from 1790, as well as with similar stages in the progress of various countries in the Old World. Mr. De Bow, under whose superintendence the work was performed, complains that there are defects in the present census system which render errors inevitable. He proposes the establishment of State bureaus for statistical purposes, to keep the accounts and prepare the decennial balance-sheet of the nation. Criticism is thus anticipated,—and judiciously, as many of the returns are obviously inaccurate. Nor would it have been possible with any organization less than perfect to arrange in immaculate tables nearly fifteen millions of figures, collected by different persons, and during several years. The schedules of the Census, comprising 640,000 pages, have been printed on about a hundred tons of paper, and are to be bound in seven or eight hundred volumes; and this body of statistics, classified and indexed, will be stored up in the archives of the Union.

The difficulty of constructing a correct census was enhanced by the vast area over which its statistics had to be taken. Europe is divided into fifty-nine or sixty States, and its territorial surface exceeds only by one-sixth that of the North American Republic, which contains nearly a million of square miles more than the Russian empire. The density of population is far greater, however, in Russia; but this facilitates an enumeration of the people. The public accountant, in America, follows industry into the wilderness, and reckons its gains; watches the rising village, and registers its children; reports on the longevity of the inhabitants in every new hamlet, and marks, in parallel lines, the growth of rival towns. Some of the general results appear inconsistent with the details. Everywhere we remark incessant vitality,—progress continually accelerated,—society ripening and bearing fruit. Yet the first city of the Union would be second-rate in Europe and in Asia. New York, standing at the head of the list, with Philadelphia, Baltimore, Boston, New Orleans and Cincinnati in order below it, has 515,000 inhabitants,—one-fifth of the population of London, one-half that of Paris, and less than that of Constantinople. In the East Indies, Calcutta is threefold as large as New York; and in China—where they juggle with statistics,—nearly two millions of souls are set down as dwellers in Pekin, with eight hundred thousand in Nankin, and the same in Canton. Yet it is at Washington that the disparity becomes most striking. The lord of cities, named after the first of American warriors and the first of American statesmen, the political centre, beloved from the Atlantic to the Pacific, has a population of forty thousand,—less than that of many helpless places in Germany, unhappy places in Italy, and hopeless places in Spain. Clearly, the Americans have little tendency to centralization: but Washington is scarcely more than forty years old; it is the seat of grave assemblies, and not of a gaudy court; it leaves commerce to one city, and manufactures to another, and continues in select isolation,—renowned throughout the world, yet not equal in extent to Königsberg, Dantzic, or Bremen.

In the returns, which exhibit the distribution

of employments, some results may be noted that illustrate the special character of American civilization. Population spreads over a surface in agricultural regions, and converges to a point in manufacturing or commercial districts. About five millions—out of the total number of twenty-three millions of souls—are described as persons engaged in distinct occupations. Two millions-and-a-half are addicted to husbandry, one million-and-a-half to trade, manufactures, mechanics and mining, and one million to labour "not agricultural." Pursuits requiring education absorb about two hundred thousand; the civil service, 24,000; the army only 5,000. In Great Britain ships and factories fill the highest rank of figures, and the land the second; in America the order is reversed. The profession of the sea is followed in both countries by nearly equal numbers, as well as "pursuits requiring education." The golden catalogue of "persons enjoying independent incomes," though containing half a million of names in Great Britain, does not occur in the United States Census.

More than two thousand individuals returned themselves as artists, upwards of seven hundred as actors, thirteen hundred as editors, and no more than eighty-two as "authors," while 355 declare themselves to be publishers. Therefore, one of two things must be understood,—either each American writer produces enough to keep four publishers and a fraction in business; or upwards of three-fourths of the American publishers thrive by piracy and reprint.

The educational statistics are interesting. No less than a million of male adults are described as unable to read or write,—a large number for the United States, though "beautifully less" in comparison with the figures which represent popular ignorance in Great Britain. There are fifteen thousand public and school libraries, containing upwards of 4,600,000 volumes; and two thousand five hundred periodical publications, circulating annually 426,000,000 of copies. Of these 568 are literary, 83 "neutral," 191 religious, 53 scientific, and 1,630 political.

In a calculation which embraces the entire half-century, the growth of the white population in the several states is marked. Only in one state—Delaware—is a decrease reported, and that in the ratio of 14 per cent. Since 1790, the North-western States, with the territories of Wisconsin and Iowa, exhibit the largest proportionate development in population and wealth; in the second rank stand California, with the territories of Minnesota, New Mexico, Oregon, and Utah; in the third are the Middle States, with the district of Columbia; in the fourth, the New England States; and in the last, those of the South. The Indians within the limits of the Union were reckoned, in 1789, at seventy-six thousand; at present they are five times as numerous; but these statistics point not to an increase of their nation, but to the extension of the confederated territories. Texas alone added a large Indian population.

In the long recapitulation of provinces, counties and cities, some curious and some hallowed names meet our observation. We are amused to find Athens, Corinth and Troy; we notice the singular fancy of giving to districts such names as Anne-Arundel or Angelina; Vermilion and Jasper indicate, perhaps, some natural phenomena; Washington and Franklin are intelligible at once, and do honour to the citizens who named them, as to the men whose acts they commemorate: but Raleigh is a name which makes us pause, to inquire into the fortunes of this city of North Carolina, where the great Englishman planted many a seed of social happiness and political glory. North America no historical associations! Why, the "City of Raleigh," though neither ancient nor vast, has more meaning to the readers of English history than all the masonry in the Valley of the Nile, and perhaps not less than many of the castles which, with their fractured walls and moss-wrapped turrets, we cherish among us as temples of the *lares* and *penates* of our land! Raleigh has a population of 4,518. It lies in County Wake, in Carolina,—that "delicate garden, abounding with all kinds of odoriferous flowers," of which the deputies of the gallant and unhappy knight took possession in the name of Queen Elizabeth. Here did Raleigh determine to found a state and "the city of Raleigh." In this city, while yet a hamlet, Virginia Dare, the first English child, was born on the American soil; but the hamlet never rose to be a city, and the name of its founder disappeared. James the First gratified himself by consigning a paralytic old man to the block, and by reducing his family to beggary; but Stuart malevolence could not obliterate the traces which the hero of great enterprises had left on the American soil. Nearly two centuries afterwards, the State of North Carolina, by "a solemn act of legislation" revived in its capital "The City of Raleigh," which gradually prospers, and may emulate in the future the most noble and brilliant cities of Europe.

In such histories there is a perpetual charm. It might appear, at first, as if a heavy quarto volume, replete only with figures, could add nothing to historical romance, and supply nothing more than economical details. But the results exhibited in these "Census Returns," if systematically studied, contain a marvellous chapter in the annals of human progress. They enable us to compare the American Union with the empires and kingdoms of Europe, and each of its component States with every other. To trace the facts thus communicated through their various relations, and thus to sum up and analyze the statistical history of the Republic, is a difficult task, because the compilers of the work have not placed the results before us in other than a tabular form; but the knowledge thus acquired is worth the trouble of acquiring it.

NEW NOVELS.

Grace Lee: a Tale. By Julia Kavanagh. 3 vols. Smith, Elder & Co.

In 'Grace Lee' there is abundant talent, as there usually is in Miss Kavanagh's writings; but it has here pleased this lady to write a book "all out of her own head," as children say, and to leave human life and human probability out of the question. The effect is not pleasant; there is a monotonous unreality which fatigues the reader to no purpose. The story is not only improbable, but the absolute impossibility of it stares the reader in the face and asserts itself in every page. "The realms of imagination," as they are called, have undoubtedly great resources of their own, and can afford to ignore many of the difficulties and impediments which hinder the ordinary course of worldly affairs,—but they are not altogether superior to the laws of gravitation, and Miss Kavanagh should not exhibit her disregard to these when she professes to deal with men and women. Grace Lee, the heroine, is intended to be an elaborate ideal of a woman "equal to either fortune," sufficient to herself, and queen over her own will. This may be a grand abstract idea; but the contradictions of human nature are a tribe of wild Arabs, and have never yet been brought "within the belt of rule" by any abstract idea or theory that has ever been put forth,—and to attempt it in a book professing to be a record of life and character is resented by the reader as an attempt to take him into custody. Grace Lee does not fill out Miss Kavanagh's intention. She is simply a fantastic, self-willed, eccentric young woman, who loves her own self better than anything else in the world,—and egoism, no matter how disguised or decorated, makes a poor figure when it comes to be dissected, as every one who knows his own heart can testify. Grace Lee, when quite a girl and living with her uncle, an old Catholic priest, and his sister, has a fine fortune left to her—how much, the reader is not told; but apparently it has no limit, for she begins her career of heroine by being perfectly regardless of expense,—indeed, the power of unlimited extravagance seems to be Miss Kavanagh's notion of enjoying a fortune and making the best use of it. Grace goes out into the world a young woman of one-and-twenty, travels alone, and visits every place of note far and near,—and at the end of one year comes to Rome, where she is the guest of the French ambassadress, and, like Mrs. Jarley and her wax-work, "the delight of the nobility and gentry," both English and foreign, who are there congregated. Everybody is represented as raving about her, and all the men, of course, wish to marry her,—but she is miraculously clear-sighted, and declines their proposals, whilst she consoles them by magnificent gifts from the fortune for which most of them wished to marry her.

Here is the record of one well-spent day presented to her retrospection by an approving conscience, after her lady's-maid has retired:—

"'Oh life, thou art sweet!' thought Grace as she sat in her room thinking. * * Full of faith and hope with the happy presumption of inexperience; never doubting her power to do good, she smiled at the remembrance of that day. She saw a brother saved from life-long remorse,—a reluctant girl restored to liberty,—a worldly man tasting one sweet drop in his worldly life,—and glorious, though delusive vision, a nation liberated,—all through her!"

Grace Lee has, however, been smitten with a romantic attachment to John Owen, the hero, a poor, proud, cynical young man,—a doctor's assistant, who leaves that profession to study the law, with the intention of becoming a great man. He is singularly detestable throughout the book, his chief attribute being a remarkably bad temper, not a fine Corsair or Lara-like moodiness, but an unadorned, uncontrolled brutality of nature, such as brings men to the police-office. Whilst he is starving and studying, Grace Lee makes her *début* in fashionable life, in London, without a *chaperon*, in a house in Park Lane, furnished like a palace in the 'Arabian Nights,' with all the peerage and baronetage paying her the greatest attention, to say nothing of all the literary and scientific Societies, who elect her a Member in spite of herself. She endows charitable institutions with fabulous sums, and answers every begging letter in the affirmative. Between whiles, she endeavours to befriend John Owen and to entice him; but he will not be charmed, and behaves in the rudest possible manner. At the end of two years, however, she has to surrender her splendour, not to bailiffs, as might have been expected, but to a cousin, whom she has been ordered to marry in the event of his becoming free, under the penalty of forfeiting half her fortune if she declines. She declines, of course; and, as her own half is already spent, she gracefully abdicates and retires to live in a cottage in Wales. At first it is a cottage *orné*, for she has still a small competence left to her by her mother. She is always represented as gay and happy, and perfectly content in solitude, never for a moment regretting what she has lost, or feeling a particle of *ennui*. She again meets Mr. Owen, who has retired from the world in

disgust and returned to his old profession of medicine. They see one another several times, but he altogether declines falling in love until—and really Miss Kavanagh must pardon us for saying that it is a very revolting and disagreeable incident—he is called in to attend her for a very malignant fever; and whilst she is lying quite insensible and half exposed, he is struck with her fine form and magnificent proportions, which are described with very unnecessary minuteness and fervour, and is inspired there and then with a *grande passion*. But as he becomes ardent Grace becomes coy: she will not accept him, nor own that she cares for him. She is at this crisis deprived of the remnant of her property, and goes up to London to earn her living by elegant industry, and also to conceal herself from John Owen, who grows rich as she grows poor. The game of cross-purposes, of hide and seek, becomes wearisome exceedingly to the reader as well as to John Owen. All these scenes are morbid and unreal, and not at all interesting. John Owen shows himself detestable; for seven years he goes about trying to marry different women, getting rich, and making "electrifying speeches" in the House of Commons, until one day he suddenly discovers Grace—looking always well and happy—living with her blind uncle, and taking in plain work. They are both old enough to regret their past waywardness; they have a rapturous reconciliation, and live transcendently happy at a fine place that bears the emblematic name of "Eden."

Miss Kavanagh has great talent,—and it is a pity she should exhaust herself. Our counsel to her is, to leave novel-writing for a while—to allow that field to lie fallow—and to give herself to some other branch of literary labour, until her eye recovers its freshness of perception and her hand its firmness of touch. 'Grace Lee' bears traces of fatigue, and is not equal to what she has done, or what she can do.

The Secret History of a Household. By the Author of 'Alice Wentworth.' 3 vols. Hurst & Blackett.

It is much to be regretted that authors should betake themselves, as a matter of choice, to illustrate crime and intrigue, when so many subjects of lawful interest, offering "ample room and verge enough" for all purposes of fiction, lie open before them.

It is a mistake to suppose that such topics afford more scope for powerful description and display of psychological investigation: it requires more skill and mastery of art to delineate truly than to exaggerate. A strong stage effect may undoubtedly be produced by placing exaggerated virtues in striking contrast to equally exaggerated incidents of wrong and cruelty; nor is it to be denied that very strong situations may thereby be produced, which shall carry away the reader's interest and disguise the absence of all solid well-elaborated knowledge of the world and "the deep heart of man." It is the comparative case with which such results may be produced that beguiles second-class writers of fiction into patchouli-scented creations of vice and virtue, which, by dint of drapery and description, hang together through three volumes, but which, having no life in them, go to corrupt the literature to which they belong. The work before us is one of this class:—with much talent, and the power to interest and carry along the reader, it is as bad and pernicious a book as we ever read. There are no highly-coloured, over-drawn scenes of vice, but there is a total want of all faculty to discriminate between right and wrong,—an entire disorganization of the moral perceptions. Ralph Stapleton, the hero, is represented as a proud, self-willed, tyrannical man, with no sense of justice, not even possessing the generosity which sometimes does duty for the more Spartan virtue. Divested of the hues of rhetoric, he is a very bad-tempered man; but with all this, he is stately in his bearing, and has the gift of being indescribably and dangerously fascinating to women when he chooses. This gift enables him to add great profligacy to his other claims to be the hero of a novel. He has married a young, innocent girl, entirely to prevent the discovery of an intrigue he has been carrying on with her half-sister; and he is presented to the reader, at the outset of the book, as neglecting his wife and still carrying on intrigues—many and various—with great success. His wife, the heroine of the book, is a small, pale, exquisitely lovely victim-woman, who adores her husband in spite of his coldness and estrangement, and believes him to be the perfection of all that is good, in spite of the attempts to open her eyes by his intimate friend, who has designs upon her,—which, of course, she is far too good and too simple to understand.

Part of the interest of the book is made to turn upon the attachment of Stapleton's only sister to his wife's cousin, to which there is no earthly objection, except the implacable and causeless hatred which Stapleton has conceived against him, and to which, without any scruple, he sacrifices his sister's happiness in the most arbitrary and tyrannical fashion. Although he has no reason to hate his sister's lover, he speedily gives cause for a deadly feud, by proceeding to carry on an intrigue with the young man's sister, a beautiful, coquettish, ill-conducted young widow. When the consequences can no longer be concealed, and discovery is imminent, he goes to his wife, who has resolutely been refusing to believe any evil against him, tells her the whole affair, and appeals to her wifely affection to enable him to save the reputation of his mistress! His wife consents, hoping thereby to win her husband's affection, and the three of them proceed abroad, where they take up their abode in an obscure town in the south of France. During the months of their sojourn, the wife has ample leisure to work out her self-abnegation and generosity, having every day her rival before her eyes,—and the spectacle of her husband's tender solicitude for the safety of his mistress, and the delicate care he takes not to wound her feelings or hurt her susceptibilities, in contrast to the coldness and neglect which she, his wife, experienced when her own children were born. The whole of this horrible and unnatural mode of life,—all the trials, and miseries, and disgusts it develops,—are dwelt upon with painful minuteness. They are dreary and revolting enough; but if such situations must be delineated at all, we are bound to say, that this part of the book is well done after its kind. Of course, the wife's superhuman virtue and self-devotion are intended to be the highest possible model of womanly and conjugal love; and her husband, partly from *ennui* at the irksome position he has brought upon himself, partly from caprice, begins to fall in love with his wife, and, with King Ahasuerus-like magnanimity, resolves to reward her for all her sufferings. But in novels, as in real life, something very particular generally occurs to prevent virtue being rewarded, and poor Mrs. Stapleton is an example of it. Her husband, being the immaculate man he is, has, of course, strong ideas about female propriety, and he listens to calumnies against his wife, which have their origin in false appearances, produced, quite unconsciously, by her zealous efforts to keep her husband's secret. All her further history and trials—to which those of St. Griselda, the mirror of wives, were little,—must be read to be understood; and, undoubtedly, those who begin the book will not leave it before the end. We appeal, however, to the author (from various indications, we judge her to be a woman), and we ask her, whether to write such tales as the above is either a worthy exercise of her own talents, or calculated to do credit to literature?

Puschkin's Eugene Onägin—[*Eugen Onägin, von Alexander Puschkin; deutsch von Friedrich Bodenstedt*]. Berlin, Deckersche Hofbuchdruckerei; London, Williams & Norgate.

That portion of the European educated world which confines itself to languages usually voted accessible—and, if it has mastered its French and its German, with more or less Italian, thinks it has sacrificed enough time and labour to the comprehension of the modern Babel, and shrinks alike from the Hindostanee and the Sclavonic,—is largely indebted to Friedrich Bodenstedt, who having a good knowledge of the Russian language and literature, and having besides a power over German verse which has led to a comparison between himself and the great Rückert, employs his acquisitions and his talent on a close and lively rendering of one of the most celebrated poets of Russia.

The first volume of Bodenstedt's translation of Puschkin contained miscellaneous poems; the second, which is complete in itself, is occupied by the metrical romance of 'Eugene Onägin,'—or as it might be more phonetically spelt, with reference to the original tongue, 'Jewgënij Onjägin,' the letters being sounded on the German principle. This romance is almost professedly the result of a Byronic influence upon the mind of the author. The hero is the proud, dark, *blasé*, misanthropic, gentlemanlike personage who was so fashionable in English literature thirty years ago,—a "Childe Harold," whom the poet treats in the "Don Juan" fashion, that he may make his work susceptible of any digression, on social or literary subjects, which he may find convenient. Both sides of Byron are thus represented in one poem. The simple but intensely interesting action, the impassioned characters, and the motives, all belong to the earlier period,—the author's way of regarding the events he records, to the later period of the great English poet. At the same time, Puschkin's poem derives a peculiar charm from the fact, that his story is laid in the midst of modern Russian society, and that his desultory manner allows him to touch on all the phenomena of town and country life, on the most varied literary and social topics of the gigantic Empire of the North-East. The inspiring muse is British, but the subjects of her song are thoroughly Muscovite, and of that detailed kind that we do not often find in any books save fashionable novels. Hence, even the chosen few who are blessed with the faculty of reading Puschkin in the original will do well to possess themselves of M. Bodenstedt's translation. Puschkin without notes would be a degree worse than Dante without notes,—but M. Bodenstedt gives a choice little comment, that not only enables the reader to proceed pleasantly, but sets forth many Muscovite facts of life and literature that might not readily be picked up elsewhere.

The story of 'Eugene Onägin' is, as we have already said, simplicity itself. The hero, who gives the poem its title, is a young, fashionable gentleman of St. Petersburgh, who is completely "used up," and travels on business to a secluded country village. Here he becomes acquainted with a family named Larin, the most conspicuous objects of which are two daughters, Tatjane and Olga. Tatjane is the heroine of

the tale. Trained up in a simple country life, and utterly unacquainted with the usages of the great world, as represented at St. Petersburgh and Moscow, she no sooner sees the young lion from the metropolis than she falls violently in love with him. Shortly afterwards, she goes further still, and actually *makes* love to him, writing him a glowing epistle, worthy of a Heloïse. Eugene Onägin, wisely perceiving that his own restless, dissatisfied character contains little to ensure the happiness of an unsophisticated, impassioned creature like Tatjane, kindly repels her, accompanying the repulsion with much excellent advice, and ceases to visit the family. However, Tatjane's "name day" approaches; and Lensky, a neighbour, who is the suitor of the other sister, Olga, and the most intimate friend of Eugene, comes with an invitation to the misanthrope, which can scarcely be declined, as all that has passed between him and Tatjane has remained a profound secret. He, therefore, goes to the family festival, but in a malicious mood, which inspires him to flirt desperately with Olga, and thus to stir the jealousy of both Lensky and Tatjane. Lensky is so deeply hurt that he "calls out" the offender, and is killed in the duel that ensues: whereupon Eugene leaves the village, Olga takes unto herself another admirer, whom she marries, and Tatjane is removed to Moscow, that she may make a brilliant match. A gap now occurs in the progress of events. Eugene, once more in the fashionable world, meets, at a ball, a Prince with a stately young wife,—and that wife is Tatjane, apparently frozen down into an ideal of feminine coldness. She treats her former idol with cutting indifference, which, of course, has the effect of making him fall desperately in love; and it is now his turn to write in passionate strain. The lady becomes colder than ever; but Eugene, at last, steals upon her unawares; and, in the conversation which takes place, she confesses that she loves him still, though she is determined to remain faithful to her husband. With this avowal, she quits Eugene and the apartment,—her husband walks in,—and—the story leaves off. This sudden break is not, be it understood, the result of an untimely accident; but Puschkin feels that he has said his say, and formally takes leave of his reader, his hero and his heroine.

The above simple story is admirably suited for its purpose. The chief characters are few, but they are strongly marked. Tatjane is a passionate creature that any poet might love,—and the whimsical malecontent, Eugene, is well contrasted with his friend and victim, Lensky, who, likewise a Russian, has been educated in Germany, and has come back glowing with the poetical and philosophical enthusiasm of a "Bursch." The subordinate characters, however trifling their importance, all indicate some phase in Russian society, and, however the scene shifts from one kind of life to another, a picture of the fullest detail is presented to the reader.

To convey some faint notion of Puschkin's manner of telling a story, we give an English version of the description of the duel in which Lensky falls. Saretzky, who appears as Lensky's second, is a Russian adventurer, who has been a scamp in Western Europe, but has now settled down into respectability as a Muscovite country gentleman. The stanzas of fourteen lines each, with the rhymes in a fixed order, are uniformly preserved through the whole of the poem.

Lensky was tired of standing still,
And more and more impatient grew;
Saretzky criticized the mill,
As one who well mechanics knew.
Then Eugene came,—apologized
For keeping them. With look surprised,
Saretzky ask'd, "Where is your second?"
A classic pedant he was reckon'd
In all the lore of honour's school;
And though a duel was a labour
Of love with him, he wish'd his neighbour
Ever to fall by strictest rule,
According to time-sanctioned practice,—
And greatly to his praise the fact is.

"My second is already present—
A friend of mine, Monsieur Le Coq:
I trust I'm doing naught unpleasant,
And no one's prejudices shock.
He cannot boast a noble name,
But is a valet without blame."
Saretzky bit his lips;—Eugene
Requested that they might begin
At once, without procrastination.
Young Lensky nodded, and they walk'd
Straight to the nook: Saretzky talk'd
Apart, engag'd in conversation
With friend Le Coq. The enemies
Stood silent, and with downcast eyes.

The enemies! So lately brought
To this sad strait! That friendly pair
Accustom'd ev'ry deed and thought,
And almost ev'ry meal to share!
And now each seeks the other's life,
As though hereditary strife
Inspired his rage. Such changes seem
The fitful wanderings of a dream.
No doubt this plan would be the best:
To laugh, and then the wrong forget;
Shake hands, not stained with blood as yet,
As if the matter were a jest;
But modern heroism is wont
To have a deal of *mauvaise honte*.

Now with the weapons they begin;
The rifled barrels look so bright:
The charge is quietly put in,
Then ramm'd until the ball sticks tight.
The lock gives its first boding crack;
They prime the pan, and then draw back
The sharpen'd flint once more. Le Coq
Conceals himself behind a block,
Frighten'd. Each hero now uncases
And flings his cloak upon the ground.
Saretzky with a look profound
Measures out two-and-thirty paces,
Then tells the heroes where to staud;—
The pistol glitters in the hand.

"Now, now advance!"
With equal stride
In coolest blood—(no aim they take)—
The two advance from either side,
And both of them four footsteps make.
Alas! to death each footstep leads!
Eugene Onägin still proceeds,
And lifts his arm with movement slow.
Another step—a fifth—they go.
With one eye open—'t is the right,—
Lensky takes aim;—not yet expires
An instant, when Onägin fires.
Lensky turns pale. Oh woeful sight!
The pistol quits his powerless hand,
Tott'ring and speechless does he stand.

To reach his wounded heart he makes
One clutch, but with a hand that drops,
His look of death, not anguish, speaks—
He falls,—as from the mountain tops,
Warm'd by the sun, desceuds the snow,
An av'lanche, to the vale below.
A sudden shudder overcame
Eugene, who called his friend by name,
Hast'ning to aid him, but in vain.
The flame which once a poet fired,
Upon its altar has expired.
No traces of warm life remain:
A storm has, with destructive power,
Too early snapp'd the fragile flower.

With lips compress'd, upon the ground
He lies—a terrible repose
Is on his brow; while from his wound
His heart's blood, red and smoking, flows,—
That heart, which was so lately rife
With inspiration and with life,
With youthful recklessness and fire,
With hope, and hate, and warm desire,
To life for evermore is shut:
A mansion uninhabited,
Except by silence, dull and dread.
Together are the shutters put:
The lady is not living there,
She's gone away to—Heav'n knows where!

Sundry *lacunæ*, in the form of constellated dots, where stanzas should have been, are to be found in 'Eugene Onägin.' The cause of this must be sought with the Russian censors, not with the German translator.

Travels of an Arab Merchant in Soudan (the Black Kingdoms of Central Africa). I. *Darfur.*—II. *Wadaï.* Abridged from the French by Bayle St. John. Chapman & Hall.

THIS book may be described as a piece of good service neatly executed. The task of abridgment is not easy; and its results are often unacceptable to the student, as distinguished from the smatterer,—since the details, which are necessary to the completion of the picture, are often left out under a mistaken idea that prolixity can be relieved of its tediousness by breaking up a long and heavy work into fragments. Further, Oriental prolixity can only be condensed with any chance of success by one who is familiar with the Oriental style; so that our praise of Mr. Bayle St. John implies more than the wholesale commendation of a writer who has produced a readable version of a strange book on a strange subject.

Stranger subject could hardly be mentioned than the Black Kingdoms of Central Africa. The mysteries of China, even, seem to be more penetrable than the secrets of those vast districts which have allured, by their very obscurity, so many travellers, and from which so few have returned to tell what they have seen and suffered. But it must be borne in mind that "the pious Sheikh Mohammed of Tunis" wrote without the fear of the Geographical Society before his eyes. Though he shows himself an acute observer, he has faith in marvels. Family ties and home affections, as Mr. Bayle St. John remarks in his Epilogue, hang loose about him; though the prime motive of his journey into the Black Kingdoms was the quest of his father. He was born, says Mr. St. John, in his Preface,—

"in 1789, and commenced his travels when a mere boy, inheriting, and always preserving, the character of a trader. * * He travelled with peculiar advantages in countries, one of which, Darfur, has been only once visited by a European, namely, Brown, in 1793; whilst the other has never been described, except in this instance, by an eye-witness. Accurate geographical details are, of course, not to be expected from the Sheikh. He writes from memory, and from an Oriental point of view. But his descriptions of manners, and the general appearance of tribes and regions, are, to all appearance, accurate. They are certainly interesting."

In the above, the work of the Sheikh seems to be characterized fairly, and not in the bookmaker's flattering fashion. It was rendered into French by Dr. Perron,—of whose version Mr. St. John's is an abridgment. It may be read, we imagine, with a reasonable amount of credence, as well as with interest; and the credit will be determined by the reader's previous acquaintance with Orientalism. In one respect, however, the Arab Merchant is satisfactory:—he is simple in giving up his authorities, and in stating his qualifications. As an instance, he informs us that his historical facts concerning the Sultans of Darfur were gathered from no roll or record, but from "several old men." Hence his book, without the value of its testimony being impaired by the avowal, acquires a legendary and romantic air, which will recommend it to other readers besides those who may consult it for information. Having said this, without following the Arab Merchant step by step on his travels, we will endeavour to indicate the variety of topics which his revelations touch, and his manner of touching these. First, as to history. To judge from the "old men's tales," a Black King must hold his throne in the midst of a net of peril and conspiracy as complicated as that which used to surround the sovereign ruler of All the Russias. Black Queens have been, in their day, as artful in contrivance and audacious in conspiracy as the Princess Dashkoff herself; and Darfur dishes may contain matter almost as malicious as that celebrated piece of oven-architecture, out of which Sir Geoffry, the King's dwarf, leaped on to the table, armed cap-a-pie, and danced a saraband.

"One by one, the whole of Abd-er-Rahman's enemies fell before him. It will be remembered that he had promised great privilege and power to the

Yakoury Kinaneh; but, when he had reached the throne, he neglected to fulfil the promises he had made, either on account of business, which occupied him, or because he feared something from this clever woman or her son, Habib. Angry at this indifference, and finding herself forgotten in the harem, and separated from her son, who lived at a distance, the Yakoury set on foot a conspiracy to place Habib on the throne, for she had lost all hope of his elevation, according to the arrangement made, since a new son had been born to Abd-er-Rahman. This prince, however, though he had neglected her, had maintained her in the rank of Yakoury, having supreme authority in the interior of the palace. She set about the execution of her project in the following manner:—'My son,' said she to Abd-er-Rahman, 'wishes to give a great feast, and I should be glad to help him by sending dishes from hence.' The Sultan gave permission, and she accordingly prepared great wooden bowls, and placed therein coats of mail and swords, and put food upon the top, and sent forth a hundred at a time, in order to prepare for an insurrection. Having succeeded the first time, she allowed some days to pass, and again asked permission to send to her son the materials of a second repast. Again the Sultan consented, for he did not suspect that Kinaneh harboured any evil design against him, for he was a man without guile or thought of evil. Kinaneh was successful a second time, and, some days afterwards, she determined to make a third attempt. But, about this time, Abd-er-Rahman perceived, by accident, with Kinaneh, a young girl whom she was bringing up, and who was of high birth and extraordinary beauty. He became enamoured of her, and resolved to speak to the Yakoury, that he might marry her; but Kinaneh, who had seen the effect produced by the girl's beauty, and who destined her for her son Habib, punished her for allowing herself to be seen. This was the cause of the failure of her conspiracy. The girl, angered by her ill-treatment, and knowing of her conspiracy, escaped, and went and spoke secretly to the Sultan, and announced to him that Kinaneh was carrying away weapons from the armoury of his highness, and that all the dishes sent for the festivals concealed cuirasses and swords. 'If you doubt the truth of this,' said she, upset one of the bowls which are to be carried forth to-morrow, and you will be convinced.' The Sultan begged her not to speak of what she knew to any one, and she left him agitated and disquieted. Next day Abd-er-Rahman was informed, by a man whom he had set as a watch, that the bowls destined for Habib were about to be carried forth. He went immediately and ordered the covers to be taken off, that he might look at the dishes prepared. Among them was one of which he was very fond, so he said,—'Leave me this, and pour it out into little vases; I want to eat of it.' The slaves were about to obey, when Kinaneh came in hastily, and said,—'Prince, I conjure you not to touch these dishes. I will prepare for you exactly similar.'—'No,' said he, 'for what you may now make may not please me so well.' Kinaneh was obliged to yield, and said,—'Well, let the slaves carry away the others, and keep that one.'—'No,' said he, empty it, and when you have filled it again, you may take away the whole together.' So the bowl was emptied, and a cuirass was found at the bottom. 'Oh!' said the Sultan, 'what is this?' Kinaneh was troubled, and knew not what to answer. She was immediately seized, and all the bowls were upset, and found to be full of weapons and money. 'What evil have I done to thee?' said the Sultan to the Yakoury. 'Wherefore dost thou conspire against me?' Kinaneh had nothing to say in reply, and she was immediately put to death. Her son was seized and sent into prison, in the Marrah mountains, and all his wealth was confiscated. As for his accomplices, they were put to death every one, and the country remained tranquil."

There are many other passages of history as curious as this. By way of contrast, we will now show what manner of mischief is still found among certain races in the Black Kingdoms.—

"I shall now say something of the marvellous qualities of some plants of Darfur. I do so with some hesitation, fearing to be accused of falsehood; but there are some extraordinary things which must be told. The chief properties of these magic plants are in the roots. There exist in Darfur master-herbalists, who have scholars under them. They unite from time to time to go on expeditions, and climb the mountains, and plunge into the valleys in search of plants. They are called in Darfur, Magicians, and enjoy a certain reputation. They are all in rivalry one against another, and in strong competition. They keep their roots in horns of goats, rams, or oxen. * * The Forians also possess roots by which they can do evil to their enemies. There is one which causes death if it be buried in the earth, in the shade of the head of the intended victim, who is at once struck with bewilderment and loses all consciousness, and perishes if a proper antidote be not administered. By similar means any particular member is paralyzed. Others stun people by the smoke of certain roots, collected in a sleeve, which they shake in their faces. The Forians also possess roots, the quality of which is to overcome people with a singular lethargy. They are principally used by robbers, who penetrate with them by night into houses, and if they find the inhabitants awake shake them towards them three times, upon which God shuts their ears and they understand nothing. The robber then comes and goes without fear; and sometimes kills a sheep, skins it, roasts it, and eats some of it, and puts a piece of the liver into the hands of each of the sleepers, and goes away, carrying with him what he wants. A little after the people awake from their trance, and ask one another what kind of man it was they had seen, and what he can have been doing. Then only they discover, but too late, the robbery that has been committed. * * The persons most celebrated in Darfur for their charms and magical doings are the Foulans, or Felattahs. One of them, named Tamourrou, used to perform the most miraculous acts. A person worthy of credit related to me the following instance: 'I went with Tamourrou,' he said, 'from Jedid-kerio to the Fasher; the sun was burning hot; the magician was mounted on a camel; he took his cloak and spread it before him, and then folded it up, and, placing it on his knee, pronounced certain words: afterwards he threw it in the air, and it unfolded and remained spread over him and me like a parasol, as if held by invisible hands. Wherever Tamourrou's camel moved it followed. This was an extraordinary fact. Well, we were proceeding on in the shade, when suddenly the rain came on and fell in torrents. Upon this Tamourrou said to his servant, who was following him on foot: 'Give me a handful of sand;' and having pronounced certain words, whirled his hand round his head in a circle, scattering the sand as he did so. The rain-cloud immediately separated, one part going to the right and the other to the left, and we continued our route without having a thread wetted.' It is also related that some people have the power of paralyzing whoever attempts to attack them. But the most extraordinary facts are those which are related of the Massalits and the Temourkehs, who have the power of metamorphosing themselves into different kinds of animals. All the Forians say that the former can change into hyænas, cats, and dogs, and the latter into lions. Another extraordinary thing related of the Temourkehs is that, according to their own account, three days after their death, they resuscitate and come out of their tombs, and go into other countries to marry again, and accomplish a second life. In Darfur, every one acknowledges that the Sultan has under his orders a number of men having the power of metamorphosing themselves. They are used as agents and ambassadors. If they are in danger of being seized, they transform themselves into air or wind. I once became very intimate with one of these people, and at length ventured to speak on the subject of his wonderful power, but he turned aside the conversation, and avoided a direct answer. Another time I pressed the question closer, upon which he smiled, and said:—'I did not think you were so simple as to believe all that is said on this subject.' Then he talked of other things, and soon left me, and from that time forward, whenever he met me he turned aside, and our acquaintance utterly ceased."

—If we recollect right, an air-trick, something like the one described in the extract, is commemorated in the 'Memoirs of the Emperor Baber,' when the feats of the Indian jugglers are spoken of. After all, we suspect that there are as few primal varieties in prestidigitation as in fiction; and that the connexion among the sorceries of cunning impostors of all countries is as intimate as the secret tie of masonic intercourse. But the Arab Merchant spoils all, by having honestly given the rebuke to his credulity administered by the man-metamorphoser. There is a touch of modern scepticism in it, such as would argue that intellectual incredulity may, through some crevice or other, be creeping into even the Black Kingdoms of Central Africa. If it be so, farewell to their unbroken silence and mystery. We shall have the trader there ere another half-century; and with trade will arrive teaching, for better for worse. With or without such prophecy, however, and all the speculation which comes in its train, this book is a pleasant and peculiar volume of reading, which after it has been read may take its place in every miscellaneous library.

The Life of Horace Greeley, Editor of the New York Tribune. By J. Parton. New York, Mason.

HERE is a biography of four hundred and twenty-four closely-printed octavo pages. On a rough calculation, it is about twenty times as big as the 'Agricola' of Tacitus,—nearly twice as big as the whole Twelve Cæsars of Suetonius,—and occupies about half the space which Johnson found necessary for his 'Lives of the Poets.' Mr. Greeley has no reason to complain; but we cannot say as much for the reading public, which ought to have been consulted in the matter as well as Mr. Greeley. We are told, indeed, in the Preface that he is "innocent of the book;" but, at the same time, the author's statement shows that he must have approved of its being written. It is, indeed, a work as curious in its way as Mr. Barnum's "woolly horse," which that gentleman described in a bill as "Nature's last." Under that aspect, we propose to look at it. "Nature's last" it may be appropriately enough styled; and if it prove Mr. Parton's last, nobody—not even Mr. Greeley—need very much regret it.

The custom of writing the biographies of men still alive appears to be gaining ground. It is a very singular one — so singular, that only in China do we know any custom similarly odd. That strange people (according to M. Huc) present each other, occasionally, with a handsomely-painted wooden coffin, in pleasant anticipation of the final day. Mr. Parton has made Mr. Greeley just such a gift. Generally speaking, we should think it the most delicate matter possible to talk to a man about his "biography,"—the very mention of which seems to smack of the odours of the funeral pile. But Mr. Parton takes his friend's measure in a business-like manner — scans him — weighs him, even — notes the dimensions as carefully as an undertaker's apprentice—and produces, as the result, an object similar in its oddity (and still more, in its material) to the Chinese presents we have mentioned. How far this custom of writing biographies of the living will ultimately conduce to the well-being of nations, it would be difficult to say. It would seem (we venture to think) slightly injurious to the general cause of private modesty, literary delicacy, and historical impartiality. But the inquiry would lead us too far; and we are somewhat re-assured by our conviction, that nothing could so effectually discredit it as its being done in the style in which it has been done in the work before us.

At one time, we thought Mr. Parton a wag, who, having been injured by the *Tribune*, was

revenging himself in an elaborately ironical performance. But a further acquaintance with Mr. Parton's powers of bumour induced us to abandon this superficial notion. We found that he was solemnly in earnest,—when, strange to say, be became more amusing than ever. Finally, we thought his work so curious, in all its particulars, that we resolved that our readers should enjoy,—in the idolatry of Mr. Greeley by Mr. Parton,—a treat, which the *intentional* humour of the worshipper, we fear, would never afford them. We shall best serve our purpose by a well-selected series of extracts. In our first, we begin with the infant Greeley—having taken the great liberty of skipping some fourteen pages about his father, grandfather and grandmother.—

"There, on the 3rd of February, 1811, Horace Greeley was horn. He is the third of seven children, of whom the two elder died before he was horn, and the four younger are still living. The mode of his entranee upon the stage of the world was, to say the least of it, unusual. The effort was almost too much for him, and, to use the language of one who was present, 'he came into the world as black as a chimney.' There were no signs of life. He uttered no cry; he made no motion; he did not breathe. But the little diseoloured stranger had artieles to write, and was not permitted to eseape his destiny. In this alarming erisis of his existence, a kind-hearted and experieneed aunt came to his reseue, and by arts, whieh to kind-hearted and experienced aunts are well known, but of whieh the present chronieler remains in ignoranee, the boy was hrought to life. He soon began to breathe; then he began to blush; and by the time he had attained the age of twenty minutes, lay on his mother's arm, a red and smiling infant. In due time, the boy received the name of Horaee. There had been another little Horaee Greeley before him, but he had died in infancy, and his parents wished to preserve in their seeond son a living memento of their first. The name was not introdueed into the family from any partiality on the part of his parents for the Roman poet, but because his father had a relative so named, and beeause the mother had read the name in a book and liked the sound of it. The sound of it, however, did not often regale the maternal ear; for, in New England, where the name of the courtly satirist is frequently given, its household name is 'Hod'; and by that elegant monosyllable the boy was commonly ealled among his juvenile friends."

—Tbis is perfect.

In his youth, Mr. Greeley was fond of fishing —read a weekly newspaper—showed remarkable intelligence—and lived among a population in New Hampshire mueh addieted to rum:—so his biographer tells us in the space of another twenty pages. Family difficulties began, it appeared, about the time of his tenth year. He was then removed to Westhaven, Vermont. But what was his personal appearance in youth?—

"More than three garments at the same time Horaee seldom wore in the summer, and these were —a straw hat, generally in a state of dilapidation, a tow-shirt, never buttoned, a pair of trousers made of the family material, and *having the peculiarity of being very short in both legs, but shorter in one than the other*. In the winter he added a pair of shoes and a jacket. During the five years of his life at Westhaven, probably his clothes did not cost three dollars a year; and I believe that during the whole period of his childhood, up to the time when he came of age, not fifty dollars in all were expended upon his dress. He never manifested, on any occasion, in any company, nor at any part of his early life, the *slightest* interest in his attire, nor the *least* care for its effect upon others. That amiable trait in human nature which inclines us to decoration, which makes us desirous to present an agreeable figure to others, and to abhor peculiarity in our appearance, is a trait which Horace never gave the smallest evidence of possessing."

—We are sorry to find Mr. Parton at fault, here. He is negligent. He does not tell us *which* of the two legs of Mr. Greeley was shorter than the other. But he makes up further on.—

"A few months after, it may be as well to mention here, Mr. Greeley removed to Erie county, Pennsylvania, and bought some wild land there, from whieh he gradually created a farm, leaving Horace alone in Vermont. Grass now grows where the little house stood in Westhaven, in which the family lived longest, and the barn in which they stored their hay and kept their cattle, leans forward like a kneeling elephant, and lets in the daylight through ten thousand apertures. But the neighbours point out the tree that stood before their front door, and the tree that shaded the kitehen window, and the tree that stood behind the house, and the tree whose apples Horaee liked, and the bed of mint with whieh he regaled his nose. And both the people of Westhaven and those of Amherst assert that whenever the Editor of the *Tribune* revisits the seenes of his early life, at the season when apples are ripe, one of the things that he is surest to do is, to visit the apple-trees that produce the fruit which he liked best when he was a boy, and whieh he still prefers before all the apples of the world."

It will not be in our power to follow every step in Mr. Greeley's career with Mr. Parton's minuteness. If his style has a fault, it is a slight tendeney to prosaic detail. Mr. Greeley became a printer—and his fellow-workmen daubed him with ink—and he joined a debating society in "East Poultney," in which he was a "real giant"—and so forth. We reluctantly omit a passage about his "first over-coat," and a long account of "a sore leg" he had in his youth. In the course of a hundred and twenty pages, the biographer brings him to New York. He started the *New Yorker* in 1834; or, in Mr. Parton's language, "the dream of editorship revived in the soul of Horace Greeley!" He wrote poetry, too, in the *New Yorker;* and as Mr. Parton must not have all the fun to himself, we shall allow his demi-god to eontribute his share.—

"A series of poems, entitled 'Historic Peneillings,' appear in the first volume of the *New Yorker*, over the initials 'H. G.' These were the poetized reminiseenees of his boyish historieal reading. Of these poems, the following is, perhaps, the most pleasing and charaeteristie:—

Nero's Tomb.

'When Nero perished by the justest doom,
* * * * *
Some hand unseen strewed flowers upon his grave.'—*Byron.*

The tyrant slept in death;
His long earcer of blood had ceased for ever,
And but an empire's exeerating breath
Remained to tell of erimes exampled never.
Alone remained? Ah! no;
Rome's seathed and blackened walls retold the story
Of conflagration's broad and baleful glow.
Such was the halo of the despot's glory!

And round his gilded tomb
Came erowds of sufferers—but not to weep—
Not theirs the wish to light the house of gloom
With sympathy. No! Curses wild and deep
His only requiem made.
But soft! see, strewed around his dreamless bed
The trophies bright of many a verdant glade,
The living's tribute to the honored dead."

Mr. Greeley became a partner with Mr. Thomas M'Elrath. They were joint partners in the *Tribune*. Our biographer is seized here with "the enthusiastic fit."—

"A strict disciplinarian, a close calculator, a man of method and order, experienced in business, Mr. M'Elrath possessed in an eminent degree the very qualities in which the editor of the *Tribune* was most deficient. Roll Horace Greeley and Thomas M'Elrath into one, and the result would be a very respectable approximation to a Perfect Man. The two, united in partnership, have been able to produce a very respectable approximation to a perfect newspaper. As Damon and Pythias are the types of perfect friendship, so may Greeley and M'Elrath be of a perfect partnership; and one may say, with a sigh at the many discordant unions the world presents, Oh! that every Greeley could find his M'Elrath! and blessed is the M'Elrath that finds his Greeley."

Blessed—may we not add?—is the Greeley who finds his Parton!

But Mr. Greeley, it seems, visited England at the time of the Exhibition. We shall here see what Mr. Greeley thought of England. He does not appear to have got as much amusement out of us as we—thanks to his biographer —have had out of him.—

"On the first of May the Great Exhibition was opened, and our traveller saw the show both within and without the Crystal Palace. The day was a fine one—for England. He thought the London sunshine a little superior in brilliancy to Ameriean moonlight; and wondered how the government could have the conscience to tax *such* light. The royal procession, he says, was not mueh; a parade of the New York Firemen or Odd Fellows could beat it; but then it was a new thing to see a Queen, a court, and an aristoeracy doing honour to industry. He was glad to see the Queen in the pageant, though he could not but feel that her *vocation* was behind the intelligence of the age, and likely to go out of fashion at no distant day; but not through *her* fault. He could not see, however, what the Master of the Buck-hounds, the Groom of the Stole, the Mistress of the Robes, and 'such uncouth fossils,' had to do with a grand exhibition of the fruits of industry. The Mistress of the Robes *made* no robes; the Ladies of the Bed-chamber did nothing with beds but sleep on them. The posts of honour nearest the Queen's person ought to have been confided to the deseendants of Watt and Arkwright, 'Napoleon's *real* conquerors;' while the foreign ambassadors should have been the sons of Fitch, Fulton, Whitney, Daguerre and Morse; and the places less conspieuous should have been assigned, not to Gold-stiek, Silver-stick, and 'kindred absurdities,' but to the Queen's gardeners, horticulturists, earpenters, upholsterers, and milliners! (Faney Gold-stiek reading this passage!) The traveller, however, even at such a moment is not unmindful of similar nuisances aeross the ocean, and pauses to express the hope that we may be able, before the century is out, to elect 'something else' than Generals to the Presidency."

Mr. Greeley made a speech—and it was "not published in the newspaper report of the banquet!" We think we ean trace a connexion between the omission and the following paragraph.—

"The sights in and about London seem to have made no great impression on the mind of Horaee Greeley. He spent a day at Hampton Court, whieh he oddly deseribes as larger than the Astor House, but less lofty and eontaining fewer rooms. Westminster Abbey appeared to him a mere barbaric profusion of lofty ceilings, stained windows, carving, graining, and all manner of contrivanees for absorbing labour and money—'waste, not taste; the contortions of the sibyl without her inspiration.' The part of the building devoted to public worship he thought less adapted to that purpose *than a fifty-thousand dollar church* in New York."

Is it possible that the English people neglected a man of whose wit, good manners, good sense, and good taste, such specimens can be produced by a biographer as we now subjoin?—

"He seems never so happy as when he is at bay, and is never so funny as when he is repelling a personal assault. I have before me several hundreds of his editorial hits and repartees, some serious, more comic, some refuting argument, others exposing slander, some merely vituperative, others very witty, all extremely readable, though the occasions that called them forth have long passed by. My plan is to select and condense a few of each kind, presenting only the *point* of each. * * In reply to a personal attack by Major Noah, of the Union, he begins, 'We ought not to notice this old villain again.' On another occasion, 'What a silly old joker this last hard bargain of Tylerism is!' On another, 'Major Noah! why *won't* you tell the truth once in a century, for the variety of the thing.' On another, 'And it is by such poor drivel as this that the superannuated renegade from all parties and all principles attempts to earn his forced contributions and "Official" advertisements! Surely his latest purchasers

must despise their worn-out tool, and most heartily repent of their hard bargain.' * * 'Mr. Benton! each of the above observations is a deliberate falsehood, and you are an unqualified villain!'—'The *Express* is surely the basest and paltriest of all possible journals.'"

"*If Horace Greeley were a flower,*" says this irresistible writer, "*botanists would call him 'single.'*" Our readers who have seen some of the leaves can determine what flower they would liken him to without our assistance.

But before we part with Mr. Parton, we must hear him on his hero's "white coat." It is not generally known in England, we fear, that Mr. Greeley wears a "white coat"; but Mr. Parton evidently thinks that it is one of the most important and widely-known facts of the age. He inserts a letter from an enthusiastic youth (of his own calibre) who visited Mr. Greeley,—on which occasion the great man made the important declaration which we have put in italics, and which will for ever set a high and disputed question at rest.—

"As I passed the hat-stand in the hall, I said, 'Here is that immortal white coat.' He smiled and said, '*People suppose it's the same old coat, but it isn't.*' I looked questioningly, and he continued, '*The original white coat came from Ireland.* An emigrant brought it out; he wanted money and I wanted a coat; so I bought it of him for twenty dollars, and it was the best coat I ever had.'"

One thing only was left for this biographer when he drew towards the end of his long "Life." That was, to describe his hero's person. He has done it in a passage which we deliberately pronounce the gem of the book.—

"Horace Greeley stands five feet ten and a half inches, in his stockings. He weighs one hundred and forty-five pounds. Since his return from Europe in 1851, he has increased in weight, and promises to attain, in due time, something of the dignity which belongs to amplitude of person. He stoops considerably, not from age, but from a constitutional pliancy of the back-bone, aided by his early habit of incessant reading. In walking, he swings or sways from side to side. Seen from behind, he looks, as he walks with head depressed, bended back, and swaying gait, like an old man; an illusion which is heightened, if a stray lock of white hair escapes from under his hat. But the expression of his face is singularly and engagingly youthful. His complexion is extremely fair, and a smile plays ever upon his countenance. His head, measured round the organs of Individuality and Philoprogenitiveness, is twenty-three and a half inches in circumference, which is considerably larger than the average. His forehead is round and full, and rises into a high and ample dome. The hair is white, inclining to red at the ends, and thinly scattered over the head. Seated in company, with his hat off, he looks not unlike the 'Philosopher' he is often called; no one could take him for a common man."

The descriptive talent here is of a peculiar character, however,—the kind of talent which is confined, in this country, chiefly to the *Hue and Cry*. But Mr. Parton has a right to choose his own style,—and we are far from saying that he is not equal to the subject. We thank him for another Curiosity of Literature.

THE WAR.

To assist the discussion on Army Reform, Mr. H. Bryerley Thompson, author of a treatise on the Laws of War affecting Commerce and Shipping, has compiled a volume on *The Military Forces and Institutions of Great Britain and Ireland; their Constitution, Administration, and Government, Military and Civil.* (Smith, Elder & Co.)—Desirous of interesting the public, as well as of serving the profession, he has interwoven with the contents of an officer's manual an outline of English history in its relation to military establishments. A plain description of the regular army and of the militia; a recapitulation of the methods by which they are organized and kept in a state of efficiency—and inefficiency; an abstract of the laws which affect them; and a review of the system by which promotions are regulated, form the contents of the work, in addition to notes on miscellaneous topics connected with the pomp and circumstance of war. Mr. Thompson cites in his text the authority of Dupin—the ablest French writer on English military affairs—of several judges, generals, and legal essayists, but refrains from arguments on general theories. The object he proposes is, to furnish information of special as well as of popular utility: and so far his book is a serviceable publication. The author, however, would have done more service to the state had he applied some critical analysis to his subject, and brought the vexed opinions of the day to the test of practical examination. Of manuals we have enough; a writer who asks for a long hearing ought to have views of his own, and an original manner of explaining them.

The distinction suggested by Mr. Thompson between the British and Continental armies begins with the system of enlistment. Here a man selects the military service, as he selects any other calling; but, once selected (due time being given for reflection), it is not his choice, but his fate. He and his flag are wedded for the best days of life, and any attempt to break the bond leads to punishment and infamy. In the other states of Europe, though voluntary enlistment is not excluded, all men are liable to bear arms for a shorter or longer period. Nearly every citizen is or has been a soldier; before his time arrives, he is taught to expect it with ardour; afterwards, he recurs to it with pride. Such, at least, is the Continental ideal; which we may accept, if a courteous silence be maintained as to the horror with which the martial yoke is regarded by peasants and artificers who understand the word *independence* better than the word *glory*.

The inhabitants of large towns who are tired of factories, and agricultural labourers who are tired of the field, appear to make up the bulk of the English army. The former are the more turbulent, the latter the more patient; but both classes in the aggregate, though once supposed to represent idleness grown desperate or profligacy become destitute, have gained an historical character as the steadiest in battle, the most forbearing in victory, the most honest on their marches, of any soldiers in Europe.

Mr. Thompson, after a categorical description of the army in its several branches, touches on the subject of commissions, and states that "gentlemen who have been pages to the Queen invariably obtain commissions in the Guards when they attain the age of sixteen." He adds, "with very few exceptions, the rank of field-marshal has been limited to princes, who never commanded an army; the highest military office of dignity may therefore be regarded as merely a titular rank or sinecure." Sometimes, however, military honours have been obtained, as civil salaries occasionally are, by payment of a surreptitious fee, or by what Lord Chancellor Henley called "a contract of turpitude." Mr. Thompson has a good story to tell *à propos* of this. A person named Morris gave 200*l.* to a linen-draper named M'Culloch, who, through the influence of a lady, acting first on a captain, and then on an admiral, procured him a commission in the marines. The linen-draper had three-fourths of the money, and the lady one-fourth. But Mr. Morris, having messed with his brother officers for six months, was discovered by them to have been—at one epoch of his life—a livery-servant: whereupon they would not march with him through Coventry; they shunned his society, refused him a place among them, and complained to the Admiralty. In due course the Admiralty returned its answer, and Morris was discharged "for having been a livery-servant." On a trial which followed for the recovery of his money, it was proved that the gallant gentlemen of the marines had nothing to complain of, except that their companion "had been" something which he was not then.

The successive chapters of Mr. Thompson's work are illustrated and enlivened by the introduction of similar instances from the records of military administration. Many of these are of a surprising nature; and in some of them, as we believe, may be discovered evidences of long-established modes of thought and feeling prevalent, not in the army only, but among all sorts and conditions of people in this country. The subject is distributed into its proper divisions, and is treated in a practical, if not in a critical, manner.

Mr. Bright's 'Letter on the War' has elicited a formal *Reply* from Mr. John Coleman (Hatchard). The argument of his pamphlet is made up of materials which journalism has well nigh exhausted:—the story of the Holy Places—the policy of Lord Aberdeen—the despatches of Sir Hamilton Seymour—the Vienna Note—the diplomatic attitude of the Ottoman Porte, and the occupation of the Danubian Principalities. Mr. Coleman is painstaking and tedious. His enthusiasm explodes in monstrous figures of speech, and his efforts at sarcasm result in mere imitations of Burke and Junius. We cannot assign any value to such a statement of a great public question. Mr. Coleman's prejudices incapacitate him from making a logical use of the facts he has compiled from blue-books and newspapers. He confuses his narrative by the discussion of irrelevant topics, and finds an excuse for pronouncing, in terms at once gross, flippant and ridiculous, on historical parties and characters, which he vituperates without comprehending. A sense of propriety should have induced him to expunge from his pages certain expressions which are too repulsive for quotation. We are much mistaken if English readers will elect such a declaimer as their champion against the doctrines of any man or party. The vindication of the Russian war, the plea of England before Europe, the companion to the alluring rhetoric of Burke's 'Reflections,' and to the persuasive but monotonous reasoning of Mackintosh, has yet to appear. None of the War pamphlets have made themselves felt by the nation. Mr. Coleman assails some of the purest public characters and most admirable writers of the age with language which is simply discreditable to himself. Moreover, his style is a compound of incorrectness and inflation. The last French Constitution was (in the same metaphorical paragraph) first "created," then "begotten," then "cradled." It had "defects" which at every "step" "bespoke" its origin. Next it "drifted about,"—then it was a "Gordian knot," and so forth:—the entire pamphlet displaying no more than a plenitude of commonplaces, distended into a volume by the inflation of Mr. Coleman's style.

Alexander von Humboldt's Preface to Prince Waldemar's 'Travels'—[*Vorwort von Alex. v. Humboldt zu den 'Errinnerungen der Reise nach Indien von S.R.H. dem Prinzen Waldemar von Preussen'*].

THIS *éloge* or prospectus, which is issued separately, serves to announce a work apparently of almost unprecedented splendour. The brother and two sisters of the late Prince Waldemar of Prussia—namely, Prince Adalbert of Prussia, Princess Elizabeth of Hesse, and Queen Maria of Bavaria—have united together to publish in grand style the result of his scientific voyage

to India, and thus to raise a monument to his memory. More than 100 plates executed by Herren Bellermann and Kretzschmer, after sketches by the princely traveller, are to illustrate the letter-press.

Prince Waldemar, who was engaged in the operations against the Sikhs under Sir Henry Hardinge, and was afterwards well received in this country, was the son of Prince William, uncle to the present king. A journey over the Swiss Alps and through Italy, in the company of his father and his elder brother, Adalbert, who has himself acquired a reputation for scientific travel by his expedition to Brazil and the Amazon River, seems first to have inspired him with the desire to visit the great Oriental Peninsula, where he hoped at once to satisfy his thirst for knowledge and to gain military experience by joining the English army. The chosen companions of his voyage were all men of good reputation,—viz., Count von Oriolla, who had accompanied Prince Adalbert on his Brazilian expedition, Count von der Gröben, Carl Werner, a subaltern officer, who had already seen Indian service, and Dr. Werner Hoffmeister, the distinguished naturalist, who unfortunately fell in one of the battles against the Sikhs, at the early age of twenty-six, having established an European reputation by his 'Briefe von Indien,' which were translated into English directly after their publication in Germany.

The Prince set off in the beginning of September, 1844. Having visited Egypt, Corfu, and Athens, he landed at Ceylon in the middle of the following November, and reached the mouth of the Ganges in the beginning of January 1845. This part of the expedition is described in the first section of the work. The second section is devoted to a journey through Hindostan, which comprised Patna, Catmandu, Benares, Delhi, and Naini Tâl;—the third to an excursion in the Himalayas, which lasted from May to October;—and the fourth to the campaign against the Sikhs and the return of the Prince by the way of Bombay. This return was followed in about two years and a half by the death of the traveller, who expired at Munster, on the 17th of February 1849, having only completed the thirty-third year of his age.

The materials left by the young Prince for the benefit of posterity consisted of a journal, which had been regularly kept, but did not reach further than the beginning of the second section of the edited work,—of a number of isolated notes and observations,—and of epistolary correspondence. The posthumous writings of Dr. Hoffmeister have also been used, and a most important addition to the manuscripts is a series of sketches made by the Prince, and partly lithographed during his lifetime.

Count Oriolla, the companion of the Prince during the expedition, has done good service in preparing the record for publication. At his suggestion, an introduction has been prefixed to each of the four sections; and he has entirely taken upon himself that portion of the work which comprises the Himalayas and the incidents of the campaign, — making use of his own reminiscences, notes and plans, to render it as complete as possible. Count von der Gröben, who also belonged to the party, was to have re-written the text of the first volume, but as he had not leisure sufficient for the undertaking, this part of the work has been placed under the superintendence of Herr H. Mahlmann, a distinguished geographer, who has also furnished a series of maps.

And let us not forget the fact with which we set out:—the princely work, published under the auspices of royalty, has the honour of being introduced to the world by a preface written by the illustrious Alexander von Humboldt.

OUR LIBRARY TABLE.

History of the Arabs. By L. A. Sédillot. (Paris, Hachette.)—M. Sédillot belongs to a family distinguished for their studies in connexion with Arabian literature. His father, M. J. J. Sédillot, translated from the original Arabic the astronomical work of Abu'l-Hasan Ali, which was written in the thirteenth century, and this translation, in 1809, gained one of the great decennial prizes granted at Paris. His brother, M. Ch. Sédillot, wrote a history of the campaign of Constantine,—and he has himself contributed several valuable papers to the *Journal Asiatique*. In the volume before us he presents us with a manual of Arabian history,—the fruit of extensive reading and research. In a work necessarily so condensed there is, of course, but scanty room for description. Events are chronicled as concisely as possible, so that it is unnecessary to give lengthened extracts, when the only question that can be raised is one of truthfulness, not of style. In general, the correctness of M. Sédillot's facts cannot be impugned. Occasionally, however, we perceive some inaccuracies. Thus, at page 161, the Arabs are said to have overrun the plains of Kashmir in the early part of the eighth century after Christ, whereas there is no solid ground for thinking that, at that time, they penetrated further than Multán. At the next page, in the account of Muhammad bin Kásim's death, the story of his accusation by Dabir's daughter, which is supported by the concurrent testimony of all Mohammedan writers, is omitted, and a different turn given to the narrative. At page 193, Yákúb is said to have been arrested by death, in the midst of his triumphant career, *in 879*, and his brother and *successor* to have made peace with Motamed, and obtained the recognition of his sovereignty, *in 877*. Nor can we accord our belief to what is said in the concluding chapters of the intrigues of the English in Arabia. That the British Government took the Wahabis into pay to oppose the League which M. Lascaris is said to have formed in Arabia, or that it made use of Lady Hester Stanhope's influence with the Bedouins for that purpose, is, we venture to aver, a mere fancy. Still less can we believe that a battle took place at Hamah, between 100,000 of the said Wahabis and 80,000 Arabs, in the French interest. These things wear too exaggerated an aspect. For the rest, M. Sédillot's book may, in general, be commended as a useful summary of the progress and decline of Islam.

Remarks on the Right Hon. J. W. Croker's Review of the 'Memoirs of Thomas Moore,' in the Quarterly. By Nemesis. (Orr & Co.) — The readers of the *Athenæum* need not be reminded that Mr. Croker the Right Honourable, and Mr. Croker of antiquarian memory, appear to have been tormented with an active desire to lessen the fame and to darken the reputation of the Author of the "Irish Melodies." "Nemesis," fortifying his title-page with a slashing quotation from the Right Hon. *Quarterly* reviewer, thinks that there has been too much of this bitter work, and criticizes the critic in the little pamphlet before us. The intention is generous; and the execution is not amiss. "Nemesis," however, comes into court against an antagonist as implacable, and as full of quips and devices in the pursuauce of his "pound of flesh" as *Shylock's* self,—at all events, these "Remarks" do not contain any such lightning flash as *Portia's* point of law, whereby malice was silenced, and the whetted knife was stricken out of the hands of paralyzed revenge. There is little fear that Posterity will not he just to the Irish Melodist, with all his littleness on the surface,—also, to the Right Honourable reviewer, with all his greatness in the background.

Quicksands of Fashion. By Mrs. Martin Lucas. 3 vols. (Newby.)—Those who wish for plenty of incident and a complicated plot, with distressed innocence, heartless villains, angelic benevolence and black ingratitude,—with faithful servants, incredible turns of fortune, dark intrigues and heart-rending distresses — all issuing, however, in vice being punished and virtue rewarded,—may find in this novel their taste amply gratified. It is not remarkable for its probability or for its knowledge of human nature; but it hangs together, and is more readable and amusing than many novels of greater pretension.

Married Women: a Novel. By the Author of 'Broomhill; or, Country Beauties.' 3 vols. (Newby.)—We have read this novel ourselves with much pleasure, and we have no doubt that many others will do the same. If rigidly criticized, the story will be found straggling:—it concerns too many people, who are all independent of each other, and do not work together to produce any unity of result. But, notwithstanding this, the book is extremely interesting, and, what is more, the tendency is healthy and unexceptionable. The characters are well and firmly drawn. Our favourite is little "Millie," the girl-wife of Capt. St. Clair Glenny; who, in his turn, is an excellent sketch, very like life. Some of the scenes evince quiet power and force of delineation, without ambitious straining after effect.

The Baths of France, Central Germany, and Switzerland. By Edwin Lee. (Churchill.) — Those who are seeking health hy bathing in or drinking the mineral waters of France and Germany will find Mr. Lee's judicious notices of great value. The work will also serve as a guide to the medical man in directing his patients.

Mesmerism proved True. By the Rev. Chauncy Hare Townshend, A.M. (Bosworth.)—An article in a recent number of the *Quarterly Review* seems to have done considerable damage in public estimation to the so-called sciences of Mesmerism, Phreno-Mesmerism, Electro-Biology, and Odylism. The reviewer having pointed out in a very lucid manner the numerous errors into which the cultivators of these delusions had fallen, it was not to be expected that they would sit down quietly under the rebuke administered; and in this work the Rev. Chauncy Hare Townshend has undertaken to do battle on behalf of mesmerism. We cannot congratulate the reverend author on the tone and style of his volume, both alike inconsistent with the dignity of science and the love of truth. It is very evident that the reviewer has indicated the method by which all the marvels of mesmerism may be reduced to the laws which are known to regulate human thought and action. It is to this the mesmerists object. On the one hand, they have misinterpreted the facts presented to them; and on the other, been led away by the impositions of those they have operated on. They are ashamed to confess their weakness; and Mr. Townshend is only striving to be consistent in this protest against the reviewer's arguments. It is very clear, however, that he has neither the knowledge of the subject, nor the logical power, of the accomplished physiologist who is reputed to be the author of the offending review in the *Quarterly*.

St. Louis and Henry the Fourth; being a Series of Historical Sketches. By J. H. Gurney. (Longman & Co.)—Mr. Gurney undertakes to describe, for young persons, the events of great epochs, and to surround the leading names of history with such accessories of incident and character as may suggest them correctly to the student's mind. In executing his task, he adopts an unassuming style, and tries rather to stimulate the attention of his reader than to imbue his mind with strong opinions and force a premature judgment on subjects at all times difficult and involved. His narrative of St. Louis's career is full of such details as are likely to interest those to whom it is addressed; while in his account of Henry the Fourth he has avoided the common error of school historians, and has *not* copied Voltaire, whose 'Henriade'—like his 'Life of Peter'—is a tissue of romantic eulogy. Mr. Gurney produces a more faithful portrait, though it is impossible not to feel that, while the true story, roughly told, is forgotten and neglected, one generation after another of readers will still be enticed, by a charming style, to Voltaire's pages, though their historical worthlessness has been acknowledged, and though the little sentimental sayings—the philanthropic epigrams—of the monarch have ceased to be balanced against his portentous acts of vice and cruelty.

Mary Howitt's Illustrated Library for the Young. Part I.—Human Habitations. (Cassell.)—This is an instructive and amusing work for little people. The illustrations are pretty, and the type is good. The price, we are glad to see, places it within the reach of poor men's children; and the pictures are such as may be copied by the nursery artist, with profit and pleasure, at the winter hearth.

The House that Jack Built Philosophically Considered and Practically Illustrated. (Cox & Co.)—There must be great paucity of invention when a person takes up such an old nursery rhyme as 'The House that Jack Built' to explain and illustrate without having some fancy to ingraft upon it or some moral to serve. The language here used is unsuited to the vocabulary of those children who are interested in the adventures of Jack's domestic animals, and the likenesses of these useful quadrupeds are anything but faithfully represented.

Something to Laugh at: a Book for all Circles and all Seasons. (Piper & Co.)—Most people will find 'Something to Laugh at' no laughing matter. It is evidently written for the "fast boys" of the day, and carries out its title, if coarseness be the same thing as fun. There is a "yarn," which will amuse those young gentlemen who have a fancy for nautical matters. The White Cloud and the Kick-o'-Ways is a very absurd exposition of the benefits of civilization to savages.

The Unspeakable; or, the Life and Adventures of a Stammerer. (Clarke & Beeton.)—This little book purports in its Preface to be an offering of gratitude from the author to Mr. Hunt, of Regent Street, who cured him of the habit of stammering, and whose system and mode of treatment he recommends. The life and adventures form an exaggerated, distracted story, which, for literary merit, stands about upon a par with the poetical effusions of the poet attached to the establishment of Moses & Son. The only good point about the book is the description of the nervous suffering entailed by the consciousness of being liable to stammer.

The Roving Bee; or, a Peep into Many Hives. By the Author of 'Quicksands on Foreign Shores.' Edited by Mrs. Whateley. (Nisbet & Co.)—An excellent little book, and one that may be a valuable present to young governesses at the outset of their career. The story is Irish, and the characteristic trials are Irish,—consequently, not exactly like those that would fall to the lot of a young lady in England; but the spirit and sense are admirable, and the counsel inculcated will be useful everywhere to those who are willing to accept it. Meanwhile, the Irish colouring and locality give the story a freshness and charm which will render it acceptable to the general reader.

The Moor of Venice, Cinthio's Tale, and Shakspeare's Tragedy. By I. E. Taylor. (Chapman & Hall.)—Mr. Taylor's version of Cinthio's Tale is neat and plain. Some of the brief dialogues are rendered with almost metrical euphony; but in the narration of incidents the simplicity of the old Italian is so preserved as to suggest less of the tragic than of the ridiculous, even in Desdemona's fate. It is superfluous to speculate now on the chances of a play, even of Shakspeare's, which should have retained the awkward machinery of Cintbio, and represented the Moor killing his wife, not with the pillow, but with a stocking full of sand. Such devices, however, were frequently made use of in the earlier romances of the South, and the description of the jealous husband and his accomplice fulfilling their design is not a shade more tragic than the instrument they employed. In fact, in the original tale, Otbello is a vulgar assassin; and had Shakspeare done nothing but dress the Italian narrative in a dramatic form, the result might have justified Rymer in calling the piece "a bloody farce, without salt or savour." As it is, Shakspeare took little more than a suggestion from the nobleman of Venice. Mr. Taylor makes the most of his translation, and prefaces it by some intelligent criticisms on the comparative merits of the drama and of the romance.

We have also on our library-table a variety of books and pamphlets on religious subjects. Of these we can do little more than announce the names.—*The Doctrines of the Bible developed in the Facts of the Bible,* by the Rev. S. Lewis, is an attempt to sum up the argument of Christian history, and to deduce from it a positive and formal creed.—In *Scripture History, designed for the use of Young Persons,* Miss Finch proceeds over the same historical ground, but by a more practical method, and brings her narrative, in a second part, as far as the last book of the Old Testament—*An Introductory Sketch of Sacred History, being a Concise Digest of Notes and Extracts from the Bible, and from the works of Approved Authors,* is more ambitious in plan and purpose. It professes, however, to be a compilation, from the pen of a "lay" writer. The matter is solid, and the treatment judicious.—Connecting the past eras to which it refers, with the present and the future, the Rev. W. H. Johnstone writes *Israel in the World; or, the Mission of the Hebrews to the Great Military Monarchies.* In this the proposition is suggested, though somewbat illogically, that the Laws of tbe Jews were humane, because those of other nations were cruel. Mr. Johnstone advises the Jews to lend no money to despots, and arranges a plan for restoring them to Palestine, as a national and natural barrier against the Czar. However, he argues fairly, if not correctly.—It is in the miscellanies which touch on the more debateable ground of right and wrong, that we find dogmatism most wise in its own conceit. *The Anti-Sabbatarian Defenceless; or, the Sabbath established upon the Ruins of the Objections of its Enemies,* is a furious tract, in which the Rev. J. G. Stewart sets up a notion of his own: first declares that he is infallible, anticipates all objections as "falsehoods," and then says, "Let us argue!" More rampant nonsense we have seldom met with. —Without at all approaching the discussion in which Mr. Herman Heinfetter enters in *The Revealed History of Man,* we may compliment him highly, in comparison with the above-named disputant, on the modest and candid tone adopted by him in his laborious, and sometimes learned, investigations.—Among controversies we have also a report of one of those useless *Public Discussions between the Rev. B. Grant and G. J. Holyoake,* held at Glasgow, in October, 1854. The substance is heavy, vague, and dull. It is a relief to turn from it to Mr. Latter's *Burdens of the Church,* which is at least vigorous, and meant to be satirical. *The Church and Her Destinies,* by James Biden, is, on the contrary, a profession from one who believes himself to have been intrusted with an important mission. Its seriousness is its only recommendation.—Archdeacon Law's *Christ in All* contains a series of florid discourses, addressed to the inhabitants of Weston-super-Mare. —We have, besides, *The Good Fight: an Allegory, —The Word, a Thought, a Prayer,—Religion, its Sources, Character and Supports,* by Caleb Webb, —and a Sermon, by Dean Elliott, of Bristol, on *The Gunpowder Plot.* It savours rather of war among men than of peace and good-will. The Dean leaves us doubtful whether or not he would amend the Liturgy, and expunge such terms as "hellish malice."—Parts I. and II. of *Short Sermons for Family Reading* have appeared, with *Hymns for the Sundays and Holidays of the Year,* by J. Fearn. Our popular hymns, as a body of verses, do little credit to English poetry.

LIST OF NEW BOOKS.

Bloomfield's Poetical Works, new edit. illust. sq. 16mo. 2s. 6d. cl.
Buckingham's (J. S.) Autobiography, Vols. 1. and 2, 21s. cl.
Butler's Geography of the Globe, by Rowbotham, new edit. 4s. 6d.
Butler's Sermons on Human Nature, by Whewell, 3rd ed. 3s. 6d.
Cheever and Headley's Travels among Alpine Scenery, 3s. 6d. cl.
Constance Herbert, by Miss Jewsbury, 3 vols. post 8vo. 31s. 6d. cl.
Davy's Angler and his Friend, fc. 8vo. 6s. cl.
Edith Vernon, 2 vols. post 8vo. 21s. cl.
Eng. Cyclopædia, 'Geography, Vol. 3,' 'Nat. Hist. Vol. 3,' 10s. each.
Frank Wildman's Adventures on Land and Water, by Gerstaecker, 12mo. 5s. cl.
Higginson's Astro-Theology, fc. 8vo. 2s. 6d. cl.
Last Scene in the Jewish Drama, 18mo. 1s. cl. swd.
Lenny's Questions on Tytler's History, new edit. fc. 8vo. 2s. cl.
Morris's British Game-Birds, &c. col. 4to. 2l. 5s. half-morocco.
Newton's (Rev. H.) Resurrection of Israel, fc. 8vo. 3s. 6d. cl.
Nugent's French & English Dictionary, 27th ed. by Tarver, 7s. 6d.
Our Liturgy and its History, fc. 8vo. 2s. 6d. cl.
Pike and Hayward's Religious Cases of Conscience, cr. 8vo. 4s. cl.
Pratt's Law relating to Highways, 7th edit. 12mo. 6s. bds.
Pretty, Pleasing Picture-Book, col. illust. folio, 5s. 6d. bds.
Robinson's (Rev. E. J.) Romanism in Ceylon, post 8vo. 5s. cl.
Sowerby and Johnson's Ferns of Great Britain, royal 8vo. 14s. partly coloured; 27s. full coloured, cl.
Tanner's (Mrs. Joseph) Life and Last Illness, fc. 8vo. 2s. cl.
The Fortune Hunter, 12mo. 1s. bds.
Thrower's Questions in Arithmetic, new edit. 12mo. 2s. cl.
Thrower's Answers to Ditto, new edit. 8vo. 3s. 6d. cl.
Tracts for the Times, 'No. 90, Reprinted, Notes, by Frew,' 2s. 6d.
Velasquez and his Works, by Stirling, 12mo. 5s. cl.
Works of Virgil rendered into English Rhythm, by Singleton, 9s.
Wrightson's History of Modern Italy, post 8vo. 10s. 6d. cl.

ROYAL LITERARY FUND.

ON Wednesday was held the Annual General Meeting of the Literary Fund, with an attendance of literary celebrities rarely—if ever—seen before in the rooms of the Society. Sir R. H. INGLIS presided. Among the company were, Sir E. Bulwer Lytton, M.P., The Very Rev. the Dean of St. Paul's, Sir H. Ellis, Sir J. Forbes, Sir C. P. Roney, the Rev. Dr. Croly, Dr. Arnott, Dr. Roget, Dr. W. Smith, Messrs. C. Baldwin, E. Bell, Bentley, Birch, Bohn, J. Bruce, Chapman, Colburn, B. Corney, Cunningham, Charles Dickens, C. W. Dilke, C. Wentworth Dilke, Hepworth Dixon, J. Forster, Foss, Godwin, Graham, C. Grattan, Hardwicke, Holmes, Mark Lemon, Longman, Murray, Panizzi, J. W. Parker, and Pickersgill.

For the first time during many years, the public press was not turned to the door, and thus the public have been made aware that if the officers of the institution are well content with their administration, the members are by no means satisfied. From the report of the day's proceedings in the daily papers, we borrow some paragraphs illustrative of the feeling of the literary public, the subscribers to the Fund, and of the startling facts which the *Athenæum* has long and earnestly pressed on the attention of its readers.

After the statement of the accounts, which showed that the gross receipts of the year amounted to 2,119*l.* 10*s.* 2*d.*, making, with 452*l.* 13*s.* 11*d.* (the balance in hand from previous year), 2,572*l.* 9*s.* 1*d.*;—the disbursements, 2,113*l.* 15*s.* 11*d.*,—that is, 1,470*l.* in grants for the relief of literary distress, and 643*l.* 15*s.* 11*d.* in expenses!—and leaving a balance in the banker's hands of 178*l.* 3*s.* 2*d.*, after making an additional investment of 280*l.* 10*s.* in purchase of stock,—

Mr. DILKE, as the daily papers report, said, that at the anniversary dinner of 1853, the chairman of that dinner, illustrating the advantages of the Literary Fund, quoted three cases in which aid had been afforded to men of learning and genius, but he had been obliged to go back into the last century for his examples. He even believed that these parties had been relieved twenty years before the founder of this Society (Mr. David Williams) died, and more than twenty years before the Society had a corporate existence. He should say a few words as to the economy with which this benevolence was granted. In 1802, it was stated in a Report issued by the Society, that all the offices were discharged gratuitously, except those of collector and messenger, —and it was very natural that it should be so. It was the policy of the founder, that all the offices of the Society should be gratuitously filled. In 1802 all the duties of the Society were discharged gratuitously, except those of the collector and the porter. In 1805, by the exertions and economy of the founder, its funds were increased to 6,000*l.*, with an income of 800*l.* per annum. Their founder then presented to the Prince Regent a memorial praying for a place of abode for the Society near the Palace. The Prince did not give them that; but instead of doing so, he charged the revenues of the Duchy of Cornwall with a sum of 230*l.* per annum to defray house-rent and taxes. That grant of course expired on the death of the Prince. The moment that grant expired, he contended, the Society ought to have contracted its expenditure to something like the amount which it stood at before the grant was obtained; more especially as it had not carried out any of the objects which the founder evidently had in view, since in his petition to the Prince Regent he dwelt upon the advantages that could be derived from such a house, which should contain a library of books and manuscripts, and should attract the subscribers as to a common centre of communication and action. The founder hoped that the institution might one day become a college for decayed and superannuated genius—the most pitiable of all objects. If that common centre for literary men had been established, Mr. Dilke was of opinion it would have been one of the most

beneficial things to literature and to literary men that was ever projected. In 1840 the duties of the registrars were set down; and it was arranged that a registrar should attend every general meeting of the Council and the General Committee, that they should take minutes of the business transacted, and of the orders made at each meeting, and that they should superintend the correspondence of the Society. Now, if the registrars performed that duty without remuneration, what was there for any one else to do? The Committee met nine times a year. There were three registrars, and, if they divided the labours between them, each registrar would have three meetings to attend, each meeting occupying about two hours. The first assistance which the registrars applied for was for a clerk at 40*l.* per annum. The clerk had now grown to a secretary, and the 40*l.* a year had become 200*l.*, while the same duty had been for years performed for the Artists' General Benevolent Fund for 50*l.* The Committee of that Society met in a room at the Freemasons' Tavern, which they paid for, and thus avoided a charge for house-rent; and, as the Committee met twelve times a year, the remuneration to the Secretary of the Artists' Fund was about 4*l.* 4*s.* a day, which he thought ample. He knew that the comparison he had on former occasions instituted between the Literary Fund and the Artists' Benevolent Fund had been met by the answer, that the latter was a fund for the relief of members subscribing to another fund for the widows and orphans of members, and, therefore, that no preliminary inquiry was necessary. Now, he could not admit that distinction, for, if the Committee of the Literary Fund properly represented the literary character of this country, they would have some knowledge of men of genius and learning, and he could not, therefore, admit the necessity for this previous inquiry, which led to so large an expenditure of the Society's funds. But he would give up the Artists' Benevolent Fund, and he would take the Artists' *General* Benevolent Fund, between which and the Literary Fund there was no difference whatever. That fund was subscribed for artists generally, and he was sure there was as much difficulty of inquiry in the one case as in the other. Collector's poundage (a per-centage on the money collected), advertisements, and expenses attending the anniversary dinner—charges which involved questions of policy and management, and were therefore open to discussion—he had omitted, and the comparison was confined to the cost, in each case, of like things; salary with salary, rent with rent, miscellaneous charges with miscellaneous charges. Mr. Dilke then read the following summary:—

	Literary Fund.		Artists' General Benevolent Fund.	
1844, 31	applicants relieved at a cost of	£535 6 10	55 applicants relieved at a cost of	£90 17 9
1845, 38	.. ..	466 16 2	43	82 8 10
1846, 46	.. ..	515 13 7	42	87 7 11
1847, 38	.. ..	504 5 9	55	106 19 2
1848, 50	.. .	498 11 10	54	86 5 0
1849, 41	.. ..	527 13 4	57	88 8 5
1850, 33	.. ..	495 11 0	69	96 13 8
1851, 51	.. ..	528 14 6	63	88 8 4
1852, 49	.. ..	513 17 8	56	101 13 8
1853, 47	.. ..	506 4 5	65	85 14 4
429		£5,094 0 1	559	£904 17 1

—In other words, every draft drawn for the benefit of applicants for the Society's aid cost 11*l.* 17*s.*, in addition to the sum voted by the Committee for their relief. He then moved the following resolution:—

"That, whereas during the ten years from 1844 to 1853, both inclusive, the cost of assisting 429 applicants to the Literary Fund amounted to 5,094*l.* 0*s.* 1*d.* (exclusive of collector's poundage, advertisements, and expenses attending the anniversary dinner); and whereas the cost of assisting 559 applicants to the Artists' General Benevolent Fund, within the same ten years, amounted to 904*l.* 17*s.* 1*d.* (also exclusive of collector's poundage, advertisements, and expenses attending the anniversary dinner); this meeting is of opinion that the expenses of managing the Literary Fund are unreasonable and enormous, and that a great change must be made in the administration of its affairs."

Sir Edward Bulwer Lytton seconded this resolution, which was sustained by twenty-eight votes against thirty-two—the former consisting, as far as we could ascertain, chiefly of the outside literary Members; the latter, chiefly of the Committee themselves. This vote was, in fact, a much stronger condemnation of the past system than the warmest friends of reform had dared to hope:—such a minority being equal to a large majority under ordinary circumstances, and quite sufficient for the practical objects of the literary reformers.

On the question for the appointment of officers for the year being put, Mr. C. Wentworth Dilke said, he thought a Society like the Literary Fund ought to have at its head a literary man, and he would, therefore, propose to insert the name of Mr. Hallam, as President, in the place of the Marquis of Lansdowne, who was proposed for re-election by the Committee.

The Dean of St. Paul's:—Have you the consent of Mr. Hallam to put him in nomination?

Mr. Dilke replied in the negative, stating that he did not think it of any importance, as this was a question not of persons, but of principle.

Mr. C. Dickens said, he did not care whether Mr. Hallam did or did not serve. The question was not one of men, but of principle. What he and those who acted with him contended for was, that this, being a Literary Society, should be in the hands of literary men; and that no other person had any business there.

The Dean of St. Paul's did not think that the administration of the affairs of the Society should be confined exclusively to those who had published books.

The Chairman objected to the Literary List being handed round, on the ground that it had not been previously laid on the table. Some confusion hereupon arose, it being physically impossible for all the Members to get pens and ink to score the names out of the Official List, and enter those of their own candidates, as the Chairman suggested. The voting papers were gathered in during the confusion,—and, of course, the Official List was returned. This was, indeed, of only secondary consequence,—the object of the literary men being gained with the strong assertion of a principle sure to be victorious in the end.

Mr. C. Dickens rose to move a resolution respecting the reconstruction of the Charter. He said he should, in a few words, give his reasons for thinking it necessary to re-incorporate the Society under a new charter. He thought the present charter so absurdly ridiculous, so preposterous, that it ought at once to be abandoned by every man of sound mind and understanding. Whether it was in construction legal or illegal he did not know, but this he did know, that it was sheer nonsense, and, therefore, he thought it ought to be abandoned. He need not remind them, he said, that about seven years ago the literary powers of the Literary Fund ascertained that for thirty years before all their proceedings had been illegal. The Members bestirred themselves in an extraordinary manner for the purpose of reconciling their acts, if possible, with the outraged majesty of the law; and the result was, that one of the governing bodies called the Council, which conceived it had a right to sit and vote with the General Committee, was thenceforward understood to be for ever banished from the light of the General Committee's countenance. Now, before he followed this Council into its extraordinary position in space, let him inquire how both bodies came into existence. The charter declared that the Council and the General Committee, the President and so forth, were to have the entire direction and management of the affairs of the institution, and in the next paragraph the charter referred to the meeting of Council, clearly expressing in homely English that the Council should meet, and should have as much share in the business as the General Committee or the other officers. This intention the charter expressed by requiring that every member of the body—"the potent, grave, and reverend signiors"—should meet and discuss every question brought before them during the year. Now, this Council being thus in express terms constituted and limited, he hoped the meeting would excuse him for suggesting that, out of the Literary Fund and the two large establishments of St. Luke's and Bedlam, no one could doubt that the Council ought to have a real existence, and ought to have something to do. Had it a real existence, and had it anything to do? He could appeal to his own knowledge and experience. He had had the honour of being elected a member, and of retiring from it when he found it out. Having, in the first instance, retired from the General Committee, he received a letter from the Secretary asking whether he should like to be a member of the Council. He pictured to himself a set of sages peaceably meeting to regulate the pecuniary expenditure by a profuse expenditure of the midnight oil. So much was he impressed with the importance of his new function, that for some months he never left home without leaving word where he was to be found, in hopes that the Council might want him, but he found that they got on without requiring his assistance. He then asked, when they did meet what they had to do, and found to his inexpressible amazement that they never had, never could have, anything to do with anything in all creation. They had, in short, no purpose nor object in existence. Now, he asked, what would the public think of such a mode of doing business in any other institution? What would people say to directors who were not to direct, or judges who were not to judge? Imagine a physician who was never to prescribe, or a surgeon who must not set a bone. Conceive a corps of firemen enjoined never to go within fifty miles of a fire, or officers of the Humane Society directed by a bye-law not to approach the water. That was the case with the Council at the present moment, while the charter called it a governing body which was to have the entire management of the institution. He submitted to the Meeting that such practices would not be tolerated in any other institution. It was wrong in a public institution having control over large sums subscribed for certain objects; first, because there should be nothing like a false pretence in such an institution, leaving it open to suspicion; secondly, because a continued endurance of this phenomenon would lead to the conclusion, either that it was used to shelve incompatible members of the committee, or to prop up the faults of the committee with the names of men who had nothing to do with them. He submitted, therefore, that the charter was utterly defective and rotten, inasmuch as it appointed a governing body, the Council, specifying its duties, while the latter never could discharge the duties solemnly confided to it by the charter. He hoped, perhaps not at the present moment, but certainly at some future one, to have this matter set right. Mr. Dickens concluded by moving "That whether the General Committee's construction of the existing charter be legal or illegal (as to which there are differences of opinion), it is manifestly absurd, as constituting a body expressly to be elected from members of the General Committee, with at least three years' experience, called a Council, to which it confides no powers and no duties, and which never meets, because it cannot even be called together by any authority for any purpose. And that it is, therefore, desirable to apply for a new charter, and that a Committee be specially appointed with this object, with instructions to report the result of their labours to a general meeting to be convened for this purpose. That such Committee be composed of the following members:—The President, The Very Rev. the Dean of St. Paul's, B. W. Procter, Esq., Sir Edward Bulwer Lytton, John Forster, Esq., W. M. Thackeray, Esq., Charles Dickens, Esq., Robert Bell, Esq., The Rev. G. R. Gleig, C. W. Dilke, Esq., Sir H. Ellis, Sir J. Forbes, and Messrs. Tooke and Auldjo."

Mr. J. Forster seconded the resolution; which, after some conversational discussion, was unanimously agreed to.

This Committee, under the sanction of any general meeting to which it may think right to appeal, has before it the arduous and honourable task of re-organizing the Society on better and broader grounds—of reviving the beneficent and

economical action of the founder—and of rescuing a noble institution from all those abuses of times and persons which are so apt to gather round our best charities.

PICTORIAL COPY-RIGHT AND COPY-WRONG.

ON the question raised in the police court by the complaint of Mr. Ward, we have received a number of suggestions more or less practical, as it seems to us, from artists and lawyers:—but the question has many sides, and its just and equitable settlement is, we fear, as yet far off. The wrong in Mr. E. M. Ward's case is not peculiar. Few artists of name and place are free from the competition of spurious copies of their own works;—copies which are sold as originals, both by private dealers and in public auctions. No one will for an instant say that this is right; but who, on the other side, will affirm that pictures of established fame shall not be copied by the young artist—by the student anxious to improve his style, his drawing, or his handling? Yet, if pictures may be copied, it is absurd to contend that the copies may not be sold for whatever they are worth; and, once the sale of these copies is allowed, false description or assertion of authorship is left to the conscience of the dealer or possessor. A government stamp has been proposed,—which, to a certain extent, would guard the autbenticity of a picture, as registration guards the copyright of a book. One of our Correspondents says, on this proposal:—

"The idea of fixing a stamp to pictures, suggested by Mr. Darvill, had previously occurred to me,—and I think it might be made a means of effectually preventing the continued and gross impositions on the public now so successfully carried on. I propose, that a government stamp be *printed* upon the back of the canvas; that the stamp by which the impression is made should have moveable types, so as to have the advantage of printing the subject or title of the picture, with a blank space left for the artist to write his name and the date, together with that of the government official who makes the impression: added to which, a warranty might be given, to accompany the picture at all times, into whosoever hands it might pass. That no stamp be given, but upon the *personal application* of the artist. And likewise, for further satisfaction that he is the painter of *that* picture, it be necessary that he should send a notice to the authorities, shortly before the picture is finished, of his intention to apply for a stamp, that some one from the office may identify both him and the picture. Other suggestions might be proposed with regard to artists in the country, but sufficient have been thrown out at present for your opinion, and to call forth the observations of others. Of course it would not be fair to make this compulsory upon artists; they ought still to be at liberty to sell their pictures without the stamp if they pleased; but such a means of protection might be made available by those who desire it. If the above plan, or something to the same effect, were carried out by an act of parliament, all the difficulties at present attending the prosecution of dishonesty would vanish; for when it became publicly known that an artist invariably stamped his pictures, no one would purchase a picture without the stamp, while to imitate it would be an act of felony."

Names, it is well known, are constantly written on pictures to mislead; and it is a question whether the possession of a spurious picture, having a forged name, would not subject the possessor to a penalty at law.

As regards the particular case of Mr. Ward's picture, the solicitor, Mr. Darvill, tells the following story,—which we bring before our readers on his authority, that the whole body of essential facts may be under their eyes for judgment.—

"When I appeared on Monday last before Mr. Hardwick, to state the facts connected with the spurious copy of Mr. E. M. Ward's picture now in the market, I did so for the purpose of drawing public attention to the circumstance, and with a view to some ultimate enactment for the protection of artists and collectors. I stated that Mr. Ward, in 1851, sold to Messrs. Melton & Clark a picture of James II., which was a copy made by the artist himself from his original picture in the possession of Mr. Jacob Bell. I also stated that a spurious copy of that picture had subsequently been sold, and was alleged to be an original picture by Mr. Ward. I see by the *Daily News* of the 8th and 9th instant, that Mr. Melton, of the firm of Clark & Melton, seeks to wash his hands of any suspicion, by asserting that he did not sell the picture to Mr. Pashall, and by stating that the picture had not been with his firm a sufficient time to make a copy, even had they been desirous of doing so (?). Now, as Mr. Melton has exhibited peculiar innocence in reference to the spurious picture of which Mr. Ward complains, I deem it necessary that you should be made acquainted with the following facts. In 1851 Mr. Ward sold his own copy of the original picture to Messrs. Clark & Melton—they sold it to Mr. Agnew, of Manchester, who, through his agent, Mr. Chester, sold it to Mr. Pashall, and it has remained in his valuable collection ever since, and has even been touched up by Mr. Ward since Mr. Pashall acquired it. Mr. Ward never painted more than two pictures of 'James the Second receiving Intelligence of the Landing of the Prince of Orange.' One of them was the original, sold to Mr. Jacob Bell; and the other, the artist's copy, sold to Messrs. Clark & Melton, and now in the possession of Mr. Pashall. Dates are now material. Last year (1854) Mr. Melton took a spurious copy of the picture I have alluded to, having considerable merit, to a most respectable party in Bond Street, connected with the picture trade, and offered it to him as an original picture by Mr. Ward for 70*l.* The party was astonished at the price, and proposed to purchase if Mr. Melton would let him have the picture to show to Mr. Ward for verification; but Mr. Melton declined doing so, alleging that the picture belonged to a gentleman at some hotel, who would not part with it for any time out of his possession. The party in Bond Street to whom I have alluded saw Mr. Ward, and informed him of the circumstances, and stated how clever the copy really was, and that the lowness of the price alone had raised his suspicions; had the picture been an original, it would have been worth 350*l.* instead of 70*l.*, although a small sized copy. Mr. Melton, however, last year sold the spurious copy to Mr. Creswick, who sold it to the highly respectable picture-dealer in Berners Street, Mr. Gambart, who again parted with it to Mr. Lloyd, the publisher, who sold it to a dealer in Liverpool. From the above facts, it is clear that there were three pictures of the same subject in existence—two original works by Mr. Ward, and one spurious copy. The two originals I have traced, and one of them is now the property of Mr. Jacob Bell, and the other is the property of Mr. Pashall. The third—the spurious copy—I have traced into the possession of a Manchester picture-dealer; but it it certainly remarkable, that the artist's original copy and the spurious copy are both traced to the possession of Mr. Melton; and it will be for him to explain the parentage of the spurious copy.

"Windsor, March 10. HENRY DARVILL."

We understand that Mr. Darvill—who adds a deep respect for Art to a knowledge of law and an energetic temperament—means to pursue the subject of these spurious reproductions of good pictures until he has embodied his experience and sagacity in an act of parliament. No penalty can be awarded that will over-punish fraudulent dealers in works the very purpose of which is to purify and adorn.

ON THE LIABILITY OF THE MAGNETIC CONDITION OF IRON SHIPS TO RAPID OR SUDDEN CHANGES.

III. The effect of the principles referred to and elucidated in the former part of this paper [*ante*, p. 292] is, as has been shown, to produce a special arrangement of the *retentive magnetism* developed in iron ships by the mechanical violence applied to their materials whilst building, with its polar axis in the *oblique* direction of the dipping needle; to *change* this direction, after the ships are launched, whenever mechanical action is applied in *new* directions of the ships' heads; and so as ultimately to tend to produce a *normal* position in the polar axis *vertical* to the keel.

The operation of the same principles, under the violent mechanical action to which ships are sometimes subjected at sea, must, as may easily be shown, inevitably tend, when terrestrial induction may be acting in complete discordance with the existing magnetic distribution of the ship, to disturb (for a time) the *normal* condition into which the general magnetism may have happened to be shaken down.

This brings us to the consideration of the general proposition already enunciated, and here professed to be maintained—*that all iron ships are liable to rapid or sudden changes in their magnetic condition, and so to compass disturbances.*

For the satisfactory discussion of this point, it will be important to attain to some definite understanding of the exact question at issue. My proposition is—That whilst *new ships*, previous to the attainment of the normal magnetic axis, are specially liable to rapid or sudden changes of large amount, *all iron ships*, under certain conditions of position, mechanical force, &c., are liable to similar, though not to so great changes,—yet to changes, it may be, of so large an amount in compass deviation as may subject the unsuspecting navigator to the most imminent danger. Mr. Airy, as more distinctly shown in his first paper, denies this; and takes, as I understand it, something like this position,—that if changes do occur, these (taken in connexion with his process of compass adjustment) are, in the northern hemisphere, unimportant, and in no substantiated case amount to a quantity likely to involve danger. If this be a fair statement of our two positions, as I have most honestly *endeavoured* to express them, then the points at issue are reducible to two of a very intelligible nature,—the *quantity* of change to which the compass is liable, and the *frequency* or *infrequency* of the larger quantity.

Personally, my views here are, that changes, sudden or rapid, as great as from two to four points, *may* occur, and *do* occasionally occur, in compasses, having large original deviations, in *new* iron ships; and that changes, extending from half a point to two points, if not more, may occur, and in not a few cases have occurred, in iron ships not being new. Mr. Airy's views as to quantity of probable or possible change can only be safely given in his own words; and fortunately in his first paper [*Athen.* Oct. 28, p. 1304, IV.] we have these views very distinctly stated. Referring, objectingly, to my paper on the 'Loss of the Tayleur,' given at the meeting of the British Association, Mr. Airy says, "The question at issue is the very abstract one, Is it likely that in two days the magnetism of a ship could be so much changed that the compass would be disturbed through an angle of two points? I unhesitatingly answer, it is not likely; and, speaking with our present knowledge on the subject, it is not possible. I conceive the causes pointed out by Dr. Scoresby to be wholly inadequate to produce such a rapid change. And I aver that there is no known instance of such a change; and I do not believe [I add the italics merely for guidance to the reader] *that an instance can be produced of a rapid change of one-fourth or one-tenth part of this amount;*" that is, reduced to degrees, not a change of five-and-three-quarters, or even two-and-a-quarter degrees.

Happily, the differences here betwixt us, as to the *amount* of compass changes, are so exceedingly great, and the appeal to facts so specific, that no difficulty could be reasonably apprehended of our being enabled to come to some conclusive result on the question;—and difficulty there is none.

The appeal is to actual cases and facts, which we, on our side of the argument, are challenged to produce. And such cases and facts, bearing on the general question [under circumstances that have been specified in 'Magnetical Investigations,' vol. ii. pp. 342, 394, 411, 432, and 'Letter to Underwriters,' pp. 33—39] of the liability to rapid or sudden compass changes in iron ships, will be found to be by no means so meagre as has been supposed. And in recalling attention to facts, I may properly correct a mistake into which Mr. Airy has fallen, of supposing that the assumed meagreness of my previously adduced cases afforded any measure of the proportion of available or attainable evidence. My opportunities, except when at Liverpool last autumn, were by no means favourable for getting the desirable information; and when at Liverpool I was mainly engaged in researches on the actual magnetic conditions of iron ships,—of the results of which I regret to find Mr. Airy speaking so lightly. Recently, however, I have given more attention to this particular inquiry,—the results of which I now, sketchily, adduce. But not to elaborate differences as to the precise applicability of the several cases, I give them in a general list, re-stating the cases from the beginning, with as few words of explanation as may conveniently serve for their intelligibleness and authority.

1. The case of the Imperador [*Athen.* Dec. 16, p. 1526, col. 2], where a change in the original inclination of the polar axis towards the starboard side, had, undoubtedly, taken place betwixt the moment of launching and her equipment for sea, of above 10°, or rather say, about 12°.

2. The case of the Ripon, on which Mr. Airy comments so slightingly in an appeal to the reader [*Athen.* Feb. 3, p. 146, c. 3], is not to be dismissed as evidence, though "the change in the compass was [only] between two and three degrees"; for the reader will find on referring to Mr. Airy's own words, quoted near the head of this section, that this amount of change is within the limit of the challenge of proof, and within a limit, too, in the special case, which, had it occurred in thick weather, might have been fatal to the safety of the ship.

3. The case of the Tayleur, where, on the evidence of the master, first mate, and carpenter, taken before three competent courts of inquiry, and the results of two of them published in returns made to Parliament, proof is given by them of a change, occurring within about two days, of two

points, or thereabout, in the indications of two "adjusted compasses." The evidence here is that of actual observers of the fact, certified by the endeavour to find out the cause of the perplexing difference by shifting the cards, and set forth as conclusive, both by Capt. Walker, R.N. and the Local Marine Board at Liverpool, in their respective Reports to the Board of Trade!

4. The case of the Ottawa [*Athen.* Dec. 9, p. 1415], where a change of about two points was produced by the stroke of a sea,—an incident which, whilst commenting upon it, Mr. Airy admits, "deserves the most careful inquiry."

Here we come to *new* evidence, and, introductory to its production, I would recall the attention of the reader to these particulars,—that I am here showing the *general fact* of rapid or sudden and considerable compass changes (in contradistinction to very small and slow changes, or those requiring much time),—and that I adduce, first, actual cases, and then opinions of witnesses, such as those referred to by Mr. Airy and others. For certain cases, for similar reasons as those entertained by Mr. Airy, I find it expedient to use mere reference letters instead of actual names; but in any of these cases, should Mr. Airy wish it, I will communicate to him confidentially the facts and particulars by which the cases may be thoroughly sifted.

5. The case of the Tiber, three years in use, where, after a recent *collision*, which changed one of the adjusted compasses (a change which gradually subsided) to an extent of *two points and a half*. This case has, I believe, been well investigated by a "compass inquiry committee," now sitting at Liverpool.

6. The recent case of the ship X, which was thrown out of her course by a sudden and unexplained change in the binnacle compass, to the extent of an angle of about *five* points, occasioning, according to measurements on a tracing of the track-chart now before me, an error of the ship's position in one day's run, nearly equal to the breadth of Ireland!

7. The case of the Teneriffe steamer, whose magnetism underwent "a strange change"; the ship having "*changed* her magnetism in coming home *a point and a half*."—[Evidence of Mr. John Gray, adjuster of compasses at Liverpool, published in the Report to the Board of Trade of the Local Marine Board, p. 9.]

8. The case of the Rattler comprises what is described in the evidence referred to in No. 7 as another "strange change"; the compass having changed (*rapidly*, as seems to be implied) *a point*.

9. The case of the Pampero, described by Mr. Airy's correspondent "B." [*Athen.* Feb. 3, p. 1423, under question 6], where a change of 6°, *more* than half a point, was "produced in a short experimental trip!"

10. The case of the Hayti, of Glasgow, swung under the direction of Mr. James Napier, and again swung, after being towed to Gourock Bay (some ten leagues down the Clyde, in a direction at about right angles with her position in building), when the deviations, by two unadjusted compasses, were found to be altogether different. In one compass, the *effect* of this short remove, with an incidental *gale*, and an interval only of two or three days of time, was to alter the deviations up to *three quarters of a point*, and, in the other, to *above a point!*

11. In the case of the new ship Y, two compasses, very carefully adjusted just before sailing, were found on the first day after leaving port to differ 6° on a *west* course.

12. The case of the City of Philadelphia, whose loss on her first passage across the Atlantic occasioned so much anxious speculation as to the cause, affords an unquestionable example of rapid magnetic change: a change such that, whilst one out of three or four compasses was stated to be correct, the whole, as indicated by such evidence as has yet been made public, exhibited among themselves the most perplexing differences.

As to the opinions of persons experienced in compass adjustments, I might gather a fair set off against those adduced by Mr. Airy. One official person voluntarily stated to me as a fact he was prepared to prove, that no adjustment of compasses could be effected so as to stand within half a point where the original deviations extended to about two points, or within twice or thrice that amount with very large deviations.—But I will not extend the consideration of this quality of evidence.

These various cases may surely be appealed to as amply sufficient for the determination of the chief questions at issue betwixt Mr. Airy and myself; conclusively, I believe, against the views already quoted on the *smallness* of any sudden or rapid magnetic changes; and strongly, I think, in support of my own views, that such changes are far from being infrequent, even to an extent calculated to involve much danger to the unwarned navigator. If the cases now adduced are still far from being numerous, they are not the less conclusive on the actual question. And it is to be noted, that information on these points is not easy to be got at,—and of cases, no doubt innumerable, which do occur, but few are observed. A stroke of the sea takes place in a heavy gale, and, most usually, in the open ocean, where a temporary derangement of the compass is of little consequence; it takes place when the compasses are generally unsteady, and attention to corrective celestial observations are impracticable. Thousands of sudden changes may, under such circumstances, occur without one being noticed. And, as the *tendency* of a ship's magnetism is always to return to the *normal condition*, the derangement for the time, acted on by changes of course, the rolling of the ship, &c., is gradually reduced and commonly, perhaps, almost entirely obliterated before the arrival of the ship in port. This fact, previously deduced from theory, has variety of proof. It was proved in the case of the Ottawa, the Tiber, and several others; and will generally so be found, except in cases where the proper normal position of the ship's polar axis had not previously been attained. Hence, we find, that the evidence against observed changes, obtained from the adjusters of compasses at home, becomes almost entirely *negative*. It proves only, with whatever integrity and completeness it might be designed to be given, that the ship's compasses, which were corrected at starting, were found, as to any material inaccuracies, the same on the return to port. But it shows nothing, nor can it, of changes such as those of the Ottawa, the Tiber, and of whole fleets of iron ships, in which, in the Southern hemisphere, the compass adjustments were found useless; the tendency to restore the normal condition,—aided by renewed applications of vibration, straining, or shocks of the sea, under favourably-acting terrestrial induction,—having sufficed to obliterate the deflexions of the ship's magnetic axis and to bring the greatly-wandering compasses right again!

There is yet a further evidence and proof, just to be noticed, of the proposition now being maintained,—as to the fact of iron ships being liable to rapid or sudden changes,—from which, as to me it seems, there can be no appeal: and this evidence is afforded by the varying indications of two or more adjusted compasses, acting as *tell-tales* on each other. My opportunities of applying this test, indeed, are but very few, as no comparative statements, except only in three cases, have yet come before me, and only one of these in a distinctly continuous tabular form. In this instance, where two compasses had been carefully adjusted by fixed magnets, and their indications, along with those of a compass aloft, examined by an excellent observer almost daily, the rapidity of the magnetic changes, even on courses far from being those likely to show a maximum, was sufficiently striking. On the very day of sailing, as I have already noticed, there was a difference of 6° on a west course, reduced to 2° or 3° on going south-west. After eleven days the difference on a south-west course became again 6°; and in the next four days, whilst going in a more favourable direction, the differences increased to 8° and 11°,—the latter differences occurring betwixt the latitudes of 15° 16′ and 7° 27′ N. The third day, after crossing the equator, a difference of 14° was registered.

This case, a favourable one, I believe, for the compass adjustments,—the original deviations having been very moderate,—of itself sufficiently shows either that the principle of adjustment must be wrong, (for I happen to know that it was well and carefully applied,) or the ship's magnetism must have rapidly changed,—or rather, perhaps, that both these suppositions were correct. If the captains of ships, having more than one compass adjusted, would keep comparative registers of their indications daily, very important results bearing on these inquiries would be soon and conclusively supplied by this test alone.

But if such be the facts as to changes of the ship's magnetism, as has been argued, how is it that our iron ships go safe at all? Their measure of safety, as indicated by the rates of insurance, is not because of their compasses being correct or not liable to incidental changes, but in spite of their errors: captains are now well warned, so as, in using their compasses for general guidance, not to trust them in special circumstances. In ships proceeding far into southern latitudes, their adjusted steering compasses are notoriously wont to go wrong, and frequently to become useless; but by watchfulness and tact in the navigator, with the now increasing guidance from a compass aloft, these ships prevalently make rapid and safe passages.

It is not my intention to discuss further the question of change, which in some measure is inevitable in the *retentive magnetism* of ships when proceeding into the southern hemisphere,—though on such change was grounded my objection (still adhered to) to the mode of compass adjustment by fixed magnets which I originally submitted to the British Association at Oxford in 1847. Yet it may not be unuseful to notice a remark of Mr. Airy's in his last paper in the *Athenæum* (p. 147, col. 3) with reference to the admitted changes in compass action in southern regions, where he says, "I do not imagine that in any of these cases the sub-permanent [or retentive] magnetism has undergone any particular change." And this opinion I notice for the purpose of guidance and information as to the actual fact, by referring to a communication at the last meeting of the British Association 'On a Graphic Method of Correcting the Deviation of a Ship's Compass,' in which the investigations of the author—a gentleman having admirable opportunities of obtaining facts, and with the highest mathematical acquirements for applying them—went distinctly to prove a change having taken place in the retentive magnetism of certain ships, whose deviation-registers had been duly kept and examined, when sailing far to the southward. As to the *quantity* of such change, or its proportion to the yet unchanged quantity when the observations were made, I am not prepared positively to speak; but I believe the proportion was far from inconsiderable, or, as my recollection serves, equal to about a fourth part of the original intensity.

IV. As to the results of this and other dicussions in which I have been engaged in respect to the general question—as to the best means of overcoming the embarrassments from compass disturbances, and of promoting a higher degree of safety in the navigation of iron ships—it is very satisfactory to find that *good*, to an obvious and practical extent, has been already attained. And evidence of this, of no slight force, is afforded by observable results of the present discussion, especially in the arrival of Mr. Airy with myself, after all other differences, at *the same practical remedy*,—that which from the first I have been continually urging,—of the carrying of a *reference compass* aloft. And this plan of a compass placed on a mast—duly arranged so as to be free from iron in the form of rigging or cross-trees—and elevated as far above the general disturbing influences of the body of the vessel as the case, individually, may need, will be found, there is no doubt, as effective as it is simple.

This appliance, originally employed by me in a ship with extraordinary deviations for one of wooden fabric, so long ago as the year 1820, and published in the 'Journal of Researches and Discoveries on the Coast of Greenland' in 1822,—is, I am rejoiced to find, proposed for adoption by Mr. Airy for the re-adjustment of compasses in the southern hemisphere. The place or elevation of

such compass, and the employment of it only or mainly for reference and correction of the steering compass, as proposed by Mr. Airy, are circumstances of perfect accordance with the original plan, where I carried my elevated compass at the *mast-head*. In certain cases, however, I have found, practically, that a much lower elevation, subject to less vibration and swinging, and more convenient for observation, would do. And, in any case, it is important again to notice what, in my 'Letter to the Liverpool Underwriters' (pp. 46—57), I have largely elucidated,—that a moderate elevation, such as one of 30 to 50 feet, is sufficient for the attainment of vast practical advantages in the way of safety as to compass guidance. At such an elevation, the amount of deviating action on the deck compasses will generally be found to be reduced to a small, if not an unimportant, quantity—a quantity, at any rate, which can easily and safely be corrected by a Table of Deviations, and such table very nearly adjusted for changes of magnetic latitude, according to the "Instructions" by Mr. Archibald Smith. And besides this obvious gain in reducing the quantity of compass error, there are other advantages of the highest importance which are realized by the elevated compass; for on such compass, as I have elsewhere shown, the seriously disturbing effects of *heeling* on the deck compasses are not felt,—and besides this, the otherwise dangerous effects of sudden changes in the direction of the ship's magnetic polar axis, exerts no disturbing influence of any practical moment.

Hence we find reason for much congratulation with those interested in iron ships, in the progress evidently made in the right direction towards the attainment of effective compass guidance. Mr. Airy's present proposal for correcting the aberrations of compass adjustments in the southern hemisphere, should naturally give support to the plan of *a compass aloft* for general practice and utility, with the large body of navigators who have availed themselves of his compensating process. And that process, as I have always been ready to state when the subject has been discussed, may still be employed, under due cautions, with considerable convenience in the navigation of iron ships in the northern hemisphere; whilst my plan, appealed to now, and proposed to be superadded by the talented originator of the popular method of compass adjustments (which already, indeed, is making rapid way amongst iron shipping), will ultimately, I doubt not, become universal, and *so safety in the highest attainable degree to this fine class of our merchant navy,*—so far as it depends on the compass,—*may be confidently looked for.*

WILLIAM SCORESBY.

Torquay.

OUR WEEKLY GOSSIP.

Dr. Dauheny, it is said, proposes shortly to resign the Chair of Chemistry at Oxford.

On Wednesday evening the students of London University College gave a *soirée* to the members of King's and the affiliated colleges, and to a select circle of distinguished men of letters and artists,—and did the honours and hospitalities of the evening very gracefully. The walls were hung with choice specimens of Art, including Mr. David Roberts's sketches in Spain, Mr. Goodall's drawings, Mr. Mayall's collodion portraits, and on the tables were disposed numerous bronzes, crosses, cups, and other interesting objects. A concert, in which MM. Ernst and Benedict performed, was given during the evening. Indeed, the visitors were rather embarrassed with the richness of their entertainment,—and some of the choicest concerted pieces were played in a surge-like noise of conversation. Such reunions—and we hear that King's will follow suit to University—cannot fail to be as useful in creating good-feeling and harmonious purpose as they are unquestionably pleasant in the play of conversation and the gathering of Art.

Mr. William Chambers writes on the subject of copyright in the colonies:—

"Edinburgh, March 7, 1855.

"Since addressing you on the introduction of American reprints of British copyrights into the colonies, I have procured such further information on the subject as will set the matter at rest. By the *Canadian Literary News Letter* for January, published at Montreal, it appears that the import of American reprints into the British possessions takes place in a perfectly legal manner; that is to say, under the sanction of the Act of the Imperial Legislature, 9 & 10 Vict. cap. 95, passed on the 22nd of July, 1847. By this Act of Parliament it is provided, that the respective colonial legislatures may enact local laws to admit pirated reprints on making provision 'to secure the rights of British authors,' and that having done so, the Queen by an order in Council, may thereupon suspend the operation of the ordinary existing copyright laws as far as regards the colonies. Having procured this Imperial Act, the Legislature of Canada and Nova Scotia duly complied with its provisions, and the Queen gave her authority accordingly by intimation in the *Gazette*. Thus, the British North American possessions, as regards literature, are regularly handed over to the United States. In the matter of books supplied from New York, Canada is as much a part of the Union as the State of Ohio. And the same thing may be said of all other British colonies, to which, soon, as a matter of course, the export of books from the United Kingdom must altogether cease, as no one paying heavy prices for copyrights in this country can compete with publishers who take the same copyrights for nothing. The question, however, remains—what measures have been adopted by Canada and Nova Scotia to 'secure the rights of British authors'? The answer is simple. In Canada, a custom-house duty of 12½ per cent. is leviable on American reprints, for the benefit of the authors of the works so imported; and in Nova Scotia this duty is 20 per cent. In both cases, however, the levying of such duties is a 'sham.' In a letter I have just received from Halifax, Nova Scotia, it is stated that since 1847, not more than the sum of 10*l.* has been so collected—that, in fact, the colonial Acts on this point are a dead letter. This confirms the information I received when in the colony. It seems odd that, among the publishers and literary men of Great Britain, there should have been such an utter ignorance of the Act, 9 & 10 Vict. cap. 95, that they required to be informed of it through a colonial authority. The phenomenon is perhaps explained by the singular want of union among all persons connected with literature in this country. I formerly suggested a meeting of publishers to consider what steps should be adopted to protect their interests; but I now fear this would be of little use, as, by their carelessness, the publishers have delivered themselves up to the tender mercies of their more shrewd American brethren, and the passing of an International Copyright Act with the United States is rendered more remote than ever. Yours, &c., W. CHAMBERS.

"March 12.—In the *Canadian News Letter* just received, it is stated on authority from the Provincial Custom House, 'that the amount collected under existing regulations is scarcely sufficient to pay the expenses incident to the collection of the duties on American reprints of British copyright works.' In short, practical difficulties render the law valueless; its only apparent use being to legalize what was formerly a contraband trade. In such circumstances, American reprinters can scarcely be blamed for exporting their wares to our colonies, for they may be said to do so on the presumption that they are *benefiting British authors!*

"W. C."

The Lords of the Committee of Privy Council charged with the general control of the British department of the Paris Exhibition have appointed Mr. Henry Cole sole Superintendent. Mr. Cole will, therefore, have the entire management of this section,—and with him all persons having interests at issue will enter into communication.

A Correspondent, who gives his name, forwards an extract, with a correction, from a MS. of Campbell's most famous song:—

"I have lately received, amongst a number of autographs, a manuscript of Campbell's naval ode, 'Ye Mariners of England,' in the autograph of the poet. The interest attaching to this manuscript is, that therein the poet makes an alteration, which, I believe, has not yet been noted in any edition of his works. There can be little doubt but that most of your readers would admit the *correction*, even without knowing in what forcible language the poet condemns the original. I annex the passage:—

'The meteor flag of England
Shall yet terrific burn,
Till danger's troubled *night* depart
And the *morn* of peace return. †
* * * *

'Edinburgh, 1839. THOMAS CAMPBELL.

'† Notice here, night and *morn* of peace. This is an important correction. The other was damnable indeed:—see O. & B.'s edition. T. C.'

—You will perceive the correction is, 'morn' for *star*.—Yours, &c., R. H. B."

—The word is usually printed "star;" and we are far from feeling certain that the alleged correction would improve either the music or the sense. Campbell, however, had a right to choose between the two words.

Sir Fortunatus Dwarris has in the press a selection of poems and metrical pieces, designed for the relief of a case of deep distress. "The widow of a former colleague of mine," says Sir Fortunatus, "employed, for many years, upon a legal Commission, involving, as I have sufficient reason to know, the most laborious service and multifarious inquiry,—a barrister of the Middle Temple,—retired Chief Justice, author of a translation of 'Vanden Linden,' and several treatises on 'Colonial and Civil Law,' has just made to me a most heart-rending disclosure of her present reduced and destitute condition. It might be some consolation to her, but it would little avail for her support, to be told, that—

I gave to misery (all I had) a tear;

so I have determined not to mock her in that fashion, but to devote whatever of time I could spare from official duties,—what of energy I have left,—what of zeal and devotion the occasion demands and inspires,—to make an intellectual effort to assist her." We observe that many of the chief persons at the bar and on the bench have lent their names to 'The Widow's Rescue.'

In reference to Mr. Skene's assertion that Sir Walter Scott "never" signed with his initials only, several Correspondents have addressed us; and from the evidence now under our eyes it is impossible to doubt that the great Romancer did sometimes—in his very brief and familiar notes—sign W. S. We state this fact at present, in order that these original autographs may not hereafter come in question through the evidence of so competent an authority as Mr. Skene. But we will add, that the admission does not improve the claims of 'Moredun.' If M. Cabany have no stronger evidence than that already adduced by him, he will gain no converts to his theory, from the external evidence, among persons able to judge and free from bias.

We have received the following from Mr. Nichols.—

"In the Historical Introduction which I have prefixed to 'The Grants, &c. of King Edward the Fifth,' reviewed in the last *Athenæum*, I have admitted how scanty was the gleaning of facts really important to the national historian, that I was able to pick up after the long-protracted inquiries of Sharon Turner and others, my predecessors in the same field. There was one point, however, which I deemed of somewhat greater importance than others, and that was this: Mr. Sharon Turner has argued that the Duke of Gloucester must have assumed the protectorate on the 19th of May. I have now discovered, from the Patent Roll, that he had certainly done so as early as the 14th of that month. This date, in the last number of the *Athenæum*, p. 289, is unfortunately misprinted 'the 4th.' May I be further allowed to remark, in reference to the observation that the book would have been improved by the documents being arranged chronologically, that I made the attempt to effect such arrangement, as I have intimated in my Paper, but that my efforts were foiled by the circumstance that the greater part of the documents in the original manuscript was deficient of their dates. On this account I conformed more than I should otherwise have done to the order of the manuscript. The reviewer remarks that the documents do not seem to continue after the 8th of June. One will be found dated the 11th, at p. 76. The letters patent appointing Humphrey Starky to be Chief Baron of the Exchequer and John Vavasour to be a king's serjeant passed King Edward's great seal on the 15th of June (p. xxxi). I may here correct an inadvertence of mine in respect to the Serjeants Trenaille, Vavasour and Townsende and the several Judges. The former were all made *king's* serjeants, as the ordinary serjeant-at-law was not made by patent. The Judges are misplaced, by an error I the more regret, having myself sometimes noticed it elsewhere. Those of 'the Bench' were of the *Common Bench, i. e.* the Court we now call the Common Pleas; those appointed to hear *placita coram nobis* were the men appointed to the Court of King's Bench. I am, &c. JOHN GOUGH NICHOLS."

"March 14."

—We are obliged to Mr. Nichols for correcting our misprint of "4th" for 14th. The reason he assigns for not having arranged the documents chronologically is not satisfactory. Those which are dated might have been arranged in dates. As it is, the book is a mere "muddle" of documents, some dated and others undated. We wrote, as may be seen, in some doubt as to the date of the latest document, and it seems—such is the confusion—that we overlooked one document dated subsequently to the 8th of June. The one which Mr. Nichols notices, dated the 15th of June, occurs in another manuscript.

A further portion of the collection of the late Mr. Wilks is announced for sale next week. It contains, among other interesting lots—Burke's assignment to Dodsley, for the sum of fifty guineas, of his 'History of the European Settlements in America,' January 5, 1757. "This document," says a former possessor, "which is entirely autograph, is very curious and interesting, as it 'decides the point frequently controverted, whether Burke was the author of the work. Burke himself has omitted it in the collection of his works.'"—The original manuscript of the 'Life of Hayley,'—'Le Second Manuscrit venu de Ste.-Hélène,' with numerous

corrections in the autograph of the Emperor Napoleon,—original manuscript, by R. Southey,—collections relating to Queen Caroline,—Forty-seven original and unpublished letters of Mrs. Montagu, are among the more interesting lots.

Dr. George Wilson, of Edinburgh, has been appointed, by the Board of Trade, Director of the Industrial Museum of Scotland, the active organization of which has now commenced. Ground has been purchased by Government, in the immediate neighbourhood of the University, Edinburgh, for the erection of the Museum; and specimens, illustrating the application of Science to the Arts, are in process of collection, from various quarters. These specimens will be deposited in temporary buildings till the Museum is ready for their reception.

We see it stated that one of the last acts of the Emperor Nicholas was to present a diamond ring to a writer named Rotchoff. It is perhaps a unique instance of any demonstration of a regard for the friendship of literature during the late reign. Of course, the writing was political. Under the title of 'The Truth about England,' M. Rotchoff, we understand, has produced a romance as curious of its kind as M. Ledru-Rollin's 'Decline of England.'

The naturalist, Ch. de Meyer, known to the scientific world by his travels among the Altai Mountains, and in the region of the Caucasus, died on the 28th ult.

The "wonted fires" are not all dead in the colleges across the Channel, as a students' demonstration, worthy of the Bourbon days, has now testified. M. Sainte-Beuve, an old writer in the *National*, and one of those moderate men of the Republican party who gathered round General Cavaignac, some time ago ceased to have the courage of his opinions, as our neighbours phrase it, and embraced the Imperial eagles. As reward, he at once became chief literary light to the readers of the *Moniteur*. From this post he has now been raised to the chair of Poetry and Belles Lettres in the University; very much to the disgust of the students, whose generous instincts keep no terms with literary complaisance. At his first lecture in the College of France, he was met with a storm of hisses, such as rarely greets an expounder of the Muses; and a stentorian voice exclaimed: "We are of *your* opinion when you wrote in the *National*." M. Ste.-Beuve got angry, and instead of appealing to Apollo and the Nine, threatened to call the police, and at length did so. *Sergents de ville* closed the hall, and thus the Professor and his pupils parted.

In a course of lectures recently delivered by Prof. St.-Hilaire, at Paris, on animals useful to man, the Professor strongly urged the introduction of horseflesh as an aliment. After an elaborate disquisition on the equine physiology, it was stated that the ancient Germans were in the habit of eating horseflesh, and that to this day shops for the sale of this meat, under the superintendence of a Veterinary College, exist by royal authority in Copenhagen. The Professor added, that during the great French wars, the celebrated surgeon Larrey was accustomed to give horseflesh to the wounded soldiers, and that he attributed their cure in many instances to this nourishment. From these and many other facts, M. St.-Hilaire argues that the horse is intended not only to be useful to man as a beast of burden, but also to provide him with wholesome and nutritious food. We believe that Paris *restaurants* have long been in the habit of mixing horseflesh in their savoury ragouts, which appear by another name in the *carte*. Supported by the scientific authority of M. St.-Hilaire, we fancy *entremets-de-cheval* may figure largely in Paris during the ensuing summer.

Signor Bezzi, who writes under date Turin, 6th of March, 1855, protests against some remarks of a former Correspondent,—and we give his protest as a homage to an honourable self-respect:—

"In the 1426th number of your excellent paper (Feb. 24th), which falls this moment under my eyes, I find an interesting communication from one of your Correspondents, who states that the best sculptors of Tuscany have been at work on statues of Dante, Petrarch, Macchiavelli, and other poets, statesmen and philosophers, and that the statues are to be placed in the Palazzo degli Uffizi at Florence; but he calls the great men who are to receive this national apotheosis 'a part of that intellectual crop which seems to have entailed barrenness upon the soil of Italy for all future generations.' Surely his terrible vaticination of the eternal barrenness of a country, which has had three prolific lives, and is showing symptoms of a fourth, is now, to say the least, in very questionable taste. Your Correspondent stigmatizes prospectively the intended collection of the sculptured images of our historical men in Florence by calling it 'a petrified gathering of incongruous poets, statesmen and philosophers.' Surely this sneer ought not to have proceeded from an Englishman; for England is not happy in the distribution of bronze and marble honours, whether we consider this distribution ethically, or historically, or artistically, or economically, or even practically. The expression 'petrified gathering of poets, statesmen and philosophers,'—made, indeed, incongruous by the absence of monumental statues that England ought to have raised to her great men, and the presence of many awarded to her very smallest,—this expression irresistibly carries my mind to Westminster Abbey. If I mistake not, the *Athenæum* has inveighed more than once against the peculiarly English incongruity or unwillingness to transmit to posterity the lessons of the past through the medium of monumental sculpture. If you will admit in one of your earliest publications this kind of individual protest against your Correspondent's eternal condemnation of my country, you will oblige one of your oldest and most admiring Italian subscribers, GIOVANNI BEZZI."

Mr. Fielde, a Correspondent who has more than once addressed our readers on the subject of Free Libraries,—a cause in which he has been active and serviceable,—writes to complain that the Crystal Palace Directors have done him, we will assume unwittingly, an injustice in suppressing the fact, that the Crystal Palace Free Library is his idea. "At the request of the late literary Director," says Mr. Fielde, "I prepared at considerable expense and trouble an elaborate and detailed plan of a 'Reading and News Room' in connexion with a library for the use of the Crystal Palace visitors and workmen, and Mr. Phillips on reading it told me 'it was just what be wanted.' I have only to add, that I have corresponded with Sir Joseph Paxton and Mr. Grove, who have both expressed themselves favourable to my project. Under these circumstances, it seems almost incredible that they would sanction such unfair treatment towards one who has so industriously endeavoured to 'advance their purposes,' by promoting additional 'attractions' to the Crystal Palace."

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five. Admission 1s.; Catalogue 6d. GEORGE NICOL, Secretary.

The PORTLAND GALLERY, 316, Regent Street (opposite the Royal Polytechnic Institution). The EIGHTH ANNUAL EXHIBITION of the NATIONAL INSTITUTION of FINE ARTS is NOW OPEN from Nine till dusk. Admission One Shilling, Catalogue Sixpence. BELL SMITH, Secretary.

Admission Free.—NOW OPEN, at the GALLERY OF ART, 121, Pall Mall (opposite Her Majesty's Theatre), the EXHIBITION of PRIZE PAINTINGS to be distributed amongst the present Year's Members of the GLASGOW ART-UNION.—Hours, from 10 to 5; and in the Evening, from 7 to 9.

The Exhibition will close on the 24th of March.

PHOTOGRAPHIC SOCIETY.—The SECOND ANNUAL EXHIBITION of this SOCIETY is NOW OPEN at the Rooms of the Society of Water-Colour Painters, Pall Mall East, in the Morning from 10 to 5; in the Evening from 7 to 10.—Admission, Morning, 1s.; Evening, 6d. Catalogues, 6d.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—Additional Pictures. The Battle of Inkermann, and Great Storm in the Black Sea.—The Cavalry Charge at Balaklava, Battle of the Alma, Pictorial Map of Sebastopol, &c., are also exhibited in the Diorama, illustrating events of the war.—The lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1s., 2s., and 3s.

LOVE'S LENTEN ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—Fifteenth Season in London.—UPPER HALL, 69, REGENT QUADRANT, Regent Street, completely re-fitted for the occasion, with New Entrances, New Stage, New Cloak-rooms, &c. Every Evening at 8, except Saturday; Saturday, at 3.—On Monday and Tuesday, THE NEW ENTERTAINMENT, called 'THE LONDON SEASON,' and other entertainments. On Wednesday, Thursday, and Friday, Mr. LOVE will give a LECTURE on the OCCULT POWERS of the VOICE; followed by the entertainment called LOVE IN ALL SHAPES; with LOVE'S LABOUR'S LOST.—On Saturday at 3, Love in all Shapes, with other entertainments.—Pianoforte, Miss Julia Warman.—Stalls, 3s.; Area, 2s.; Gallery, 1s.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

PATRON: H.R.H. PRINCE ALBERT.

ROYAL POLYTECHNIC INSTITUTION.—MONDAY EVENING the 19th inst. LECTURE by Dr. LANKESTER, F.R.S. &c.: On the RESEMBLANCES of PLANTS and ANIMALS.—Tuesday Evening, TELEPHONIC CONCERT by INVISIBLE PERFORMERS, by J. H. PEPPER, Esq.—Thursday, DRAMATIC READING, by Mr. HUGH LESLIE, MACBETH.—Friday, ASTRONOMY, by Dr. BACHHOFFNER, with appropriate music.—The TYROLESE MINSTRELS, Monday, Tuesday, Thursday, and Saturday Evenings.—Friday Evening, Mrs. Furlong, on ORAL INSTRUCTION.—The STEAM GUN, DISSOLVING VIEWS of the WAR, DIORAMA of SINDBAD the SAILOR, COSMORAMAS, the Concert by INVISIBLE PERFORMERS, and all the LECTURES, on the NEW BANK NOTE, &c., as usual.

LEICESTER SQUARE.—The AZTECS and the EARTHMEN. The first of either race ever seen in Europe. Exhibited daily from 3 to 5, and 7 to half-past 9. Lectures at 4 and 8. Vocal and Instrumental Concerts every Exhibition.—Admission, Stalls, 2s., Reserved Seats, 1s.; Gallery, 6d.

ROYAL PANOPTICON OF SCIENCE AND ART, Leicester Square.—A Grand Performance of Sacred Music on the Organ, by Mr. W. T. Best, illustrated in a series of subjects from Sacred History by the Optical Diorama, daily at 4·15, and 8.20.—Dioramic Views of the War in the Crimea, at 8·20 and 9·30. Cosmorama of St. Petersburgh and Moscow, with Portrait of the late Czar, Heinke's Diving Apparatus, at 3 and 7.—Luminous Fountain, 4·55, and 9·55.—Lectures and Demonstrations during the week.—Electricity, by Dr. H. M. Noad, Thursday, 7·20, and Mr. Partington on other days, 3·45, and 9.—Chemistry, by Mr. G. F. Ansell, Monday and Thursday, at 2.—The Moon, by Mr. W. R. Birt, Monday, 7·20, Saturday, 2.—Pneumatics, by Mr. Partington, Tuesday and Friday, 2.—The English in the Middle Ages, by Mr. Leicester Buckingham, Tuesday and Friday, 7·20.—General Demonstrations on Scientific Apparatus, Manufactures, and Machinery at intervals.—Doors open in the Morning, from 12 to 5: Evening (Saturdays excepted) 7 to 10. Admission, 1s.; Schools and Children half-price.—On Wednesday this Institution will be closed.

SCIENTIFIC

SOCIETIES.

ROYAL.—*March* 1.—C. Wheatstone, Esq., V.P., in the chair.—The Earl of Ducie was admitted into the Society.—A paper was read 'On the Structure of the Manducatory Organs in the Class Rotifera,' by P. H. Gosse, Esq.

GEOGRAPHICAL.—*March* 12.—Sir R. I. Murchison, V.P., in the chair.—Sir J. Login, J. J. Galloway, A. Maclure, and J. Pilkington, M.P., Esqs., were elected Fellows.—'Late Journey from El-Medina to Mecca, down the "Darb-el-Sharki," on the Eastern Road (hitherto unvisited by Europeans),' by Lieut. R. Burton.—'Memoranda on Abyssinia.'—'Account of a Tour up the Gambia to Salum,' by Mr. J. Smyth O'Connor, Governor.

GEOLOGICAL.—*Feb.* 16.—*Annual General Meeting.*—W. J. Hamilton, Esq., President, in the chair.—The Secretary read the Reports of the Council, of the Museum and Library Committee, and of the Auditors,—which were adopted and ordered to be printed.—The President announced the award of the Wollaston Palladium Medal to Sir H. T. De la Beche,—of the balance of the proceeds of the Wollaston Donation Fund to MM. G. and F. Sandberger, of Wieshaden, geologists and palæontologists.—The President proceeded to read his Anniversary Address, and commenced with biographical notices of some of the lately deceased Fellows of the Society, — particularly Prof. E. Forbes, late President of the Society, Prof. Jameson, and Sir J. Franklin.—The ballot for the Council and Officers was taken, and the following were duly elected for the ensuing year:—*President*, W. J. Hamilton, Esq.; *Vice-Presidents*, Sir P. Egerton, Bart., Sir C. Lyell, Sir R. I. Murchison, and Prof. J. Phillips; *Secretaries*, J. C. Moore and J. Prestwich, jun., Esqs.; *Foreign Secretary*, S. P. Pratt, Esq.; *Treasurer*, D. Sharpe, Esq.; *Council*, J. J. Bigshy, M.D., Lieut.-Col. P. T. Cautley, Sir P. G. Egerton, Bart., Earl of Enniskillen, T. F. Gibson, R. A. Godwin Austen, W. J. Hamilton, J. D. Hooker, M.D., Leonard Horner, Sir C. Lyell, J. C. Moore, J. Morris, Sir R. I. Murchison, R. W. Mylne, S. R. Pattison, J. Percy, M.D., Prof. J. Phillips, Lieut.-Col. Portlock, J. Prestwich, jun., S. P. Pratt, Prof. A. C. Ramsay, J. W. Salter, and D. Sharpe.

Feb. 21.—W. J. Hamilton, Esq., President, in the chair.—E. Hull, Esq. was elected a Fellow.—'On the Occurrence of Glaciers and Icebergs during the Permian Epoch,' by Prof. Ramsay.

March 7.—W. J. Hamilton, Esq., President, in the chair.—'On the Geology of the Goldfields of Ballarat, Eureka Creek, and Creswick Creek, Victoria,' by Mr. H. Rosales.—'On the Geology of Part of the Peel River District, Australia,' by M. F. Odernbeimer.—'On the Occurrence of Obsidian Bombs in the Auriferous Alluvium of Australia,' by the Rev. W. B. Clarke.—'On the Occurrence of Fossil Bones in the Auriferous Alluvium of Australia,' by the Rev. W. B. Clarke.—'Notes on the Geology of New South Wales,' by the Rev. W. B. Clarke, in a letter to Sir R. I. Murchison.

SOCIETY OF ANTIQUARIES.—*March* 1.—J. P. Collier, Esq., V.P., in the chair.—Mr. J. H. Tonna was elected a Fellow.—The Rev. Thomas Hugo

exhibited a small bronze Celt of unusual form found in Ireland.—Mr. Octavius Morgan exhibited a drum-shaped early clock made at Nuremberg: also, a German MS. with some very curious drawings of costumes.—The reading of Mr. Wylie's account of 'The Graves of the Alemanni at Oberflacht, near Stuttgart,' was concluded.

March 8.—Admiral Smith, V.P., in the chair.—Mr. Pycroft presented a painting of St. Martin on canvas.—Mr. Waterton exhibited several mediæval rings from his collection.—Mr. J. B. Yates communicated a transcript of a proposal submitted to Cromwell for insuring shipping and imports and exports.—A memoir was read 'On the Field of the Battle of Tewkesbury,' by Mr. Brooke.

ROYAL SOCIETY OF LITERATURE.—*Feb.* 28.—Sir John Doratt, V.P., in the chair.—Mr. Birch read a paper in French by M. François Lenormant, the son of the Keeper of the Antiquities in the Bibliothèque Nationale at Paris, 'On a Monument of the Conquests of Ptolemy Evergetes I.' The object of M. Lenormant's paper was to show the remarkable coincidence between the celebrated Greek inscription found at Adulis, and preserved by Cosmas Indicopleustes, and the Egyptian inscription discovered by M. Champollion at Esneh in Egypt. It was illustrated by a careful philological examination of the names of persons and places occurring in it.

ARCHÆOLOGICAL INSTITUTE.—*Feb.* 3.—W. H. Blaauw, Esq., in the chair.—The theory of the supposed ancient currency of Ireland, in the form of rings of various sizes, was brought under consideration.—Dr. Bell gave a notice of the establishment of a collection of Roman and German antiquities at Mayence, and of another, comprising mediæval objects, at Nuremberg, according to the plan originated at the Congress of Archæological and Historical Societies at Mayence, in 1852.—Mr. Ashurst Majendie described some memorials of the ancient family of De Vere, and produced an elaborate drawing of the monument of John, fifteenth Earl of Oxford, and his countess,—a fine work of sculpture of the Renaissance style, no mixture of Gothic ornament being discernible.—The Dean of Carlisle communicated the recent discovery of a stone cross, built into the wall, at Carlisle Cathedral, in a part of that structure built about the year 1300.—The Rev. H. Scarth sent fac-similes, taken by means of moistened paper, from the Roman tablet lately found at Bath; and Mr. Franks stated the grounds of his belief that the inscription must be assigned to the time of Heliogabalus.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*Feb.* 28.—S. R. Solly, V.P., in the chair.—The Chairman announced that the Earl of Perth and Melfort had been elected President of the Association,—and that the Congress for the autumn of 1855 would be held at the Isle of Wight, and several of the tumuli there, by the consent of the proprietors, examined.—Mr. Pettigrew submitted a collection of Roman, Saxon, and Mediæval rings belonging to Mr. Warren, of Ixworth, and collected by him, being found in Norfolk, Suffolk, and Essex.—Mr. Davis, V.P., exhibited a clothes-brush of the time of Charles the Second, which had been handed down along with other heir-looms in his family; and Mr. H. Syer Cuming, the Hon. Sec., made some observations upon its construction and on the antiquity of clothes-brushes. The precise period at which they were first employed in England is unknown. Shakspeare, however, makes allusions to them in his 'Much Ado about Nothing' and the 'Taming of the Shrew.'—Mr. Gunston exhibited eleven ancient iron keys, five of which were piped or tubular, the rest spiked. In three the bows were curiously decorated.—A paper 'On the Remains of Beaulieu Abbey, and on the Priory of St. Dionysius, both in Hampshire,' by Mr. W. D. Bennett, was read, and gave rise to some discussion. Mr. Le Keux referred the Association to some details belonging to Beaulieu given by Mr. Weale in his quarterly architectural publications.—Mr. Planché read a paper, entitled 'Gatherings for a Glossary,' being the first of a series to be published in the Journal of the Association.

INSTITUTE OF BRITISH ARCHITECTS.—*Feb.* 5.—Mr. C. C. Nelson, Hon. Sec., read the substance of a work recently published by the Prussian Government, entitled 'Early Christian Monuments of Constantinople, from the Fifth to the Twelfth Century,' by W. Salzenberg. This folio work comprises numerous engravings, in line as well as in chromo-lithography, illustrative of the ancient edifices of Constantinople, and especially of the Church of Sta. Sophia; and as the author enjoyed unprecedented opportunities of examining the latter building, his account and illustrations of it possessed great interest. That the illustrations were exceedingly elaborate and minute may be inferred from the fact that twenty-two plates were devoted to the Church of Sta. Sophia alone. M. Salzenberg's letter-press gives an elaborate history of Byzantine Art as exemplified in Constantinople; it describes the foundation and successive alterations of the Great Mosque,—and gives, for the first time with precise accuracy, the measurement of its celebrated cupola. The dimensions of this famous dome are as follows:—diameter immediately over the pendentive arches, 100 Prussian feet (103 English),—diameter higher up between the ribs forming the inner surface, 104 Prussian feet,—height from the pavement to the underside at the apex, 179 Prussian feet,—thickness over the windows, of which there are forty at the basis of the cupola, 29 inches—at the crown, 24 inches.

Feb. 19.—Mr. M. Digby Wyatt continued the subject of the last Meeting by some remarks on the mosaic and other internal coloured decorations of Sta. Sophia. He observed that one class of Byzantine decorations, as displayed in this church, involved some structural points,—the chief of these being the perforated stone windows round the dome, which there was every reason to believe were filled originally with stained glass.—

"The windows are formed of a series of slabs of marble, pierced in apertures of about 8 inches by 10. In these sash-bars, as I may call them, there is a rebate left on the outside in all cases, and it appears to me most probable that these apertures were filled in with coloured glass. The reason I have for thinking so is, that we know that the Byzantines were perfectly well acquainted with all the processes of glass-making. Their enamels were proverbially beautiful, and Buonarotti has given us many interesting details concerning their glass vessels, which they painted with fluxes, and decorated by other processes, at a very early period. Of many varieties of such vessels there are specimens existing in the Museum Christianum of the Vatican at Rome. These actual remains prove to us that they were masters of the technicalities of glass-work. Paulus Silentiarius alludes to the beautiful effect of light and colour in this building of Sta. Sophia, when seen in the early morning; and Paul the Hermit, and Fortunatus of Poictiers, in his 'Carmina,' also describe this effect. Theophilus, who was a writer on the technical arts a little before our Conquest, has a whole treatise upon the subject of stained glass, which he prefaces by stating that he had taken the pains to go to Sta. Sophia, to examine the effect of the light, coloured by transmission, in order to qualify himself for writing this section of his book. When it is remembered that Sta. Sophia was commenced in the year 532, and completed about 540, it is interesting to have grounds for the belief that stained glass was extensively used at such an early period. Until recently the assertion of the Benedictines, that coloured glass was not know previously to the time of Charlemagne, has been generally regarded as correct. French and English antiquaries have, however, found allusions to its existence at a much earlier period,—as early, indeed, as the year 600; and the details now given to the world concerning Sta. Sophia, afford a strong corroboration of their views."

—The mosaic decorations included the pavement, consisting of large marble slabs, the wall pannels, of inlaid marble (being the origin of Florentine mosaic), and the glass mosaic, of the more elaborate and pictorial designs, in the dome and other elevated portions of the building. These pictorial mosaics were chiefly upon a gold ground; and it appeared, by M. Salzenberg's illustrations, that there were also some upon a silver ground. The mode of executing the latter had been described in ancient manuscripts; but the existence of any actual specimens was not previously known. Mr. Wyatt dwelt upon the skill with which the architectural lines of the building were enforced by the decoration,—upon the extreme beauty of the patterns and the excellence of their execution,—and, particularly, upon a peculiar Oriental character displayed in some of them, and which he supposed to have been derived from Persia in the time of Justinian. He described the principal compositions in mosaic, including figures of the Greek Saints, the Greater and Lesser Prophets, the Evangelists and Cherubim, ascending, by gradual steps, to the cupola, within which was originally a mosaic painting of the Deity. Mr. Wyatt then adverted to the history of the art, showing that the glass mosaics on a gold ground were common both in Rome and at Pompeii; and, finally, described the various technical processes by which these works were executed. He alluded to the wide diffusion of Byzantine art, and referred to a painting in the Cathedral of Kazan, one of the oldest cities in Russia, to show the identity of style with that of Constantinople.

Feb. 26.—At a special meeting of the Members, it was resolved, that the Royal Gold Medal of the Royal Institute of British Architects for 1854 should be awarded to M. Hittorff, architect, Member of the Institute, Paris; the Silver Medal of the Institute to Mr. W. P. Griffith, architect, of St. John's Square, for an Essay on 'Mediæval Decorations and Ornaments'; with two premiums to Mr. C. M. Beazley and one to Mr. Willey, students, for drawings. The Soane Medallion was not awarded, only one set of designs (for a metropolitan hotel) having been sent in, and those not being sufficiently meritorious to justify the award of the Medal.

Feb. 28.—At an adjourned special meeting, the Health of Towns Bill, now before Parliament, was considered, and a Committee was appointed to draw up a petition against its passing in its present form.

HORTICULTURAL. — *March* 6. — Mr. J. M. Strachan, V.P., in the chair. — Lord Murray, J. Boord, Esq., and Mr. Videon were elected Fellows. — The centre table was loaded with some noble orchids; in front of these were some specimens of pines and early grapes; the other available space was occupied with beautifully grown azaleas, Chinese primroses, hyacinths, cyclamens, and a variety of other forced flowers. Pears unrivalled for their beauty, apples worthy of November, salads and forced vegetables, both of home and foreign growth, attracted the attention of those who are lovers of the products of the fruit and kitchen garden. In another place we observed a most extensive and valuable assortment of fibrous materials, and cordage and paper prepared from them, furnished by Dr. Royle, exhibited by the East India Company. Among them were plantain fibre and tow, plain and dyed, showing that it takes colour well; also fibre from yuccas, pitu or agave (Madras), sanseviera or moorva, moonja (*Saccharum Munja*), a kind of sugar-cane, pine-apple, and jute (*Corchorus olitorius*). There were likewise leaves of bhabhur (*Eriophorum cannabinium*), and Cyperus (*C. tegetum*), together with examples of a kind of bark-cloth from the paper mulberry and flam tree of Borneo. These natural cloths and fibres, together with the papers made from lace-bark, plantain, &c., excited, as might be expected, interest, showing, as they did, the richness of our Indian Empire in textile materials, which are at present so scarce with us. Samples of paper prepared from *Holcus saccharatus* were also exhibited from Mr. Henderson. They were strong, and of tolerably good colour. It was mentioned, that fibre of this plant was some time ago submitted to the Treasury for the purpose of instituting experiments with it, in order to ascertain its value, and that the result of the Government investigations was, that it was

inferior in strength to hemp, but nearly as strong as flax.

INSTITUTION OF CIVIL ENGINEERS.—*March* 6 and 13.—James Simpson, Esq., President, in the chair.—The discussion was renewed on Mr. Allen's paper 'On Steam and Sailing Colliers,' and was continued throughout both evenings.—At the monthly ballot, the following candidates were elected:—Messrs. C. Rammell and F. C. Stileman, as Members; O. Cockayne, E. Loysel, R. F. Reed, B. P. Stockman, T. M. Vigors, and H. Wrigg, as Associates.

ROYAL INSTITUTION.—*General Monthly Meeting.*—*March* 5.—F. Pollock, Esq., in the chair.—J. R. Andrews, J. Baily, C. Beevor, H. Bradbury, H. N. Davis, J. Dickinson, J. V. Gooch, Rev. G. Dalgarno Hill, E. James, Dr. Lee, W. M'Grigor, and Leopold Redpath were duly elected Members; and G. J. Lyons, E. Macrony, and J. W. Wrey were admitted Members.—The Secretary reported, that the following arrangements had been made for the lectures after Easter:—Eight lectures 'On Voltaic Electricity,' by Prof. Tyndall,—eight lectures 'On Christian Art,' by G. Scharf, Esq., jun.,—and eight lectures 'On Electro-Physiology,' by Dr. Du Bois Reymond.

SOCIETY OF ARTS.—*March* 7.—Col. Challoner in the chair.—'On the Sewage of London,' by Mr. J. B. Lawes.

MEETINGS FOR THE ENSUING WEEK.

MON. Royal Academy, 8.—'On Sculpture,' by Sir R. Westmacott.
— Statistical, 8.—Discussion 'On the Loans raised by Mr. Pitt during the first French War, 1793—1801, with some Statements in Defence of the Methods of Funding employed.'
— Society of Arts, 8.—Special. Adjourned discussion 'On the Sewage of London.'
TUES. Institution of Civil Engineers, 8.—'On the Application of the Screw Propeller to the larger class of Sailing Vessels,' by Mr. Robinson.
— Royal Institution, 3.—'On Electricity,' by Prof. Tyndall.
THURS. Society of Antiquaries, 8.
— Royal, 8½.
— Royal Institution, 3.—'On English Literature,' by Mr. Donne.
— Numismatic, 7.
FRI Philological, 8.
— Royal Institution, 8½.—'On (so-called) Catalytic Action and Combustion, and Theories of Catalysis,' by the Rev. J. E. Ashby.
SAT. Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.

FINE ARTS

The Principles of Colouring and Painting. By Charles Martel. Winsor & Newton.

THIS is another of that excellent series of practical handbooks issued by the above firm: — it may be considered as a companion treatise to former volumes, and necessary for the student of any branch of Art, being founded on primary and abstract, and not on individual principles.

The writer, availing himself of Chevreul's newest discoveries, has abridged the science of Colour into a portable and understandable shape. He shows very forcibly that, "to imitate the model faithfully, we must copy it differently from what we see it." It is not enough that the poor uneducated eye sees a colour: it must be sure that such a colour is in the object, and must understand why it is there, and what produces it. In viewing every coloured object, he shows that the eye, constructed to see white light, passes through certain successive stages which cause the colours looked at to appear changed. The law of simultaneous contrast is now for the first time brought before the poorer student.

The Theory and Practice of Landscape Painting in Water-Colours. Illustrated by a Series of Twenty-four Designs, Coloured Diagrams, and numerous Woodcuts; with Extra Plates on Simultaneous Contrasts (Leighton Brothers' Chromatic Process). By George Barnard. Orr & Co.

THIS work we have already reviewed as it appeared in numbers. The examples given are coloured by machinery, and are meant as guides to a hand guided not by springs and pulleys, but by a mind. Excellent as hints, they would be most dangerous to the pupil if slavishly copied, being very coarse, vague, and uncertain, the outline especially being quite lost,—while severity or exactness of form is one of the chief requisites in the modern landscape-painter, who is beginning to find out that Nature shapes as well as colours objects. With this proviso, we can warmly recommend the book.

NATIONAL INSTITUTION OF FINE ARTS.

THE Annual Exhibition of the National Institution of Fine Arts is now open. On the whole, the paintings are of an inferior order to those of last year. Among the five hundred and odd specimens, there is not one attempt at anything beyond smooth, decorative, drawing-room art;—there is scarcely one good portrait:—the landscapes are of an average and monotonous excellence, and the works of pure imagination are limited to some half dozen. The rest are mere beginnings,—experiments in pigment:—widows of Alma, weeping as if they had lost four thousand men rather than one,—fish like flesh, and flesh like fish. Considering that this Gallery is one to which admission is procured by purchase, and not by merit or favour, we might, we think, reasonably expect to find annually on these walls the works of many impeded, ill-used and neglected geniuses; instead of which, we find no indication of either aspiration or ambition. The same men work on with the same ideas:—this artist has his sabotted peasant, and that his prismatic walls. The same red cows come down, from the same opaque mountains, with a unity of purpose known only in the annals of willow-pattern Art.

Miss Howitt, whose 'Gretchen,' with its simple, quaint pathos and tender poetry, we had last year to praise, is not equal to herself this year. *The Lady* (No. 257) is a mere phantasy, unreal without being poetical, unusual without being suggestive. It has little in common with that Spirit of the Flowers, whom Shelley, in his 'Sensitive Plant,' describes as tending the magic garden. We see only a shepherdess walking, and a woman lying dead. Miss Howitt's technical faults are conspicuous in this work. The drawing is weak and hesitating; the faces seem moon-lit and unpleasantly transparent, and her delicacy of observation has grown almost morbid. The borders of flowers want boldness and relief; and, although a little too much like a valentine in an album, are carefully and truthfully painted, and with much finish and taste. The picture, as a mere poetical sketch, might have pleased; but, as a completed work, it is a feeble interpretation of the ethereal poem—and is, therefore, not worthy of Miss Howitt's genius. We should imagine the picture a commission, and that the artist has been working to pattern.

Equally slight, and more brown and unpleasing in colour, are Mr. W. B. Scott's two pictures, which still interest from their real poetry, their Pre-Raphaelite feeling, rather than style, and the originality of their subjects (vague as they are). The best of the two is *Albert Dürer in Nuremberg* (263). The artist, not very like his portrait, is looking down from the wooden gallery of his house upon the broad market-place leading to the Schloss and Thiergartner gates. He is watching, with keen, perceptive meditation, a knightly procession, while the swallows are flashing past him to and fro, for their nests are built in the roof of the artist's house. Little as there is in this subject, there is a minute poetry of observation, that leads us to dwell with pleasure on the old, cracked frescoes of Adam and Eve, the red roofs, the tall steeples, and the jostling houses, with their full daylight effect. Unaffected simplicity is more attractive than affectation coupled to even a higher art. We regret that Albert Dürer's head should be so feebly painted, so lost in outline, and so foggy in colour. His other picture is *A Country Market Town, Hexham, Northumberland* (245). In this there is even less subject than in the preceding. An ugly young woman, brown as hardbake, is working at a window. Below lies the market-place, and beyond, the quiet church, with its oriel and tower. At the open window are two white pigeons,—one eyeing the brown lady with curious eye, and the other, somewhat bolder, pecking at a cherry. The glass windows are well painted, and in one a fly is buzzing, a thought taken rather from Tennyson than nature, common as flies are. The maiden is ugly, the room dull and plain; and yet there is singular truth in the women below, washing at the spring; and the distance, although not apparently expressed by tenderness of tone, is singularly deceptive.

The most ambitious picture in the Gallery as to size and subject is one by Mr. J. E. Lauder. It is a scene from that romance of 'Sir Tristram' which Mr. Arnold's poem has so beautifully recast:—*Sir Tristram teaching La Belle Isonde to play the Harp* (375). Pleasing in composition and colour, the artist in this picture has committed the radical fault of making his heroine "flabby" and uninteresting. Such a subject as this admits of two treatments. It must be a picture of sentiment, and the painter will trace the dawning of a deep and fatal passion; or it must be a picture of costume and spectacle, and the artist will dazzle us with steel and gems and cloth of gold, and woven silks and feathers, while the horizon, blending with a sunset, would reflect the splendour of earth. Mr. Lauder has done neither of these things:—we have neither knightly pomp nor attempt at expression. The figures are rehearsing, the dresses are right, and the attitudes are set; but the play has not yet begun. The colour of the flesh is painfully livid and unhealthy, and we think that such a lady had better be studying Buchan's 'Domestic Medicine' than preludes and cadenzas. We must, however, admit that the details are painted in a masterly manner,—and the scene, apart from the drawbacks, is well given.

Mr. R. S. Lauder's *Gow Chrom and Louise* (45) is the well-known scene from 'The Fair Maid of Perth' where the burly honest smith takes the poor glee maiden under his arm and loads himself with all her finery. This picture is pleasing in colour and characteristic in its background and details, but is spoilt by the crippled position in which the figures are placed in the artist's unsuccessful attempt to convey an impression of rapid motion. The face of Louise is simply nothing, and the smith's not much. If there were as much thought as there is clever craftsmanship, this would be an excellent painting.—A more equal and sustained picture, though wanting finish and elaboration in these exacting days, is *Imogene* (300). When we say "Imogene" we mean a landscape with a figure. A more fitting spot could not have been chosen to illustrate the spirit of Shakspeare's scene; but the cave is damp and rheumatic, and suggests slimy toadstools and many efts. The tall, spiry trees growing up to the light, and the brawling stream, all conduce to the true effect. The colour is pleasing and the touch vigorous.

One of the best pictures in the collection is Mr. M'Ian's *Battle of Stone Ferry* (77). With a little more power of conveying variety of expression, this excellent work would have taken a higher standing. Of no national interest, like West's 'Death of Wolfe,' it is equally, perhaps more, romantic in the interest of its situation. It represents a small detachment of Fraser's Highlanders, who during the American War defended themselves against two thousand armed insurgents. Only seven out of sixty men escaped to the main body,—the rest, including all the officers, falling like the long-haired Spartans at Thermopylæ. To a Scotchman such heroism must be dear; and Mr. M'Ian has painted it as if he had just left the field. He has chosen the moment when a driving cloud of white smoke indicates the arrival of the reinforcement, whom the grim, unmoved piper, built up with slain, greets with "Hech, but ye've been long o' comin." The few survivors stand on a red, writhing heap of wounded and of dead, their faces still towards the foe,—staunch and at bay, but hedged in with pikes and scythes. In the rear, Indians, ghastly with the war-paint, are stealing round them; a chief, crowned with a crimson crest, drawing an arrow to the head. The white powdered wigs of the slain, stiff and courtly, contrast hideously with the unrestrained passion of the living. The sky, lurid and heavy, lends additional gloom to the scene. The composition of the picture reflects credit on the artist. The dead lie naturally, and the drawing is throughout manful and honest. Mr. M'Ian should try Flodden or the combat of the clans at Perth, sub-

jects equally worthy of his talent and his patriotism. We congratulate him on the skill with which he has treated the colour of the plaid, not breaking it into spots and patches, but maintaining its breadth and unity.

Mr. Provis is admirable, as usual, in his Breton interiors, but has nothing better than ordinary.—Mr. Pasmore contributes several of his rainbowed walls, exceedingly poetical, charming—and unnatural. Palace or hovel,—night or day,—sun or shade,—is all one to him. He looks through his prisms, and tints his thin clever sketches with subdued iris, and pleases himself and his spectators,—and is happy.

Mr. F. Wyburd shows an advance in the delicate lady-like beauty of his *Viola* (89). With such perception of grace, we lament that he does not show more enterprise, and throw his figures into scenes. Surely the object of Art is not to throw off stereotypes.

Mr. Egley is clever in his *Hamlet and Ophelia* (97), but his taste is subject to aberrations. Why paint Hamlet with such preposterous yellow hair merely because Ophelia wears an amber-coloured gown? Why pinch up their features into such painful small contractions, which seem contracting as you look at them? The painting, technically, is careful and good, but rather rigid.

A curious little picture, with much elaborate study in it, is *William Tell's Child* (468), by Mr. W. S. Burton. The tree trunk against which the child rests is a miracle of patience and skill. We rejoice the less, however, in the child's deliverance, because we see that water on the brain must ensue in a few months, its head already being as large as a bushel.

Mr. F. Underhill has never done anything better, rough as it is, than *Charity* (137). The woman at the church-door and the group entering are well contrasted. The children are painted with his usual sympathy for infancy.

The best portrait we see is *A Russian Dealer of the Gostrinordor* (86), by Mr. W. C. Thomas. The face is strange, but perhaps true in colour, but the fur is a wonderful piece of imitation without *microscopism*.—Mr. Weekes has a singular power in pourtraying the shades of ugliness. His Christopher Sly is an educated Caliban. His William, in *Touchstone, Audrey, and William* (514), is a bumpkin of the first water. His detail is very elaborate, but his painting is thin and timid.—Mr. Russel's *Malvolio* (480) is clever, but the head is too large for the figure, and there is almost too much of Mercutio's archness about the face of the steward, who was half a Puritan and wholly a busybody, vain, arrogant, prying, and insolent.—Mr. Rossiter's *Pistol* (499) is very bright in colour and nicely painted.—Mr. Marks's *Vanitas Vanitatum* (227) is scarcely an advance on his 'Cavalier' of last year. The picture is crowded with quaint fancy and thought. We scarcely see, however, what brings the emblems of life round his feet, unless he is a property-man or a bailiff, a toyman taking stock, or an autiquary planning a catalogue.

In no artist do we see more palpable improvement than in Mr. Duffield. His *Citrons* (125) presses very close on Mr. Lance's heels. They are bossy and rich in colour, clean and sharp in finish, and admirable both in composition and imitation.—Mr. Burcham's *Fruit* (177) is very delicate and bright in colour.

The landscapes scarcely deserve much mention. Too many of them are the clever productions of the manufacturer, and are rather thrown off, like printing, than thought out touch by touch by the artist who gropes for wisdom and beauty. We have plenty of Highland and Welsh scenes, clever and impudent, thrown off with an easy, smooth talent that thinks it sees through and through nature, and sees no further than the peel of the rind. We are tired of seeing mountains hidden in square feet of semi-opaque fog, done by the yard, year after year,—fire introduced as a bit of red, and cows to "carry through colour." Such work should be left for machinery, and not be done by men with souls and bodies.—Mr. Wood's architecture is mellow in colour and well drawn as usual.—Messrs. Williams and Percy have some pleasing, fresh, manly scenes, neither very delicate nor very tender in execution, and rather conventional in treatment. One of the best landscapes is Mr. Hulme's *Walk by the Conway* (315). The foliage is rather too feathery, but the touch of the artist light and pleasing. — *Overschie, near Rotterdam* (484), by Mr. T. S. Robins, though not presuming, is very warm and glowing in colour, and the orange roofs tell brilliantly against the blue sky.—There is some poetry in Mr. T. White's *Haunted House* (483), and he knows the value of obscurity, and throws a weird, blue light over his roofless grange. The whole looks like a dream, and would lose nothing by more boldness and distinctness.—Mr. Swarbreck's *Roslyn Chapel* (244) is careful, but is of a tiring, monotonous equality of execution that never seems to rise or fall.—Of the younger artists, Mr. Lupton's *Banks of the Mole* (301) shows much vivacity and freshness.

FINE-ART GOSSIP.—On Wednesday, at a General Meeting of the Royal Academy of Arts, Mr. E. M. Ward was elected a Royal Academician in the room of the late Mr. J. J. Chalons.

We are sorry to see it stated in the Irish papers that the Government School of Art in Limerick will be closed at the end of this month, following the example of the schools in Cork and Belfast.

The last descendant of Leonardo da Vinci, the famous Florentine painter, who expired in the arms of Francis the First, died a few days back in the neighbourhood of Roanne (Loire). He was a travelling glazier, says the Paris Correspondent of the *Daily News*, and died from the effects of a fall which he had had when repairing the roof of a hothouse.

At the last meeting of the Oxford Architectural Society, Mr. Street made some interesting remarks on coloured sculpture, and exhibited some fragments of ancient alabaster, where gold had been used for the hair, the edges of draperies, and the lining of robes, giving great distinctness to the form at a distance. Another gentleman observed, that mediæval sculptors, so far from fearing to lose the sharp edge of the chiselled stone, frequently covered their figures with a paste before colouring.

Mr. R. Westmacott, jun., R.A., in a paper, originally read at a meeting of the Archæological Institute of Great Britain and Ireland, but recently published, appears to agree entirely with our strong and repeated objections to the colouring of statues. He treats the taste, justly, as occasioned by a morbid demand for novelty, that would degrade sculpture to the level of wax-work, and debase and sensualize one of the purest and most spiritual forms that Art can assume. It is, in fact, another manifestation of the demand for Dutch imitation, so prevalent at the present day;—another proof of our growing materialism and restless desire for change, even for the worse. Mr. Westmacott at once admits the proof that the Greeks *sometimes* coloured their statues, but does not allow that such a precedent must be followed. It still remains to be proved that Phidias coloured his statues,—that such a practice was prevalent in the best age of sculpture,—and that it was an ordinary, and not an exceptional, practice. Suppose the Greeks did smear some statues, as one would a door, with a uniform and ungraduated tint, put in jewel eyes, or inlaid bronze lips with silver,—there is still no reason that because we try to follow their good taste we should also follow their bad. Pausanias mentions a statue of Bacchus, made of gypsum and painted, and another of gold, with the face painted red. What could these have been but mere bedaubed idols and priestly relics? The Baths of Titus and the Villa of Hadrian, it must be remembered, though full of mural decorations, presented no instances of coloured statues. *No great statue has ever yet been found coloured.* The writer shows very judiciously that many passages in the ancient authorities on this subject are very vague, and, as they are at present corrupted in the text, utterly unintelligible. Thus, Pliny speaks of a statue of Athamas, the work of Aristonidas, who mixed iron with bronze to produce a redness that would resemble a blush: and Callistratus speaks of a Cupid, by Praxiteles, in which the same artifice was employed. Plutarch mentions a statue of the dying Jocasta, formed of a metal that expressed the death-pallor of her countenance. Callistratus, equally ill understood, describes a statue of a Bacchante, who held in one hand a kid with its entrails exposed, the colour of the marble representing the livid flesh. On such quotations, the chromatic school found their arguments. Mr. Westmacott thinks statue-colouring an Asiatic element in Greek Art. The colour introduced into Greek architectural ornament was intended to complete the chromatic effect, and to insure distinctness or prominence to certain parts of the sculpture. Mr. Westmacott adduces the failure of the painted frieze at Sydenham as an argument in his own favour. The figures have lost their symmetry, the composition its unity, and the finer details are suppressed or lost sight of. The beautiful sculptured procession is now a gilded toy.

The Silesian Art-Union has ordered of Herr Mächtig, the Breslau sculptor, a statuette of Martin Opitz, the celebrated head of the first Silesian school of poets, whom a bygone age too courteously was in the habit of calling "the Father of German poetry." As model, the artist uses a full-length portrait of old Opitz (painter's name unknown), in the "Ständehaus-Gallerie" (Gallery of the Provincial States-house) at Breslau, which shows the poet in the rather fantastical dress of the seventeenth century, but is full of expression, and well adapted to serve as basis to a bust.

The subscriptions for the monument of Count Platen have been so very considerable, that the model of a colossal statue (to be executed by Prof. Halbig, of Munich,) has already been commenced. This great and noble German poet, whose lot in life it was to look out in vain for sympathy and acknowledgment, and who, in the sad isolation of a voluntary exile, found a solitary and untimely grave near "his beloved laurels and cypresses" far away in Sicily,—is also getting, at last, his due share of honours. The statue, we hear, is to stand at Platen's birthplace, in the little town of Ansbach, in Bavaria.

A monument to the antiquarian Winckelmann is about to be erected at Stendal, in the Old Mark of Brandenburg, where, some hundred and thirty years ago, he was born as the son of a poor shoemaker. The expenses are being raised by public subscription, and the model has been contributed gratis by Prof. Wichmann, of Berlin.

In the Royal Bronze Foundry of Munich, a statue of Beethoven, by the American sculptor, Crawford,—representing the great master more youthful and more jovial than Hahnel's statue on the Münster-platz at Bonn,—has been finished, and is about to depart for the Music-Hall at Boston to which it has been presented by an American amateur. At the same establishment a colossal statue of Berzelius, intended for Stockholm, is in the course of progress; and the great equestrian statue of Washington, also by Mr. Crawford, which is to be a part of the intended Washington monument, will be cast in a very short time.

A bust of the late General von Radowitz is being executed, by command of the King of Prussia, under the direction of Prof. Bläser, of Berlin, who modelled it partly from memory, partly from a mask, and some sketches. It is praised as very true, regarding features as well as bearing.

Prof. Retschel, of Dresden, has finished a medallion, in marble, of Dr. Franz Liszt, which is intended for the Paris Exhibition.

A sarcophagus has been found near Sidon. It is covered with inscriptions in the old Phœnician tongue, and promises, if deciphered, to furnish ethnologists with a key to another branch of the Semitic languages. If authentic, a more important discovery has not been made in the present century.

MUSIC AND THE DRAMA

ST. MARTIN'S HALL.—Haydn's 'CREATION' will be performed on THURSDAY, March 22, under the direction of Mr. JOHN HULLAH. Principal Vocalists: Mrs. Sims Reeves, Mr. Sims Reeves, and Mr. Weiss. Tickets, 1s., 2s. 6d., 5s., may be had of the Musicsellers, and at St. Martin's Hall. Commence at half-past seven o'clock.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—On FRIDAY NEXT, March 23rd, Mendelssohn's 'LOBGESANG,' and Mozart's 'REQUIEM.' Vocalists: Madame Clara Novello, Mrs. Lockey, Mr. Sims Reeves, and Mr. Weiss.

On WEDNESDAY, April 4th, Handel's 'MESSIAH.' Vocalists: Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Herr Formes; Trumpet, Mr. Harper.

On FRIDAY, April 13th, Mendelssohn's 'ELIJAH.'

The Orchestra, as usual, will consist of nearly 700 Performers.—Tickets, 3s., 5s., and 10s. 6d. each, may be at once secured for these Performances at the Society's sole Office, No. 6, Room, within Exeter Hall. Applications, by letter, must be accompanied by a remittance of the amount; if by post-office order, made payable to Robert Bowley, at Charing-Cross Office.

EXETER HALL.—Sir HENRY BISHOP.—In compliance with numerous applications, Mr. MITCHELL begs to announce that an EVENING CONCERT, upon an extended scale, of Glees, Quartetts, and Concerted Vocal Music, with Choruses, selected entirely from the compositions of Sir Henry Bishop, and executed under his personal superintendence and direction, is fixed to take place on TUESDAY EVENING, March 27.—Engagements have been made with Mr. Sims Reeves and Miss Birch, in addition to Masters Sullivan, Cooke, Malsch, and Norton; Mr. Francis, Mr. Benson, Mr. Lawler, Mr. H. Buckland, and Mr. Land; and to give increased effect to many Concerted Pieces, the services of a select Chorus of 200 voices will be added. Sir Henry Bishop will preside at the Pianoforte.—Reserved Seats, not numbered, 5s.; West Gallery, 3s.; Area, 2s. A limited number of Reserved and Numbered Stalls, 7s. 6d., may be obtained at Mr. Mitchell's Royal Library, 33, Old Bond Street; at the principal Libraries and Musicsellers; and at the Office, 6, Exeter Hall.

'IMMANUEL.'—Under the immediate Patronage of HER MOST GRACIOUS MAJESTY THE QUEEN, and the rest of the Royal Family, this Oratorio will be performed at St. MARTIN'S HALL, on THURSDAY EVENING, March 29, for the benefit of the Home for Gentlewomen. Principal singers: Madame Clara Novello, Miss Amy Dolby, Miss Dolby, Mr. Sims Reeves, and Mr. Weiss. Conductor, Mr. HENRY LESLIE.—Tickets, 2s. 6d., 5s., and 10s. 6d., are to be had at Jullien & Co.'s, 214, Regent Street.

Mr. ALFRED MELLON respectfully announces, that the FIRST grand ORCHESTRAL UNION CONCERT will take place at ST. MARTIN'S HALL, on MONDAY EVENING, April 2. Vocalists, Madame Clara Novello and Herr Formes. Soloist, M. Sainton (Violinist to Her Majesty).—Stalls, 7s. 6d.; Reserved Seats, 5s.; Galleries, 2s. 6d.; Area, 1s. Stalls and Reserved Seats to be had at Messrs. Cramer & Beale's, 201, Regent Street, Gallery and Area Tickets at St. Martin's Hall.

PHILHARMONIC SOCIETY. — *First Concert.* — Nothing could be much more familiar to the Philharmonic orchestra than the "full-pieces" selected to inaugurate Herr Wagner's appointment as Conductor for the year. These were Haydn's Seventh Grand Symphony, Mendelssohn's Overture 'The Isles of Fingal,' Beethoven's "Eroica" Symphony, and Mozart's Overture to 'Zauberflöte.'—Nothing could be stranger than the performance. — The violins were rarely together. The pauses in Haydn's *andante* were very long pauses, and every *forte* was a *fortissimo*. Mendelssohn's Overture was hurried and muddled, without ease or undulation,—and Beethoven's Symphony was a fatiguing piece of exaggeration, stuck full of fierce *sforzandi* and ill-measured *rallentandi*. Further, Dr. Spohr's *Scena Drammatica*, got through heroically by Herr Ernst, was as badly accompanied as *solo* could be, —while the hackneyed *trio* from 'Cosi fan tutte,' 'Soave sia il vento,' would have gone utterly to sleep had not Madame Novello (who was in very fine voice) kept it in motion by giving the time with her head to the conductor. Was it worth while to affront the profession in London and to send a deputation to Zurich for no better result than this?—Spirit Herr Wagner indisputably possesses,—but of his sense as a reader of great compositions by great masters Monday's concert gives us a poor opinion:—and it remains to be seen how far his fits and starts will be able to impress our orchestra should he be intrusted with the production of any unfamiliar music.—The room was thinly attended.

CHAMBER CONCERTS.—Mr. S. Bennett's first *Soirée* was numerously attended, and the *programme* was agreeably varied, including Mozart's Strinasacchi Duett *Sonata;* and, by way of novelty, two elegant MS. Songs by the Concert-giver, sung by Madame Novello,—the first of which, 'Indian Love,' was *encored*, thanks, in part, to the purity and beauty of tone with which it was sung. Considered abstractedly, the melody seemed to us over-tormented. If our English composers will Germanize themselves, they must bear to be referred to such tunes as those in Beethoven's 'Choral Symphony' and 'Choral *Fantasia*;'—even to the half-melody opening his 'Lieder Kreis' (sung on Tuesday), in proof that German expression may be got without the secondary means to which they resort so disproportionately. These Chamber Concerts of Mr. Bennett's are so liberally frequented by an obviously sympathetic audience, as to warrant another remark. He cannot shelter his supineness in composition under the discouragement pleaded by other aspirants, who profess that they forbear from writing, because they have no means of bringing forward what they have written. But a panic, just now, seems to have possessed itself both of inventors and undertakers. Observe how mellifluously Mr. Ella glides away from any attempt to produce a novelty at his third *Winter Evening*,—assuring his subscribers, in his *programme*, that —"experience in catering for musical entertainments, however, soon convinces directors, that experiments of untried compositions of great magnitude are costly pledges at the shrine of Art, and that the public has more satisfaction in recognizing a favourite work, than being at the trouble of appreciating a new production."

Between "the birds who can sing and won't sing," and the bird-fanciers, who fancy that there is no music-market except for tunes as popular as '*Partant pour la Syrie*,' or 'The Grenadier's March,' we must dispense with much new musical pleasure, during the early spring at least. Such a course, besides being wearisome to the poor critic, "whom," however, as melancholy *Jaques* hath it, "there was no thought of pleasing,"—and bad for the public, because encouraging it in pharisaical exclusiveness,—is suicidal to the parties most concerned—the makers of music in both senses of the word.

HAYMARKET.—Mr. Stirling Coyne in a new piece, entitled 'The Secret Agent,' has resorted to the German,—a drama in five acts, by T. W. Hackländer, entitled 'Der Geheimer Agent,' of which lately some account has been rendered in *Blackwood*. Mr. Coyne's version is stated to be more from the Magazine than the original play, and his comedy is accordingly "new" in a wider sense than such pieces in general imply. Much of the development is his own, and, indeed, his main indebtedness to Herr Hackländer consists more of the idea conveyed by the title than of its dramatic embodiment. The English adaptation is in two acts. A German *Duke Victor* (Mr. Howe), being held in leading-strings by his Dowager-mother (Mrs. Poynter), is awakened to a true sense of his position by a lady who loves him—the Duchess's niece *Ernestine* (Mrs. Caroline White). He is startled by the fact that a marriage has been contrived for him without his knowledge by the Duchess, and, not to compromise Ernestine, is induced to feign that his information proceeded from "a secret agent." Ultimately, he has to disguise himself as the secret agent in a domino and mask, and to fight a duel with *Count Oscar* (Mr. W. Farren), who aspires to the hand of Ernestine. Other disguises become needful. *Count Steinhausen*, his prime minister (Mr. Buckstone), and *Baron Standbach*, his grand chamberlain (Mr. Compton), respectively assume the garb of a Spanish dancer and of Mephistopheles, in order to discover the mysterious personage, and each becomes so convinced that the other is "the Secret Agent," that they contrive means for their mutual incarceration in the fortress of Spilsberg. At length, the old lady is wearied out with the confusion caused by the odd turn of court affairs, by which all her pet schemes are baffled, and willingly retires from public life,—so that the Duke is free to govern his own duchy and to marry whom he pleases.—The situations are cleverly arranged, but the dialogue is free from any taint of wit, poetry or thought. The second act was preposterously farcical. Two scenes, a palace interior with terrace and gardens, and an illuminated saloon, in which a masked *fête* takes place, are well painted. Mr. Howe's acting of the Duke was rough and ready; Mr. Buckstone as the Count was, as usual, humorous in his grimacing and funny in his make-up, and Mr. Compton as the Baron thoroughly comic.

ADELPHI.—Success in dramatic composition is frequently attributable to other causes than intrinsic merit, even when the latter is considerable. Much always depends on the capacity of the performer, and it makes a serious difference whether the actor support the part or the part the actor. A little piece at this theatre, on Thursday week, was converted into a great one by the force of really great acting in one of its characters. 'Betty Martin' is the title of the farce in question, derived from a French *vaudeville*, 'Le Chapeau de l'Horloger,' by Madame Girardin, and also the name of the heroine, who was impersonated (emphatically) by Mrs. Keeley. Such a picture of intense terror as this actress exhibited on her first burst on to the stage has scarcely ever been witnessed in tragedy, illustrated even by the highest talent. The life and soul of *Betty Martin*, housemaid to *Major Miltiades Mohawk* (Mr. Selby), had been, as it were, convulsed with mortal agony by some fearful disaster. What could have happened? A magnificent time-piece, adorned with Venus and Cupids, had slipped out of her hands, in her effort to restore it to the mantel-piece, and been fearfully mutilated. When partly recovered from the effects of this dreadful accident, she contrives to send for *Mainspring*, the clockmaker. He undertakes the necessary repairs hopefully; but the difficulty is to get him out of the house with his burthen unseen by master, who has just returned. The poor man is slipped into mistress's bed-room, but leaves his hat on the table. The major, of course, cannot understand the reason of Betty's too evident confusion, but sees the hat, finds the sleeping apartment locked, and, being jealously inclined, guesses all the rest. It is now difficult to determine which distress is greater, that of the housemaid or that of the husband. The hat is got out of the way by the former, is found again by the latter, at last crammed into a sideboard drawer; now convulsively clutched, now indignantly crushed, and now hopelessly ruined by pressure, the true type of an anguish only ridiculous because originating in trivial occasions, but to those who suffer it almost insupportable. The tragic and the comic here are brought into a close alliance, and we could almost suspect Mrs. Keeley emulating the merit of Mr. Robson,—we say, emulating, not imitating, because the original genius displayed by Mrs. Keeley is indisputable, and the impression made on the audience was decided.

Another farce produced on Saturday was not equally successful. 'I'll tell your Wife' is the title.—This also has a foreign prototype; 'Les Marquises de la Fourchette.' The hackneyed contrivance of an hotel with its doors numbered is the obvious stage resource for the production of the situations. Hither an old married man and a young man about to be married arrive, each with his lady, supposed to be other than his wife or his intended. Add, that of the last the old man is the father, and that he and his future son-in-law thus become aware of each other's moral delinquencies; — one writing on the door of No. 8, "You shan't have my daughter," and the other on that of No. 9, "I'll tell your wife," and the reader has the whole plot. He then has only to imagine Mr. Keeley's expression of terror, which rivals that of his wife in the preceding piece. Notwithstanding the force of such acting, however, the audience was sibilant. The idea is certainly not unexceptionable, the main incident of the category yclept "flimsy," and the application pointless, whether as a satire on society or a rule of life. In all probability, the house was right.

PRINCESS'S. — Another translation from the French, by Mr. J. M. Morton, from 'Les Jeux Innocens,' by M. Foussier, translated out of rhyme into prose, and acted on the London stage, which, in these cases, ranks no higher than as a province of the Parisian, under the title of 'A Game of Romps,' was produced on Monday. There is in it no story worth telling; the main purpose for such being to introduce the 'Game of Romps,' in which Miss Ternan, Miss Leclerq, Miss Heath, and Miss Murray are made to revel with Mr. Harley, a pedantic doctor, as a *ruse* to discover whether Miss Daly, as *Julian*, loves Miss Ternan, as *Violet*. By this means, a certain *Marchioness* (Mrs. Winstanley) is defeated in her intention to make Julian a knight of Malta. It will be seen that the cast of the little piece is good; and it is altogether an elegant affair both in its appointment and its acting. The house was moderately attended.

MUSICAL AND DRAMATIC GOSSIP. — Among other of the pleasures which make our Lent in London a carnival of odd entertainments, may be mentioned the *Réunion des Arts*, as continuing its meetings,—the second and third of the *Bishop* Concerts, under Mr. Mitchell's auspices,—*Mr. C. Salaman's* Lectures, with illustrations on the stringed instruments,—and mixed diversions at the *Panopticon*. These last combine an optical diorama of subjects from Sacred History, with "grand performances of Sacred music" by way of illustration. We cannot hut consider such puppet-show work behind the taste of the times, and beneath the requirements of pleasure-seekers in England:—having never seen our public trusted with real works of Art, whether they be classical tragedy in the East or shilling oratorio in Long Acre, without the attempt commanding recognition and success.

Our contemporaries announce that Mr. Thackeray's comedy will not "come to pass" at the Olympic Theatre, having been withdrawn.

The anniversary meeting of the *Royal Society of Musicians* was held on Thursday week;—the volunteer music on the occasion, including a *Fantasia* from Herr Ernst, appears to have been more interesting than usual. The subscription, however, is reported as unprecedentedly small. An impression is beginning to spread, that the old musical establishments of London have been "jobbed" somewhat mercilessly; and though no one seems able to project or carry out new ones, it is inevitable that support and sympathy among a younger generation of professors should cool.—Meanwhile, the treasury of the *Society of Female Musicians* is receiving important additions, — a legacy of one hundred pounds having been just announced as bequeathed to it by the late Mr. Blackbourn, an organist. Remonstrances reach us to the effect, that these associated gentlewomen are more willing to inherit than to distribute; and that they allow formality too largely to supersede charity. It was in protest against an exclusive spirit that their Society was founded. But slaves when enfranchised are apt to become despotic;—*Eugenie Grandet*, in M. Balzac's wonderful tale, on being enriched by the decease of her miser-parent, became, like him, a lover of money. So that if the complaint be just, the chary ladies may defend themselves by appealing to the tendencies of humanity and the precedents furnished by history and fiction.

A contemporary states that Mr. and Mrs. Sims Reeves, with companions worthy of them, and improvements duly made in orchestra and chorus, have accepted a short engagement at the Haymarket, during which "at least one new English opera is to be produced."—Mr. Smith is advertising Italian and German opera after Easter. Meanwhile, the Drury Lane advertisements of the week announce the unprecedented success of 'L'Étoile,' *and*—logical sequence—that the opera will only be played a few nights more. The *Sunday Times* states that MM. Brandus, Dufour & Co., the Parisian holders of M. Meyerbeer's copyrights, have commenced proceedings against the Drury Lane management, for performing the work without due authorization. We fancy that this is a mistake. More to be relied on, we suspect, is an announcement in the *Gazette Musicale* of the cast with which 'L'Étoile' is to be given at our *Royal Italian Opera*. This is to include Madame Bosio, Mdlle. Marrai, Signori Gardoni, Lucchesi, Lablache, MM. Tagliafico and Zelger, and Herr Formes.

A new opera by M. Thalherg, on the story of Monaldeschi, the murdered secretary of Queen Christina of Sweden, will shortly be brought forward at Vienna. Are we henceforward to have nothing save crimes, and treasons, and supernatural mysteries in the musical drama? Has comic opera expired for ever, because composers can no longer make melodies, and singers can no longer sing the same?

Mdlle. Cruvelli has tried the part of *Rachel* in 'La Juive,' without adding to her fame. The Parisian journals are agreed upon the violence done by her to M. Halévy's music; and the grim frenzy with which she personates the ill-starred daughter of Israel.—M. Wicart, a tenor, who has distinguished himself in Belgium, and Mdlle. Moreau-Sainti, are also engaged for the *Grand Opéra*, to which theatre Madame Laborde is to return.—The correspondent of the *Morning Post* writes in high praise of Signor Braga, an Italian violoncellist of reputation, who has just been heard in Paris.—M. Berlioz, says the *Gazette Musicale*, has just won another success at Weimar, by what he calls a lyric monodrama, —'The Return to Life,'—spoken before the curtain of the theatre, and accompanied hy an invisible orchestra and chorus on the stage behind the curtain. He is now at home again,—we presume to prepare for the production of his 'Te Deum,' on the last days of April.

The *Washington Globe* publishes an account of the State collection of American copyright music, registered according to law,—from which a fact or two may be picked out. The collection

"is made up of a single specimen of each musical composition which has been issued in the United States for the past third of a century, and consists of one hundred and twenty thick volumes—sixty volumes of songs, and sixty volumes of instrumental music—each volume containing at least three times the quantity of music usually comprehended in volumes of the kind. * * The gradual increase in the annual quantity issued is worthy of remark. The songs from 1819 to 1834 are all comprised in a single volume, while those received in 1853 require seven volumes of nearly the same size. One volume comprises also all the songs for the four years from 1834 to 1838, both included; while in 1840, in 1841, and 1846, two volumes were required; in 1843, 1844, and 1845, three; in 1847, 1848, 1849, and 1851, five; and in 1850 and 1852, six. In 1842 only one volume of songs appears, and during the current year the number will probably reach eight."

—The first of the sixty volumes of instrumental music dates no further back than 1835.—Let us return for a moment to the songs. We should he glad to believe that each one of the sixty volumes referred to contained a single specimen of new melody, — without which, for type, germ and basis, there cannot be much creation in music. But we have misgivings. Recent examination of a collection of song-books, purchased in the American cities, and possibly the most ample one of its kind in England, leaves us doubtful as to the existence in America of much nationality or invention. The ditties gathered are either European, or else are pale, stupid, and characterless. We have found nothing more picturesque than 'Woodman, spare that tree,' which hardly gets beyond our own 'Come where the aspens quiver,'—more pathetic than 'Lucy Neal,' no parallel, we submit, to our own 'Auld Robin Gray,'—more piquant than 'Jim Crow,' the piquancy of which lies in the burden with its gesticulations, and not in the stanzas so piquantly *burdened*. Such a meagre state of national verse could hardly be otherwise than accompanied by a want as entire of national melody,—even supposing that America for the last quarter of a century had possessed a school of composers able to express in music the thoughts which verse engendered.

To continue our Transatlantic gossip.—Among singular titles, we have not met one more singular than that of a forthcoming book of American Psalmody for children—'The Young Shawm.'—An American opera, 'Rip van Winkle,' by Mr. Bristow, is ahout to he produced in New York.—Letters from the United States announce that Mr. Wallace may be shortly expected in England.—It is more curious than edifying to remark the strange concessions to which the thirst for Republican gold will force the very artists who are least complaisant in England. Fancy, for instance, Signor Mario singing the part of *Idreno* in 'Semiramide,' and, in the last scene of the opera, introducing his last scene from 'Lucia.' This Signor Mario did at his last appearance but one in New York. —The Transatlantic press seems to have wakened up to some civility towards Madame Grisi ere she departed; and commended her for never having once disappointed the public during her long and fatiguing engagement.

Mr. Mitchell, we perceive, is intending to give twelve English theatrical performances in Paris during the spring,—we suppose to entertain the public assemhling for the Great Exhibition. To good Shakspearian performances it will be impossible to treat the Parisians; and we confess that our slighter theatrical wares are among the last of our productions that we should care to exhibit to our Allies,—the more, as some of our best actors are tied fast in London. Mr. C. Mathews, it is true, will he free, since we perceive that the *Lyceum* is to be let from Easter to Michaelmas.—Miss Fitzpatrick is "starring it" at the Surrey Theatre.

The courtesies of this strange time almost turn Hood's caricature of civil war into a reality. We last year recorded how the Czar's theatrical agent, General Guedeonoff, recovered damages in the French courts of justice from M. Berton, an actor, who had broken his contract with the theatre in St. Petersburgh. We read, a day or two since, that the General has handed over the sum in question to the French Society of Dramatic Authors.—Thither, too, have gone M. Legouvé's damages extorted from Mdlle. Rachel.

MISCELLANEA

Shakspeare Interpretation.—"More than three centuries ago, some time about 1520, Raffaello Sanzio was hard at work painting Madonnas, to delight the eyes and gladden the hearts of the simple worshippers of the modern Cybele. His best were probably painted somewhat later. There was rather a passion in those days for Madonnas; everybody painted Madonnas, hut none matched his for intellectuality. Now, it is an undoubted, but a melancholy fact, that the licence of those days permitted to patrons, popes and prelates, parish priests and princes, opportunities for exhibiting to the admiring gaze of painters models from whence to draw their inspirations far more pretty than pure,—more correct in their proportions than correct in their morals. It mattered not;—the genius of the painter robed them in holiness. They were seen and worshipped. Some sixty or seventy years later, when the fame of all these Madonnas had been pretty well bruited about, Shakspeare wrote 'Cymbeline'; and in the fourth act, in alluding to the supposed loss of her husband's affections, Imogen is made to say, that some jay of Italy, so marvellously young and so exquisitely lovely as to be a-painting as a Madonna, had betrayed him. Whether Shakspeare wrote Mother or Madonna I cannot determine; but half-a dozen changes can he rung with either on the little words without deposing sense, sound, or scanning, so as to render the interpretation clear and distinct. Λ."

The Metropolitan Bridges.—A Select Committee of the House of Commons has been appointed to inquire into the state of the hridges over the Thames, and the approaches thereto; to report whether the communications and approaches are adequate to the present and increasing traffic to and in the metropolis; if not, the best mode of improving the same, and whether it would be desirable to have one or more bridges over the Thames, and where, and the best mode, out of local funds, of providing the cost of such hridges, and of improving the said communications and approaches, and throwing open to the public the toll-paying bridges.

Calculating Machine.—A Correspondent says:—"If the calculating machine of M. Scheutz of Stockholm, mentioned in the *Athenæum* of February, can be brought to construct tables according to the duodecimal scale of Baron Silvio Ferrari noticed in the *Athenæum* of Novemher, 1854, and all works and calculations in geometry, astronomy, horology, navigation, and military science shortened and made less difficult, a great advantage will be conferred upon the world. An examination into the truth of the matter by competent persons should be made, and if found correct, let a set of the requisite tables he printed without delay, and let England go ahead and carry a light to the nations. The Roman ten, X, or some other sign, would replace the cipher to be removed to the column of dozen or twelves. The eleven might keep its place."

TO CORRESPONDENTS.—Dabbler in Botany.—J. B.—E. H. V. —E. T.—A. S.—M. & Co.—received.

Errata.—For "T. R. T. Tolson," author of some poems noticed in the *Athenæum* [*ante*, p. 230], read *Polson*. For "Nelson," as publisher of Gibson's 'Memoirs of the Brave,' noticed last week [*ante*, p. 290], read *Wilson*.

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The Number of Policies now in force is.....5,248
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ANNUAL PREMIUM

required for the Assurance of 100*l.* for the whole term of life:

Age.	Without Profits.			With Profits.			Age.	Without Profits.			With Profits.		
15	£1	11	0	£1	15	0	40	£2	18	10	£3	6	5
20	1	13	10	1	19	3	50	4	0	9	4	10	7
30	2	4	0	2	10	4	60	6	1	0	6	7	4

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30	2	8	10	30	2	5	4
40	3	5	0	40	3	0	4
50	4	10	6	50	4	4	0
60	7	4	8	60	6	14	2

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"Few things have been more remarkable than the progress of natural history research during the last twenty years, particularly in the lower departments of organised life, in which the microscope has revealed so much to us. The advance of knowledge has been accurately noted in the *English Cyclopædia*. In its predecessor, as discovery succeeded discovery, the writers were compelled to notice new matters under the name of species rather than of genera. The scattered portions are now all brought together. The bare mention of such names as Owen, Edward Forbes, Harvey, Huxley, Walknaer, as authorities in natural science, shows how much has to be stated which was not in the original work. A reference to the names of Liebig, Lehmann, Dr. Carpenter, and Professor Ansted, suggests how much there is of new and curious to be found in chemistry, physiology, and geology."

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"Mr. Charles Knight, in a recently published little book, 'The Old Printer and Modern Press,' which abounds in curious facts upon the history of books, states that 'no work that occupied more than four or five years in its completion was ever successful in this country.' The sale of the 'Penny Cyclopædia,' of which the publication occupied eleven years, or two years less than the Real-encyclopädie, gradually fell from 50,000 to 20,000—more than half the original subscribers preferring to sacrifice their previous outlay to waiting any longer for the final articles of the alphabet, which were as frequently required for reference as the earlier portion. Mr. Knight, in an IMPROVED EDITION of the work, which he is issuing under the title of the 'ENGLISH CYCLOPÆDIA,' has consequently found it expedient to break up the former single series into four divisions, for the purpose of bringing each to a speedier completion."

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Printed by JAMES HOLMES, of No. 4, New Ormond-street, in the county of Middlesex, at his printing-office No. 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in the said county; and published by JOHN FRANCIS, of No. 14, Wellington-street North, in the said county, Publisher, at No. 14 in Wellington-street aforesaid; and sold by all Booksellers and Newsvenders.—Agents: for SCOTLAND, Messrs. Bell & Bradfute, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, March 17, 1855.

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1430. LONDON, SATURDAY, MARCH 24, 1855. PRICE FOURPENCE Stamped Edition, 5d.

HORTICULTURAL SOCIETY of LONDON.—The SECOND SPRING MEETING will take place at the Society's House, 21, Regent-street, on TUESDAY, April 3, from 12 to 5, P.M.

BOTANICAL SOCIETY of LONDON.—DISTRIBUTION of BRITISH PLANTS, 1855.—Members are requested to send their Lists of Desiderata forthwith marked on the 4th Edition of the London Catalogue of British Plants.
20, Bedford-street, Strand, G. E. DENNES, Secretary.
1st March, 1855. J. T. SYME, Curator
N.B.—The Herbarium may be inspected every Monday, Wednesday, and Friday, from Ten until Five. The Library is open on the same days.

ROYAL ACADEMY OF ARTS, Trafalgar-square.—NOTICE TO ARTISTS.—All Works of Painting, Sculpture, Architecture, or Engraving, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday, the 9th, or Tuesday, the 10th of April next, after which time no Work can possibly be received, nor can any Works be received which have already been publicly exhibited.
FRAMES.—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass and Drawings with wide margins are inadmissible. Excessive breadth in frames as well as projecting mouldings may prevent Pictures obtaining the situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.
JOHN PRESCOTT KNIGHT, R.A. Sec.
Every possible care will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.
The prices of Works to be disposed of may be communicated to the Secretary.

ARUNDEL SOCIETY.—*FIFTH YEAR'S ISSUE TO SUBSCRIBERS.*
Six large Wood Engravings, by Messrs. DALZIEL, from Mr. W. OLIVER WILLIAMS'S series of Drawings, from the Frescoes by GIOTTO in the Arena Chapel, Padua.
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The Nobility, Friends and Subscribers are respectfully informed that the FORTIETH ANNIVERSARY FESTIVAL will be celebrated at the Freemasons' Hall, on SATURDAY next, the 31st inst.
The Right Hon. THE LORD MAYOR in the Chair.
Stewards.
Mr. Alderman and Sheriff Muggeridge—Mr. Sheriff Crosley.
Mr. Alderman Rose—Mr. Under-Sheriff Crosley.

Sir John Majoribanks, Bart.	J. Calcott Horsley, Esq.
Sir Wm. C. Ross, R.A. V.P.	J. Musgrave Joy, Esq.
Thomas Hankey, Esq. M.P.	George Lance, Esq.
R. Baggallay, Esq.	John Luard, Esq.
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Dinner on table at 6 precisely. Tickets, 1*l.* 1*s.* each, may be had of the Stewards; of Henry Wyndham Phillips, Honorary Secretary, 8, George-street, Hanover-square; and of the Assistant Secretary, 45, Great Coram-street, Russell-square.
W. J. ROPER, Assistant Secretary.

ART-UNION OF LONDON.—By ROYAL CHARTER.—Prizeholders select for themselves from the Public Exhibitions. Every Subscriber of One Guinea will have, besides the chance of a Prize, an Impression of a Plate of 'A WATER PARTY,' by J. T. WILLMORE, A.R.A., after J. J. CHALON, R.A., and a Quarto Volume of Thirty Illustrations of Byron's 'Childe Harold.' The Prints are ready for delivery, and the Volume may be seen at the Office.—Subscription closes Saturday next, 31st inst. GEORGE GODWIN, } Honorary
444, West Strand, Mar. 1855. LEWIS POCOCK, } Secretaries.

MIDDLESEX HOSPITAL.—Dr. VAN DER BYL will commence a Course of LECTURES on PRACTICAL HISTOLOGY, and the Application of the Microscope to the Investigation of Disease, early in MAY. The Class will meet for two hours twice a week. Fee 2*l.* 2*s.*—For particulars apply to Dr. Van der Byl, 1, Oxford-square, Hyde Park, any day from 9 to 10, or 4 to 6 o'clock.

LADIES' COLLEGE, the WOODLANDS, UNION-ROAD, CLAPHAM-RISE.
The Second Term will commence on Monday, March 26th.
The Rev. Henry Clissold will give a Course of Lectures during this Term.
On Tuesday, April 17th, at half-past Two o'clock, Dr. Lankester will commence a Course on Botany.
The French Class will be conducted by Mademoiselle Cadart, assisted by her sister, who will be constantly with the Pupils for the purpose of improving them in French Conversation.
After Easter a Lecture will be delivered on Reading, with illustrations, by James Harris, Esq.
Fourteen Young Ladies are received as Boarders.

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Superintended by MRS. LOUIS WATSON.
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EASTER TERM will commence on THURSDAY, APRIL 24th, 1855, under the following Professors:—
Algebra, Geometry, and Arithmetic—A. D. Sprange, Esq. M.A.
Biblical Literature—Rev. Sydney Clarke, M.A., St. John's Coll. Cambridge.
Botany——
Dancing and Exercises—Mons. Coulon.
Drawing: Figure——; Landscape and Perspective—H. Wichelow, Esq.; and A. Peletier, Esq.
Elocution—Alexander Bell, Esq.
English Grammar and Composition and English Langnage and Literature—Alfred D. Sprange, Esq. M.A.
French—Mons. Tourrier.
Geography—Charles Galbraith, Esq.
German—Rev. A. Lowy.
Harmony and Composition—H. C. Lunn, Esq. R.A. Music.
History (Ancient and Modern)—Rev. A. G. Edouart, M.A., St. John's College, Cambridge.
Italian—Signor Maggioni, R.A. Music.
Latin and Natural Philosophy—Rev. J. K. Jennings, M.A., Queen's College, Cambridge.
Pianoforte—Cipriani Potter, Esq., Principal R.A. Music, and H. C. Lunn, Esq. R.A. Music.
Singing—F. R. Cox, Esq., R.A. Music.
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Prospectuses to be obtained on application at the above address.
A JUNIOR CLASS is open at the College.
THERE IS A VACANCY FOR TWO BOARDERS.
Pupils are received at the Half Term.

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Pupils must be introduced by the President, Vice-Presidents, Committee, or Ladies' Visitors.
The next Quarter for the Junior Department will commence on MONDAY, the 26th March inst.
Terms, 16*l.* 16*s.* for the Year; or for First Quarter, 6*l.* 6*s.*, Second, 5*l.* 5*s.*, Third, 4*l.* 4*s.*, Fourth, 3*l.* 3*s.*; for the First Year after the First Year, either 16*l.* 16*s.* for the Year, or 4*l.* 14*s.* 6*d.* per Quarter.
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STOCKWELL PROPRIETARY GRAMMAR SCHOOL, in union with King's College.—Established 1833.—The Rev. J. S. WATSON, M.A., Head Master, has VACANCIES for BOARDERS, to attend the School under his superintendence, and to receive instruction in his house. Prospectus on application.

BEDFORD GRAMMAR SCHOOL.—The Office of MASTER of the above School will be VACANT on the 24th of June next, by the resignation of the Rev. Dr. Brereton. Applications and testimonials may be sent to the Rev. the Warden, New College, Oxford, on or before Saturday, March the 24th.
Extracts from the Scheme, settled by order of Vice-Chancellor Sir W. P. Wood, dated the 12th of March, 1853:—
"The Master and Second Master of the said Grammar School for the time being shall always be Fellows of New College, or Clergymen of the Church of England, being Graduates of one of the Universities of Oxford, Cambridge, Dublin, London, or Durham, properly qualified to teach the Latin and Greek Languages.
"There shall be allowed and paid to the future Master the yearly sum of 300*l.*, and so many additional sums of 5*l.* each as will be equal to the number of Boys up to and not exceeding 140, who shall have been bonâ fide educated at the said Grammar School for at least six months in each year."
The Master may, with the consent of the Warden and Scholars of New College and the Trustees respectively, take 30 Boarders.
There is a residence (rates and taxes free), kept in repair by the Trustees of the Bedford Charity.

ORIENTAL LANGUAGES.—The Rev. G. SMALL (ten years in India) gives INSTRUCTIONS in HEBREW, ARABIC, SANSCRIT, HINDUSTANI, PERSIAN, and BENGALI, either at his own house, St. John's-grove, Croydon; at 80, Coleman-street, City; or at the Pupils' residences. Terms moderate.

A MARRIED MEDICAL MAN, retired from practice, and residing in a healthy village in Surrey, within an hour's distance from Town by railway, and ten minutes' walk from a station, RECEIVES a SINGLE INVALID PATIENT.—For terms, address, and references apply to Mr. NEWBY, Publisher, 30, Welbeck-street, Cavendish-square.

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THE GOVERNESSES' INSTITUTION, 34, Soho-square.—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

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SIXTH YEAR'S ISSUE.
Part IV. of the DICTIONARY of ARCHITECTURE will be ready for delivery at the end of this month. The Seventh Year's issue is in progress. Annual subscription, One Guinea. Treasurer—Thos. L. Donaldson, Esq., Bolton Gardens, Russell-square.
WYATT PAPWORTH, Hon. Sec.
14A, Great Marlborough-street, March 12.

NOTICE OF REMOVAL.
KENT MUTUAL LIFE AND FIRE ASSURANCE SOCIETIES.
The OFFICES of these Societies have been REMOVED TO their New Premises, QUEEN-STREET-PLACE, New Cannon-street, London.
AGENTS wanted in some Vacant Localities.
GEORGE CUMMING, Manager.

CHEMICAL AND METALLURGICAL LABORATORIES.
THE ROYAL COLLEGE of CHEMISTRY (now the Laboratory of the Metropolitan School of Science applied to Mining and the Arts) IS OPEN, under the direction of Dr. HOFMANN, F.R.S., and the Metallurgical Laboratory under the direction of Dr. PERCY, F.R.S.
At both of these Laboratories there are Three Terms annually, of twelve weeks each. The Fee for working every day in the week is 10*l.* per Term, but Pupils may enter for Half Terms at reduced fees
The Third Term will commence on MONDAY, the 2nd of April, when Pupils may be entered.
For further particulars, apply at the Museum of Practical Geology, Jermyn-street; or at the Royal College of Chemistry, Oxford-street. TRENHAM REEKS, Registrar.

MEDICAL PUPIL WANTED.—A General Practitioner, residing at Islington, of some years' standing, and connected with a Public Institution, requires a well-educated Youth as AN APPRENTICE, who would be allowed attendance during the Term, on Hospital Lectures.—Address MENICUS, care of Messrs. Preston, Druggists, Smithfield-bars.

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Paris, March 15, 1855, Hôtel Brabant.
MR. CURT, of London, ANTIQUARY, &c., will return to Town in a few days for the Loscombe Sale, with some rare and fine Ancient Medals and Antiquities obtained recently. The Raoul-Rochette, Greppo Coin Sales, and another, will take place during April and May: Mr. Curt will attend them all. Commissions executed, as usual, at ten per cent.—Address (post paid), 15, Lisle-street, Leicester-square, London.

ILLUSTRATIONS.—To AUTHORS, PUBLISHERS, &c.—An Artist, of experience in Figure Drawing (possessing originality of thought and capability of design and execution), having some leisure time, would be happy to Illustrate Works, either Serious or Comic. Specimens taken to any part of town, or sent, per post, to the country.—Address W. L., Mr. Abrahams', Bookseller, London-street, Norfolk-square, Hyde Park.

"OUR OWN CORRESPONDENT IN THE CRIMEA."

J. A. CROWE, Esq., Correspondent of the *Illustrated London News*, will deliver a COURSE of THREE LECTURES, on the following Evenings, March 27, 29, and April 3, at the MARYLEBONE LITERARY INSTITUTION, 17, Edwards-street, Portman-square; being a Narrative of Personal Observations and Adventures in the East and the Crimea. To commence at half-past 8 o'clock. Reserved Seats, 2s.; Area, 1s.
JOHN R. WARREN, Secretary.

NEW ZEALAND.—F. YOUNG & CO.'S LINE under engagement to convey His Excellency the Governor and Suite.—For AUCKLAND direct and CANTERBURY, the magnificent clipper ship MERCHANTMAN, A 1, 13 years, 1,018 tons register, J. GREY, Commander. This superb and unrivalled passenger ship has been laid on expressly to convey the Governor to New Zealand, and will be despatched from the East India Docks, on the 1st of May, calling at Plymouth. Owing to the great demand for cabins by passengers anxious to avail themselves of this favourable and rare opportunity, it is necessary that early application be made for the same, to Fred. Young & Co., 9, Adelphi-terrace, and 74, Cornhill.

MR. FRANCIS OROSZ, PIANIST, begs to inform the Nobility and Gentry that he has RETURNED from Edinburgh, and continues to give, as formerly, higher INSTRUCTION on the PIANO to advanced PUPILS.—Address, 18, Albert-terrace, Bishop's-road, Paddington.

THE EDINBURGH REVIEW, No. CCVI.—ADVERTISEMENTS and BILLS intended for insertion are requested to be forwarded to the Publishers on or BEFORE TUESDAY, April 3.
London: Longman & Co. 39, Paternoster-row.

THE QUARTERLY REVIEW.—ADVERTISEMENTS for the forthcoming Number must be forwarded to the Publisher by the 28th, and BILLS for insertion by the 31st inst.
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Paris, March, 1855. GIACOMO MEYERBEER.

REVUE DE PARIS.
H. DE BALZAC, 'Les Paysans.'
GEORGES SAND, 'Le Diable aux Champs.'
La REVUE DE PARIS (publiée le 1er et 15me des Mois), commencera avec le No. du 1er Avril un roman nouveau par M. H. de Balzac, intitulé 'Les Paysans,' et immédiatement après, un roman nouveau par Georges Sand, intitulé 'Le Diable aux Champs.' Outre les romans et voyages la Revue contient une Revue Théâtrale, Musicale, Bibliographique, &c.
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MESSRS. CHRISTIE & MANSON respectfully give notice, that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on FRIDAY, March 30, at 1 precisely, the Beautiful COLLECTION of MODERN ENGLISH PICTURES, selected chiefly from the Studios of the Artists by JOHN H. TURNER, Esq., of Brunswick-square, Brighton; comprising a View in Verona, a beautiful work of D. Roberts, R.A.—Bassanio and Antonio, the chef-d'œuvre of Frank Stone, A.R.A., and Beatrice, by the same artist—The Wild Sea Shore, an exquisite work of Danby, A.R.A.—Anne Page, by Frith, R.A.—The Road to the Village, by Creswick, R.A.—A Landscape, with Cattle, by S. Cooper, R.A.—A beautiful Dutch Coast Scene, and Venice, by E. W. Cooke, R.A.—The Battle of Ascalon, by A. Cooper, R.A.—The Rescue of the Bride of Venice, and three other exquisite Works of F. Pickersgill, A.R.A.—Melancthon and Genevra, by A. Johnston—Polly Peachem, and L'Allegro, by Baxter—A Landscape, with Donkeys, by Ansdell—The Village Post-Office, by Witherington, R.A.—The Festal Band, by R. M'Innes—The White Pony, by Ward, R.A.—and many other beautiful Works of favourite Artists.
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The Choice Collection of Pictures of the late Mrs. MARRYAT, of Wimbledon House.

MESSRS. CHRISTIE & MANSON respectfully give notice, that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on SATURDAY, March 31, at 1 precisely, the Small COLLECTION of CAPITAL PICTURES, by Italian, Dutch, and English Masters, of Mrs. MARRYAT, deceased, removed from Wimbledon House, Surrey, comprising a grand classical Landscape, by Claude, a beautiful silvery work of Teniers of the highest quality, a fine Venetian Portrait, a highly-finished work of Van Tol, and a few other cabinet examples of Dutch Masters. Among the English pictures are Cologne, a capital work of C. Stanfield, R.A.; also a Sea Shore and an Italian Scene, by the same great artist. These three beautiful works were painted expressly for Captain Marryat, R.N., and a pair of Landscapes by Loutherbourg.
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Capital English Pictures.

MESSRS. CHRISTIE & MANSON respectfully give notice, that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on SATURDAY, March 31, at 2, the Remaining Portion of the COLLECTION of PICTURES of the late Sir THOMAS BERNARD, comprising a pair of capital Works of Canaletti, fine Portraits by Sir J. Reynolds, Hogarth, and Beechey—the celebrated Work of Constable, known as The White Horse—The Two Gentlemen of Verona, the beautiful chef-d'œuvre of Hunt—The Surprise, by Herbert, R.A.—St. Mslo, a fine drawing by J. M. W. Turner, R.A.—The Raft, by Danby—Landscapes, by Anthony, Crome, Starke, and Blacklock—Two exquisite Drawings by Rosetti—also the Entry of Cardinal Wolsey into Leicester Abbey, one of the very finest works of S. Hart, R.A.
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The Works of the late CHARLES BENTLEY, Esq.

MESSRS. CHRISTIE & MANSON respectfully give notice, that they will SELL by AUCTION, at their Great Room, King-street, St. James's-square, on MONDAY, April 16, and following day, at 1 precisely, by order of the Administratrix, the whole of the remaining Works, in water-colours and oils, of that distinguished Artist, CHARLES BENTLEY, Esq., deceased, comprising about three hundred beautiful original Drawings and Sketches in water-colours and a few in oils, including the grand work of 'The Spanish Armada'; also, a few Cabinet Pictures, by Müller, Cotman, John Lewis, and other Artists, and some Books of Prints and Works on Art.
May be viewed Thursday, the 12th, and two following days.

The Collection of Works of Art of the late JAS. HALL, Esq.

BY MESSRS. CHRISTIE & MANSON, at their Great Room, King-street, St. James's-square, on THURSDAY, April 19, at 1 precisely, by order of the Executors, the COLLECTION of PICTURES, DRAWINGS, ENGRAVINGS and BOOKS of that well-known Amateur, JAS. HALL, deceased. The Pictures and Drawings comprise a very fine Portrait of the celebrated Alcalde Ronquillo, by Velasquez, brought to this country by Sir D. Wilkie—St. John, a fine example of Bassano—Joseph before Pharaoh, by N. Poussin, after Raffaelle—and some interesting Works of W. Simson—Examples of Titian, Watteau, Claude, Gainsborough, Sir J. Reynolds, Sir T. Lawrence, Hilton, Stothard, Etty, Turner, R.A., C. Fielding—and numerous Sketches, by Sir D. Wilkie—also, Original Pictures, including Portraits and Landscapes and admirable Copies from Old Masters—capital Modern Engravings and Books of Prints—and some of the best Modern Books on Art.
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Modern Books, in Quires and Bound.

MR. HODGSON will SELL by AUCTION, at his new Rooms, the corner of Fleet-street and Chancery-lane, on SATURDAY, March 31, and three following days (Sunday excepted), at 12 precisely, an EXTENSIVE STOCK of MODERN BOOKS in Divinity, History, Voyages and Travels, Illustrated Books, Chemistry, Surgery, Scientific Works, Juvenile and Elementary Books, &c.; including, among others, the Lansdowne Shakspeare, beautifully printed in colours, small 8vo. (sells 16s.) 760 copies, in cloth and quires, and the stereotype plates—Quain on the Arteries, being the complete Surgical Anatomy of the Human Body, 87 plates, with letter-press, 21 copies, being the entire remaining copies of this valuable Work—the Imperial Cyclopædia, 2 vols. imp. 8vo. 50 copies—the Art-Journal Illustrated Catalogue of the Great Exhibition, 4to. 250 copies, cloth gilt—Punch, or the London Charivari, 24 vols. in 12, 11 copies, cloth gilt—Knight's Cyclopædia of Industry, 8vo. 2,300 copies—Ditto of Loudon, 8vo. 2,800 copies—Selections from the Christian Poets, small 8vo. 550 copies—Atlas of Prophecy, 10 charts, 4to. 300 copies—Liebig and Kopp's Annual Report of Chemistry, 4 vols. 8vo. 150 copies—Woodcroft on Steam Navigation, plates, 4to. 150 copies—Woodcroft's Pneumatics of Hero of Alexandria, 4to. 370 copies—Thomsou's Inorganic Chemistry, 2 vols. 8vo. 60 copies—Thomson's Mineralogy, 2 vols. 8vo. 100 copies—Collier's Ecclesiastical History, 9 vols. 8vo. 22 copies—Townsend's Ecclesiastical History, 2 vols. 8vo. 52 copies—Rovings in the Pacific, with a Glance at California, 2 vols. post 8vo. 400 copies—Strutt's Sports and Pastimes of the People of England, engravings, large paper, 47 copies—Bonnycastle's Canada and the Canadians, 2 vols. post 8vo. 180 copies—Hawker's Commentary on the Bible, 3 vols. 4to. 19 copies—Hawker on the New Testament, 4to. 40 copies—Museum Criticum, 2 vols. 8vo. 90 copies; and numerous copies of many other interesting and popular publications.
To be viewed, and Catalogues had.

To Book Societies, Librarians, and Others.

MR. HODGSON will SELL by AUCTION, at his new Rooms, the corner of Fleet-street and Chancery-lane, on SATURDAY, March 31, at 12 precisely, a large Collection of MODERN NOVELS and ROMANCES, VOYAGES, TRAVELS, and BIOGRAPHIES, for the most part published in 1854. The above are in excellent condition, being the duplicates of a West-End Circulating Library, and presents to Parties forming Libraries a good Collection of the most popular Authors.

To be viewed and Catalogues had.

Pall Mall.—Two English Pictures by J. R. Herbert, R.A., and H. O'Neil.

MESSRS. FOSTER & SON are directed to include in the SALE of ENGLISH PICTURES, at the Gallery, 54, Pall Mall, on WEDNESDAY, April 4, the Brides of Venice, an important and highly imaginative work, painted in 1831, on commission, for the present owner, and exhibited in the Academy by J. R. Herbert, R.A., and the Scribes reading the Chronicles to Esther and Ahasuerus, by H. O'Neil, 1853, and exhibited at the Academy.

On view three days prior.

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May be publicly viewed, Saturday, 31st March, and the 2nd and 3rd of April, and Catalogues had of Messrs. Foster & Son, 57, Pall Mall.

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BY MESSRS. FULLER & HORSEY, on TUESDAY, April 10, 1855, at 11 o'clock, on the premises as above, without reserve; TWO APPLEGATH'S PATENT VICTORIA PRINTING MACHINES, lying at Dartford, where they may be inspected.—The machines were constructed by Messrs. Hall, in a very superior manner on the principle of the patent granted to Mr. Applegath in 1851. The columns are each in a separate chase, half upon one Type Cylinder, half upon the other, and they are united in register by the Paper Cylinder, the sheet receiving the impression as it revolves. 9,000 copies per hour may be obtained without any damage to the machines. The machines measure 37½ inches between the bearers, and are about 40 feet in length.

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The Public View will commence on THURSDAY, April 12, and continue the two following days, from 10 o'clock A.M. till 5 P.M., when it will finally close.

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REVIEWS

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"I have just read Milton's Paradise Lost," said a poetical student to a mathematician. "Very well," rejoined the latter, "what does it prove?"—We do not know if this anecdote was in Mr. Buckingham's mind when he determined to deliver to the world his Autobiography, but he certainly determined that his book should *prove* something. The object of it appears to be, to convince the reader that the author has been throughout life blameless. He pleasantly defies censure as applicable to *him*. "Let the galled jade wince, my withers are unwrung," should have been the device on his title-page. His introductory chapter is so unaffectedly complacent upon his merits as to challenge nothing worse by way of reproof than a smile. It reminds us of the Irish Peer who declared, on his death-bed, that he had nothing to reproach himself with, as he had never in his life denied himself anything. Mr. Buckingham stands before the public tribunal like the Egyptian soul at the bar of judgment, beginning a long catalogue of justificatory pleas by the assertion of being guiltless of all wrong. Mr. Buckingham's pleas, however, are entered with so much amiability that no one can be offended at them. His book will, doubtless, as he says, "surprise many," while it may possibly "entertain, not a few."

Sixty-nine years ago, A.D. 1786, the autobiographer was born in the marine village of Flushing, near Falmouth. His father was a seafaring man, who left the merchant service to keep a farm; and of his ancestors, one was an officer who helped to destroy the Spanish Armada,—and another, undistinguished in any other way, went down in the Thunderer man-of-war.

A career of distinction Mr. Buckingham appears to have commenced early. He could hardly have been out of frocks when he quelled a desperate bread-riot by "giving out" one of Wesley's hymns, which the mob joined him in singing. Single figures still denoted the total of his years when he was appointed colonel of a juvenile militia regiment! He had not yet got beyond them when he nearly had his head blown off in a pious attempt to destroy the effigy of Tom Paine, or Robespierre, by gunpowder;—and at his godfather's funeral, the little man was the only individual who did not get drunk. At seven he "could handle a boat under sail without the assistance of any one"; and the model boy of Flushing performed wonderful nautical feats in his "fast yawl," to the "surprise and admiration" of veteran tars, every day, "except Sundays." He admits, however, having been once "capsized,"—not by his own fault, but by a heavy squall! The clever lad had his eyes about him as he went down. Had he been left a minute longer at the bottom this Autobiography had never been written. As it was, he was rescued in time to give us a very detailed account of how the water looked as he descended through it. He appears to have gone to the bottom with as much self-possession as the gentleman in the sack in 'Monte Christo.'

He had now lost his father; and by his remaining parent he was sent to school at Falmouth. Here his Book of Problems, containing also his sums worked out by logarithms, "was admired as the neatest and most perfect in the class." He had for schoolfellows Henry and Phillip Melvill,—the former the present "Golden Lecturer" in the City. Of these two, he says, "they were *amongst* the most devout and orderly of all the pupils." When we are subsequently told that Master Buckingham "saved up his pence for poor people, and felt *intense pleasure* in bestowing them,"—that he had "ever been a diligent reader of the Old and New Testament, but especially the latter,"—and further, that he had "very early manifestations of the devotional spirit,"—we learn of what other boy the "devout and orderly" portion of the class was made up.

His good mother,—of whom he gives a most charming portrait, and who must have been a truly "loveable woman,"—would fain have had him take a berth in the good ship *Church Establishment;* but Master James was determined (he had now arrived at the mature age of nine years) to have a sweetheart, and go to sea. Accordingly, he qualified himself for the former by writing love-letters for his mother's servants; he then procured an "object" of his own, and having almost broken his heart at her early death, he went forthwith to sea, where the young gentleman in certain arts of sharp seamanship—he "may say it without arrogance"—took his place as "senior wrangler."

On board the Lady Harriett the author made a voyage to Lisbon,—indeed, he made three voyages. He was roughly treated, on purpose to disgust him with the sea,—but all in vain. The lad "*would* be a sailor"; and among the results of his trip, he learned that at Lisbon the Court was highly immoral, and that the most disreputable of places were kept open under the most sacred of signs. Iniquity is censurable any and everywhere; but it appears to have struck this precocious little boy that iniquity in the "Alley of the Sacred Heart," or under the "Piazza of the Holy Sacrament," was iniquity with blasphemy at the end of it. Perhaps he was right;—but how came one not yet in his teens to know so much about it?

During his third voyage the ship was captured by the French, and he was taken on board their vessel. Water ran short, but in the following manner it was so distributed to the prisoners, that if they did not get all they wanted, they procured all they cared for, with the means and appliances with which they were provided.—

"For the prisoners, a water-butt was placed before the mainmast, on its bilge, or lying athwart the deck. Into the bung-hole of this cask was inserted a long musket-barrel, with its muzzle at the bottom resting in the muddy deposit, which is sure to accumulate in all ships' water-casks that are stationary or at rest. The touch-hole of the musket-barrel was about three inches above or outside the bung-hole; and over this was a metal cap, secured by a padlock. The key of the padlock was placed in a small but secure iron box at the maintop mast-head, attached to the cross-trees. Every prisoner, therefore, who wanted to drink, had first to go to the mast-head to get the key; then, after unlocking the cap over the gun-barrel, to suck as much moisture as he could, the first half-dozen mouthfuls being as much mud as water; and when he had slaked his thirst by the thin thread of water he could suck up through the touch-hole, he had to relock the cap, and take the key to the mast-head, there to be deposited for the next comer; and severe punishment was threatened to any one who passed the key on to another without taking it to the mast-head as ordered. The result of this ingenious arrangement was, that no one ever went aloft for the key till he was so parched with thirst as to find it unendurable, while the muddiness of the deposit, and the extreme fatigue to the lungs and mouth in drawing up water through such a tube as a gun-barrel, soon tired the drinker and obliged him to desist."

The prisoners were landed in Spain, where they were detained in captivity. The gaoler's daughter, of course, was seized with a "violent passion" for the English boy, and the couple, who could not reckon above a score of years between them, certainly made as much of their time as older people might have done. Ultimately, the captives were liberated, and sent to Portugal, on their way home. The journey, performed on foot, is graphically and touchingly narrated; it is one of the best passages in the book. The story which follows, of the savage impressment of the unhappy merchant sailors, includes a detail which is almost enough to make one ashamed of one's country.

The author contrived to escape the gang, to reach England, and to quietly locate himself for three or four years with a bookseller and nautical-instrument maker, at Devonport. The incidents of seaport life in war-time are admirably told,—but we must keep to the personal narrative. From this we learn, that young Buckingham, now in his teens, wrote a tragedy, called the 'Conquest of Circassia,' and soon after became so shocked at this sinful waste of his time, that he took to profound reflection, enveloped himself in religious horrors, became a professed Calvinist, and was publicly dipped as a Baptist, turned preacher, and at length became so perplexed with the doctrine of election, that he set off to sea again in a king's ship, in order to recover his senses.

But here he was so disgusted with the sanguinary brutalities and demoniacal conduct of all around him, that he incontinently *deserted;*—and he is not ashamed to say so. His friends persuaded him, on his return among them, to try the Law. He consented, but finding the lawyers nearer akin to the Devil than even the sailors, he abandoned that calling also. He became an idle man, and, of course, fell into mischief. "Love at first sight" was his doom before he was out of his teens; and he was fairly married before he was twenty.

His mother had lately died, and he now succeeded to his share of the paternal property. It was considerable, and was in the hands of trustees. In haste to "settle," young Buckingham opened a shop in the book and nautical-instrument line, on borrowed money,—his own inheritance not yet being available. Before that time arrived, one of his trustees had defrauded him of the money, and the young couple were totally destitute, and burdened with debts and a baby.

At the end of the chapter with this melancholy conclusion, Mr. Buckingham has six lines of most positive, absolute, and not-to-be-gainsaid *Italics*,—wherein he maintains that this, the first of his great misfortunes, was brought about *entirely* by the misconduct of others, and without *any* fault of his own. Against this assertion we protest altogether. Had he been more constant to any one pursuit; had he settled down to the law, of which, of course, he would have been the only honest professor in England; and, *above all*, had he not begun life on borrowed money, the ruin would not have fallen upon him. It was the impatience that induced him to set up on credit which opened the way to his being defrauded by his trustee. We must decline to receive his plea to the contrary.

What may be called the heroic portion of Mr. Buckingham's life begins from this period. Resolved to go to sea again, and hoping to find an eligible situation under his wife's brother, captain of a West Indiaman, he came up to

London, where he endured misery and disappointment like a man. In the midst of it all, we smile to find him entering the "British Forum" (where the once famous Gale Jones was arguing in favour of celibacy), and carrying the debate against that practised and professional orator, in favour of married life. In the mean time, he waited for a ship, and when not very far from starvation, he obtained employment as a printer, was very ill paid, but out of his fourteen shillings a week he contrived to send five to his wife. His associates of the "chapel" were too dissolute to be to his taste, and he was comparatively happy when he exchanged employment in London for a post at the Clarendon Press, in Oxford. In connexion with this period he tells us the following story.—

"While working at the Clarendon Printing Office, a story was current among the men, and generally believed to be authentic, to the following effect. Some of the gay young students of the University who loved a practical joke, had made themselves sufficiently familiar with the manner in which the types are fixed in certain forms and laid on the press, and with the mode of opening such forms for corrections when required; and when the sheet containing the Marriage Service was about to be worked off, as finally corrected, they unlocked the form, took out a single letter, *v*, and substituted in its place the letter *k*,—thus converting the word *live* into *like*. The result was, that when the sheets were printed, that part of the service which rendered the bond irrevocable, was so changed as to make it easily dissolved—as the altered passage now read as follows:—the minister asking the bridegroom, 'Wilt thou have this woman to thy wedded wife, to live together after God's ordinance in the holy state of matrimony? Wilt thou love her, comfort her, honour, and keep her in sickness and in health; and, forsaking all other, keep thee only unto her, so long as ye both shall *like*?—To which the man shall answer, "I will."' The same change was made in the question put to the bride."

In due time, the printer obtained an appointment on board the William Fenning, West Indiaman, as "Chief Officer,"—and before sailing he addressed some lines to Mrs. Buckingham, "written amidst the conflicting feelings of the present and painful apprehensions of the future," which state of mind may excuse his making "ocean" rhyme to "bosom." Indeed, we will take this opportunity of saying that all the poetry in these volumes, and there is more than enough, is execrable. The best, perhaps, is a song ('Starboard Watch, ahoy!') which the author wrote when he was fast asleep. He is the only lyrist who has written a song under similar circumstances; but we are surprised at nothing from a man who has read 'Telemachus' through three times and survived to tell it.

As chief officer, or captain, Mr. Buckingham made various voyages to the West Indies, and nothing can well be more agreeable than the way in which he narrates the incidents. The account, too, of the books he contrived to read amid his heavy and multifarious duties should be studied by those who read little because they fancy they have no time: Mr. Buckingham will show them how it may be made. Leaving this to whom it may concern, we turn to something more stirring, the "Devil in the Main-top,"—an incident which Tschudi cannot excel in any of his eagle stories in the 'Alpenwelt.'—

"One of the maintop-men of the watch on deck, who had stationed himself in the top, to be ready for whatever might be required there, and had rolled himself up in one of the top-gallant studding sails, called out with a lusty voice, 'On deck, there! the Devil's in the main-top. Send up some hands to seize him!' As I was still on deck myself, I at first thought that the man must be drunk; but he had never been addicted to drinking, and then I thought it must be a hoax; so I called out, 'Main-top, there! none of your jokes, if you please, but mind your duty.' The man, recognising my voice, replied, 'It's no joke, Captain, I assure you; but the real Devil, as sure as this ship's the *Surrey*; so send the hands up, or I shall be carried off by him.' At the same time we heard in the top a flapping of wings, a hoarse screaming or screeching, and could see, through the dim light of a moonless atmosphere, the sail in which the man was enveloped rising and falling, and he stoutly combating what we thought must be a phantom, but which turned out to be a solid reality. In the mean time the boatswain's mate, without orders, had gone to the fore-hatchway, and shouted out, after piping with his call, 'All hands to catch the devil, ahoy! tumble up, there; tumble up, my hearties!' In a few minutes all hands were on deck; and on the main-shrouds on both sides, about a dozen men hastened to the rescue of their shipmate from the claws of Satan, and the capture of the Prince of Darkness himself if possible. On their reaching the main-top, one man was struck so forcibly by one of the wings of the unknown assailant, that he fell on deck, and was much hurt by the fall; another was almost blinded by a similar stroke on his face; and all that could be made out for some minutes was, that there was a great feathered monster, with claws, beak, and wings, combating with all his might the original occupant of the top, who, though bleeding at several points, stood his ground manfully. At length, by the aid of the studding-sail, in which they enveloped the monster, and the studding-sail sheets, with which they lashed his legs together, they secured him for the remainder of the night, and all again retired to rest. At daylight, intense curiosity was manifested to be present at the uncovering of the mysterious creature; so that all hands were again on deck, when he was lowered down from the top, enveloped in the canvas which had secured him, and turned out to be a magnificent osprey, or sea-eagle. It stood at least five feet high, and its extreme breadth from the tips of its expanded wings were at least eight feet. It had a noble head, beautiful eyes, with several rings of different bright colours encircling the pupil, a strong hooked beak, thick and strong legs, large talons or claws, a richly speckled brown back of feathers, and white breast and belly. Deeming it a prize worthy of preservation, and presentation to some ornithological collection, I wished to secure it for the remainder of the voyage, and while the carpenter was preparing a cage or house for it, it was fastened by the leg with a strong rattling-line to the ring-bolt of the spanker boom, just abaft the tiller, with a range of about three fathoms of line for the freedom of his movements. His first exploit was to pounce upon a stray duck who had wandered from her coop, into which he transfixed his talons, and devoured it alive, with apparent satisfaction. We subsequently fed it with the offal of poultry used for the table, and such supplies of fish and animal food as we could command, of which it ate voraciously. On the third day after its capture, and when we were near to New Providence, we were caught in a sudden squall, and it became necessary to take in the spanker, when one of the sailors approaching the bird too closely, as he was engaged in hauling in the boom sheet, the eagle plunged his strong beak into the naked calf of the man's leg, his trousers being turned up, as the deck was full of water from the heavy squall of rain, and drew out of it a solid mass of flesh of several ounces, so as to disable the man probably for life; and the sailor, naturally enraged at this attack, took out his knife, cut the lanyard by which the bird was secured, and it flew aloft into the air with exulting screams of triumph."

All his sea-story is well told;—the storms and sea-fights especially are well discussed. The author must have been an inimitable sailor, and he was a "genteel" one at a period when refinement, even among captains, was not much cultivated. Afloat, Mr. Buckingham was never vulgar, and at parties on shore, as he modestly remarks, "I found myself always a welcome addition to what was called the 'ladies' circle.'" The gentlemen's circle was assuredly not a tempting one. Here is a dinner-scene fifty years since.—

"Among other literary men present, was the Rev. Mr. Maurice, Assistant Librarian of the British Museum, chiefly known to the world as the author of a splendid and elaborate work in quarto, on the Mythology of the Hindoos, which then enjoyed the highest reputation; but the subsequent researches of more learned and accurate Oriental scholars since his day have detected in it many errors and fallacies. As the party consisted wholly of gentlemen, there was no restraint in the use of wine, or the topics of conversation; and I was surprised to find, that in the depth of their potations, these literati, of whom I had ignorantly expected an exhibition of the temperance of Seneca and the wisdom of Socrates, exceeded the regimental mess of the West Indies, and thought three bottles of strong port wine per man a very moderate allowance—quoting Pitt, Fox, and Sheridan as six-bottle men in their day and generation. The conversation was coarse and obscene to a degree that no naval or military man would tolerate; and I longed for the hour of rising to escape from such an atmosphere. The termination of the entertainment was in harmony with its general character. The reverend and learned Orientalist of the British Museum became insensibly drunk, by taking glasses of brandy at intervals between his port wine, and at length fell helpless and insensible underneath the table. His grey hairs, his literary reputation, and his reverend character made this one of the most painful scenes I had witnessed for some time; but the rest of the party regarded it with indifference. His servant was called, and by his aid the apparently lifeless body was carried down stairs, put into a hackney coach, and driven to his lodgings: this being, as I was afterwards assured, the almost uniform concluding scene, whenever the reverend and learned gentleman dined out. Such was life in London, in some circles at least, between forty and fifty years since."

Mr. Buckingham found that when questions came on between ship-owners and ship-insurers the captains had little chance of keeping their ground profitably, unless they lied for the benefit of the owners. Declining to do this, he shifted his ship, went to the Mediterrancan, endured fortune and misfortune, sometimes with his wife and child, sometimes alone. He designed to settle at Malta, but the plague and other troubles overthrew his projects. He went to the East, saw something of its "havoc and its glory," encountered the thieves and terrors of the Desert, and finally found his way to India. This was at a time when no *Englishman* could reside there without a licence, and as Mr. Buckingham had none, and refused to adopt a suggestion which was made to him, he says, by Sir Evan Nepean, to call himself an American, he was sent out of the country. These Eastern details occupy the second volume, and they make of it rather a book of travels than a purely personal narrative, such as we expect an autobiography to be. In the latter we do not require extracts from Lemprière, ancient history, dissertations on not very interesting questions, and pages from Herodotus. Amid it all, however, there is a thread of personal narrative which is amusing, and from its details we will gather one or two extracts as sample of what remains behind.—

"Capt. Light accompanied me on another occasion into the heart of one of the villages in Egypt, somewhat removed from the banks of the Nile, and where probably no persons in European costume had ever before been seen, for it was quite out of the high road of travel and traffic. As the captain was short-sighted, he always wore spectacles; and at his appearance we observed, that instead of running away, which was the usual course of the women especially, when strange men appeared among them, they stood bolt upright with their legs as close together as they could put them; and with both arms extended downwards, holding fast their garments as if afraid they would fly upward. We did not at first comprehend the meaning of this: but on inquiring we found that some one in the village had once looked through an English night-glass or sea-telescope, which reverses the objects seen through it, or turns them upside down; and had proclaimed to the women that the

Frank had put on these spectacles for the express purpose of reversing their figures. Not supposing the possibility, therefore, of such a reversal as that of their being turned upside down could possibly happen without the inevitable consequence of their clothes falling over their heads * * they did their best to prevent this, by the attitude they assumed, and the fast hold they took of their garments."

Here is an incident which we recommend to the Propagation of the Gospel Society. It is rather suggestive.—

"On the subject of imperfect translation, we heard, while at Jedda, that Araby Jellany had received some copies of the Arabic translation of the Hebrew and Greek Scriptures from the agent of the Bible Society at Bombay, to have them put into circulation at Mecca; but the imperfection of the translation had produced the most unfavourable effects, as they were quoted in the coffee-houses as proofs of the ignorance of the authors or translators. One passage of the New Testament, I specially remember,—one of the sayings of Our Lord himself: 'Judge not, that ye be not judged,' was translated thus: 'Be not just to others, lest others should be just to you'; and many passages equally remote from their original meaning besides."

We very much fear that such errors are not so rare as they should be. If so, some of the wondering readers beyond the ocean must he inclined to exclaim, as Challcuchima did at the stake, when Father Valverde was most illogically boring and burning him, that "Incomprehensible is the religion of the white man!"

We have said that this Autobiography is confessedly written to show the faultlessness of the author,—to prove that he has merited all good fortune which has fallen to him, and that when he has been visited hy adversity it has been through the fault of some one else. In this respect the volumes are divided into three parts. The first concludes with the ruin which followed hard upon Mr. Buckingham's marriage. We have noticed his plea on this occasion. The second ends with his ruin at Malta, for which he declares himself, in long italics, entirely irresponsible. We find here, however, as before, that the ruin would have been less in degree if the author had not taken out goods with him, *on credit*, for which he could not find a market. We, of course, know the customs of commerce; but of all its customs there is none so abused as this one of buying on credit with mere hope, and no degree of certainty whatever, of being able to pay out of certain possible profits that—may *not* be realized. The Spanish proverb says that a man should not bet upon the sun before sunrise. If he does, and a cloudy morning ushers in the dawn, he must not blame the clouds, but himself, for the loss of his money. We must, therefore, disallow the author's second plea, as we declined to entertain the first. The third plea we accept. The losses which accrued to the author on his first ejection from India, after refusing to remain there by power of a lie, declaring himself to be an American, were the consequences of a cruel oppression.

Selections from the Records of the Government of India.—No. VI. *General Report on the Administration of the Punjab Territories for the Years* 1851 *to* 1853. Calcutta, *Gazette* Office.

We have here not only one of the most gratifying, but one of the most important, documents issued for many years from the Government press at Calcutta. It is a supplement to that able Report on the general administration of the Punjab which was noticed by the *Athenæum* last year [No. 1390]. But it now appears at a peculiarly fitting time. The question of the day is, where is the best school for public servants? That is an inquiry not likely to be answered yet; but if we were asked to indicate a volume for every member of the civil service, in and out of India, to study, we would point to this sequel to the general Report on the Punjab. Here is a narrative of confusion reduced to order, of danger exchanged for security, of insolvency turned to riches,—of a conquered state, blazing with intestine feuds, and devoured by military brigands, consolidated into a happy province, inhabited by a people who exult in their regular laws and in their new-born peace. One "system" has given way to another, and the revolution has been effected, in spite of departments, despatches, and functionaries, by three well-educated civilians, trained to their task, with Mr. John Lawrence at their head. This excellent administrator has to report a condition of things in the Punjab which testifies to his extraordinary abilities as well as to his diligence and zeal. He explains the difference between the original and the supplementary Reports. The first was one of design, promise, and commencement; the second of performance, of progress, and of results. During the former period the country was still the Punjab of Runjeet Singh and his successors. It is now becoming the Punjab of British India. The feudal orders, on which the lion prince reposed as on the pillars of his throne, are decaying,—"their gaudy retinues have disappeared; their city residences are less gay with equipages and visitors; their country seats and villas are comparatively neglected." Nevertheless, they still live in ease, the proudest figures in processions, the most pompous attendants of the Durbar; but their sons are receiving English culture and seeking Government employ. The generation of idlers connected with this emaciated aristocracy, the mace-bearers, soothsayers, physicians, musicians, and chamberlains, have all been liberally placed on the pension-roll; their splendours, bought with the first-fruits of the exhausted land, are gone, but their substantial comforts have not been taken away.

Nor has the priestly class been injured. Its holy places have been respected; it retains sufficiently large endowments; its friars and ascetics still possess their petty land tenures; it is kept in content while it passes away. As for the military order, which was as a thundercloud, ever ready to burst on the frontiers of India, it is being gradually absorbed into the mass of society. The fiercer soldiers bear arms on the Indus in the west, and on the Irawaddy in the east; but the majority have returned to agriculture, and await, in Manjha or Malwa, the opening of the new canal. Both "the Sikh faith and ecclesiastical polity are going whither the Sikh political ascendancy has already gone." The warlike party, the Khalsa, is dying out; the pacific creed of the Hindús regains its votaries; the power of the old order of extortionate collectors is on the wane, and the prosperity of the herdsmen, yeomen, and cultivators increases. No longer liable to tyranny and pillage from their landlords, the peasants apply their full energies to industry; and the curious class of village bankers feels a proportionate advantage. Through the progress of cantonments, and of gigantic public works, the artizans and labourers are flourishing beyond all precedent,—the miscellaneous population, the floating tide of life in all great Eastern cities, is less squalid than before,—native manufactures are in great demand,—trade extends, the political cities decay, the commercial cities regain their traditionary importance; and, to sum up, while the nobles, by a slow and benevolent process, are becoming extinct, the body of the people attains every year to new fortunes and prospects. In civil and criminal justice, much progress is reported,—as well as in economical schemes for the advancement of industry, the construction of roads, bridges, and viaducts, the excavation of canals, the erection of caravanserais, the founding of dispensaries and schools, the improvement of cattle-breeds, the planting of woods, and the supervision of finance. In some of these respects the Punjab excels Indian provinces that have been much longer under British sway. We point to these admirable results in order that the value of the Government Report, as an administrative study, may be appreciated.

Constance Herbert. By Geraldine E. Jewsbury. 3 vols. Hurst & Blackett.

Duty is an old theme with the moralist and the preacher. At first thought, a sermon on an abstract merit—a story in illustration of a rule of life—may not seem very attractive to the worn reader or the idle man in search of an excitement. But all themes are alike to the true artist. Granted the wizard's gift—the power to stir emotion, to arouse the sense, to hold the blood in check,—and the barren waste shall be quickened into life, the shadiest spot shall flush like a rose-garden, as the spell works and the enchanter wills. 'Constance Herbert,' the new homily on "Duty," is a poem in its beauty and its lofty purpose—a romance in its variety and its fascination.

Miss Jewsbury began her career as romancer with 'Zoe,'—an original and daring tale, through which a tide of passionate experience seemed to surge and roll, most curious to consider when its source was no other than the heart of a very young girl, to whom such emotions as filled it must have answered to the mere call of a creative instinct.

Ten years have gone since 'Zoe' startled the ardent and amazed the stern,—calling forth worship from one and anathema from another; and Time, we infer, has come to Miss Jewsbury, as he comes to all who seek to live an earnest life, with balm and healing on his wings. At least, we find that the romancer who once delighted in bold speech and deep analysis,—in questions which disturb the timid and unnerve the wavering,—has settled down into a sober frame, has grown more reconciled to the world and accepted a serene and chastened view of life. Constance Herbert, the heroine who gives her name to the new novel, is the daughter of parents tainted with mania. Like all heroines, she falls in love, to the great perplexity of her maiden aunt—a figure which moves most gracefully through the story—who feels the doom that lies upon her house, and the fate which denies to the affections of the young heiress the natural outlets. Aunt Margaret takes the enamoured girl to see her maniac mother, without telling her why, or explaining the sad story of her early years until their return to their own house. We shall let Miss Jewsbury give this explanation in her own way.—

"After the tea-things had been removed, and they were left alone, Margaret called Constance to come and sit beside the sofa. Constance brought a footstool, and leaned her head against the sofa cushion. 'You have been crying, my Constance; what is the matter?'—'I don't know, aunt. I felt so miserable. I suppose it was seeing that poor creature at the red house, for I felt very happy till then. Why did you take me there?'—'My Constance, that "poor creature" is your mother,' said Margaret, in a voice that was choked with agitation.—'Then it was cruel and abominable to take me without telling me, and I do not believe it,' cried Constance, vehemently, snatching her hand away from her aunt.—'But it is indeed true, my child. I would not have taken you had there not been a cause. If, by keeping you in ignorance, I could have saved you from the reality, I would gladly have done so. If I could have taken your burden on myself, I would have

been thankful; but I think you have too noble a courage to shrink from suffering that comes to you direct from your Heavenly Father, and which is not embittered by any fault of your own.'—'You have said more than once that some time you would tell me about my mother, but that you wished to delay what you had to tell me as long as possible. I knew and felt there was some mystery, but I never dreamed of anything so dreadful as this. I wish it were yesterday, and that I knew nothing.'—'My darling! my darling! I hid it until you should have strength to bear, and I would not have told you now had I not been obliged.'—'No one ever had anything like this to bear, and cannot—I shall die.' Constance shuddered violently, and spoke in a sharp quick voice, that sounded strangely unlike her own. Margaret trembled; she knew that the worst part of her task was to come; she put up a mental prayer for strength, and said: 'Think of your father, Constance, and of all the sorrow he has had to bear since he was quite a young man. Your mother was a very lovely young woman; it had been a long attachment, with many obstacles, and on the first anniversary of their marriage he conveyed her to an asylum, hopelessly insane. Dare you complain when he has had to suffer thus? You say no one ever had so much to suffer as you; think of the grief of the friends of that poor young man whose suicide we heard about on the day we left Paris.'—'I wish I had never been born! and many others have cause to wish the same. That is all you mean, I suppose,' she rejoined, sullenly.—'Would you desire to bring such an affliction upon any child of yours, or give them cause to echo the wish you have uttered?'—'Shall I go insane or become an idiot?'—'I hope and pray that it may be kept far from you. I do not fear that for *you*.'—'For whom, then?'—'You may escape, I believe you will; but with that terrible malady rooted in your family on your father's side, and with this affliction to your mother, there would be no escape, humanly speaking, for any child of yours; it would be an almost certain doom. I appeal to you whether you will transmit this terrible heritage, or whether you will endure your own lot alone, to prevent another being made as wretched as you are at this moment?' Margaret spoke in a clear, solemn voice, that stirred the hearer like the note of a trumpet. Constance covered her face and cowered down upon her seat.—'I will tell you a story that made a profound impression upon me. It was in the summer of 1665 (the year of the Great Plague), that a strange and mortal sickness broke out suddenly in the village of Eyam, in the heart of the Derbyshire hills. At first no one could tell what it was; it spread rapidly, and was like nothing that had been seen before. At last it was recollected that the sickness appeared after opening a box of old clothes and woollen goods, which had been sent down from London to the tailor of the village. Then all knew that it was the plague which had come amongst them. The people were mad with fright, and would have fled in all directions. The clergyman, whose name was Mompesson, and his wife, quite a young woman, called all the people together, and explained that they could not escape their own danger by flight, and that they would *spread* the Plague. He prevailed upon them each one to consent to stop in the village; he and his wife undertook to stay and die with them. Not one left the place; the village was almost entirely depopulated, but the plague was stayed. The clergyman's wife was the last of its victims.'—'All that was heroic. Is it true?'—'Quite so; I can find you the account, and many details of the occurrence. You are not called upon to stand still and die like these poor people.'—'That would be easy. I wish I might die; you would not hear me beg for mercy.'"

Poor Constance, strong in her sense of right, and in her high resolutions, has to bear the shock of disappointed passion and cruel remonstrance. She writes to her lover a kindly farewell, stating why she must crush her heart and learn to live alone; but the lover, wayward and impetuous, hastens to her side, believing in the conquering energy of his words and looks. The scene is touching and dramatic.—

"It was the tenth day after Constance had despatched her letter that she was sitting in the Lime-tree Walk under one of the trees, like one turned to stone, when a shadow fell before her. A voice said, 'Constance! *my* Constance!' She looked up, and Phillip Marchmont was at her side! It is said that the pain of returning into life when death has been nearly reached by drowning is intense. The sudden rush of unexpected happiness upon the desolate misery of Constance was, for the moment, a sensation of physical pain. Phillip was as much agitated as herself; all he had thought or felt of a treasonable or disparaging nature came back to him like remorse. The blessed grace of youth asserted itself, and swept away all that was precocious or coxcombical. He felt humility now that he was actually in the presence of Constance; he did homage to her in his heart as his superior. For some moments they neither of them spoke again; Constance could only weep, but her head rested upon his breast, and she wept there. 'Constance! Constance!' said he at last, kissing her head where it lay, 'how *could* you write me such a letter? how could you give me up so easily?' Constance raised her head, and looked at him. 'Easily, do you say? God grant that you may never know my misery. Phillip, I thought you would have known all I felt. I never fancied that you could mistake me.'—'But, dearest, you refused me, and that did not look like loving me. I was made nearly mad myself. You refused to incur any risk for me. But that is all past now. You are mine, and I am not going to yield you for any scruple.'—'But, Phillip, the reason is not done away with,' said Constance, timidly, in a voice so low it was scarcely to be heard.—'Hush!' replied he, pressing her more closely to him, as though to stifle her words. 'I will hear nothing of all that; you are mine, and I will not let you go. My father says that the reason you gave is all nonsense; and if he does not accept the objection, you have no right to insist upon it. You know how wise my father is. He knows better than you about those things; so, if you persist, it can only be because you do not love me.'—'Oh, Phillip, do not say that!' For an instant a wild hope sprang up in her heart that she had indeed overstrained the obstacle, and that she might accept the dispensation thus offered from the dreadful misery which seemed to stretch like a sunless sky before her to her life's end; but it was only for a moment. She recollected her mother as she had seen her. She thought of the long life of thick darkness which had followed close upon the short happiness of her marriage; and the bitter thought flashed across her that she, Constance, her mother's daughter, was the price that had been paid,—her whole life mortgaged for those few months! The horrible injustice of the penalty entailed upon her revolted her whole soul; but it also caused a reaction from all softening emotions, and braced her up to a stern determination. She recognised the sacrifice as a necessity laid upon her. Just or unjust, she was none the less bound by it. There was no choice left for her; the matter was placed beyond either hope or doubt. At the instant this point was reached in her mind, there flashed across her, as though it were the whisper of a spirit, 'And the plague was stayed.'—'You do not speak, Constance,' said Phillip. 'Why are you so silent? Speak to me; you are not surely holding back?'—'Phillip, I would die to make you happy.'—'But that would just make me more miserable than anything else in the world,' said Phillip, tenderly, kissing her upon her hair and upon her eyes, as she spoke. For a moment longer Constance remained where she was, with her head upon his bosom and his arm clasped round her; then she disengaged herself, and said, in a voice, tremulous at first, but gathering steadiness as she proceeded:—'When I said I would die to make you happy, I meant that I loved you more than life. I love you; never doubt that. I have loved you, and my heart has been filled with the thought of you ever since I first saw you. Oh! Phillip, I *must* think that you believe I love you! Tell me that you do, because it will be too dreadful if you should think that what I have to say comes from not caring for you.'—'If you consent to marry me, I shall believe you love me, not otherwise. If you are going to bring up that foolish notion again, which I have told you is all nonsense, I shall think you have some concealment from me, and that your heart is quite cold towards me.'—'Oh! Phillip, be good to me; do not you be cruel and unjust, like everything else in the world. Is it my fault that I was born? can I help what is laid upon me? do I look as though it made me very happy to tell you that I must not marry you? If I were to go mad, I should leave you as miserable as my father is, and perhaps a child to grow up like me. I should have the constant dread of such a doom upon me, and so would you. I should know that I had done a wrong thing, and the thought of that would be like poison in my life. Phillip, I must not marry you, so do not ask me again. It does not depend upon me to consent.'—'Upon whom then does it depend? upon that wise, cold aunt of yours, who hates me, and who has set you against me?' said Phillip, fiercely.—'On no person—on no one's consent; no human being can do away with the barrier that separates us, and I dare not overstep it.'—'If I am willing to run the risk, surely you need not urge the objection. Why not say at once that you do not love me enough to incur the chance of an uncertain danger?'—'Oh! Phillip, you do not see—you will not see,' cried Constance, passionately, 'that I should do wrong.'—'And did you never do wrong before?' said he, with a sneer.—'I will not do this,' replied Constance, standing erect. 'Torture me with your words as much as you will, they do not change the necessity that is laid upon me.' Constance had a look of determination and despair as she said this that frightened Phillip. He was nervously afraid of insane people, and Constance seemed to be certain that if she married him the doom would follow. She looked at this moment so different to what he had ever before seen her, that he began to think she was right, and that it would be better to take her at her word; still the hunter's instinct had been roused within him, and he could not let his prey escape. He felt that he must conquer her, that he must make her give up her judgment to his will. 'Constance, I do not wish to torture you; it is you who are needlessly torturing both yourself and me in this struggle to release yourself from my hold. You tell me that you love me; at any rate I love you, and have put all the happiness of my life in your power. Does it surprise you that I cannot see it destroyed through a mere fantastical piece of would-be heroism? It lowers you in my opinion, and is quite unworthy of a generous woman, such as I believed you to be. Either your love for me is in a most stinted measure, or you are afraid to incur for yourself a risk I am quite willing to brave.' There was that in this speech which jarred inexpressibly upon poor Constance. To be so thoroughly misunderstood—to meet with no response, no recognition, where she had so confidently relied on finding a friend to strengthen her heart against its own weakness, and give her courage to accomplish the sacrifice,—the disappointment gave her a strange pain for which she was not prepared, and she burst into tears. Phillip did not like tears—few men do; they are a material evidence of suffering which they cannot ignore, and they cause an emotion which is troublesome. 'For God's sake, do not break my heart, Constance; it is dreadful to me to see you cry. If you had any feeling for me, this need not be. Why will you devote both of us to misery?' Constance had passed the point where this appeal could touch her. It fell like a blow of physical pain upon her, but she only felt how impossible it was to appeal further to him, and that she must stand her own ground as she could. 'I can say no more, Phillip; you have heard my first word and my last. I cannot marry you. It is not I who make the separation, it is Fate, and you talk to me as if I could change it.' She spoke with a patient despair that was very touching, but Phillip was by this time in a rage. In his secret heart he rather dreaded lest she should yield, and yet he could not endure that she should be able to hold out against his pleading. If he could have brought her within the sight of the yielding point, the probability is that he would have allowed her to make good her retreat, and have acceded to her sacrifice; but that she should be strong enough to make it of herself, was too bad to be borne. 'I see how it is,' said he, 'you persist in sacrificing me to a piece of false heroism; and you prefer your own pride to my happiness. Well, I hope you will never repent of what you are doing. You are driving me out into darkness, and on you

be the consequences. Farewell!' He dropped her hand, and was going away. Constance uttered a low, sharp cry, and stretched out her arms after him. 'Phillip, Phillip, do not leave me thus. Tell me you are not angry.' Phillip half turned round; but the devil within him was now completely aroused. He felt hardened and angry at the face of pale despair that met his view. 'I leave you to your heroism, madam, which will easily console you!' He waved his hand, and in another moment had disappeared. Constance sprang up like one who has been shot through the heart, and fell heavily her whole length upon the ground."

We will not spoil the reader's pleasure by a premature disclosure of the plot. The tale, as a tale, is deeply interesting: full of quiet pathos and a calm and beautiful morality. But it is a prose poem rather than a picture of life. The characters are ideal,—the scenery is ideal,—and the moral is ideal. Were we to accept it as a picture of life, we should have to refuse our assent—not to the angelic virtues, the unfaltering constancy, the sublime devotion of the ladies, or to the unmitigated weakness, vanity and rascality of the gentlemen, so much as to the clear and absolute division of the human race into good and bad, worthy and unworthy, at the precise line which divides the two sexes. Trap's famous division of the human race into those born to be hanged and those born not to be hanged was not more absolute than Miss Jewsbury's classification. We will not quarrel with our author's old maids, however gloriously endowed with beauty, wit, and wealth. But why, to so much sugar, may there not be a little honest sack? Surely it is so in life. Art, however, is selective;—and having a poetic theme in hand, Miss Jewsbury had a perfect right to choose her drolls to suit it. On turning back the leaves of 'Constance Herbert,' we find some few slips of the pen—mechanical errors, typographical and other—which the writer will have been the first to see when the book was before her in print, and which will doubtless be corrected in a new edition. Our last word, however, ought not to be, and shall not be, a word involving any kind of censure. 'Constance Herbert' will be read with rare pleasure, and remembered with healthful interest.

Catalogue of the Museum of London Antiquities, collected by, and the Property of, Charles Roach Smith, &c. Printed for the Subscribers only.

Mr. Smith is a capable and industrious collector of mediæval relics; but we are not disposed to affix to such objects the value he puts upon them. It is natural that he should be a little misled by the peculiarity of his pursuits and acquisitions; and everybody must be willing to allow for the zeal which invests even matters of trifling moment with artificial excellence and interest. We have here before us an account of somewhat more than a thousand different articles, including coins, medals, and tokens, which he has accumulated during a series of years; and although not one of them may possess any extraordinary novelty, and may not illustrate any very important point either of history or of archæology, as a whole they deserve attention.

The compiler of the Catalogue is rather hard on the Corporation of London for not having itself formed a museum of antiquities relating to the City. Perhaps they ought to have done so; but it may be a question, how far it was possible for a public body to keep the necessary watch over workmen employed in making excavations, and how far, if they had been able to do so, it would have been charged against them that they interfered with private enterprise. For instance, Mr. Smith himself censures the authorities of the City for "seizing upon" directly, ostensibly, and avowedly, "a large quantity of angels of Henry the Seventh and Henry the Eighth." Suppose they had "seized upon" most of the other objects in Mr. Smith's Museum in the same way, what would he not have said of the greedy and monopolizing spirit of the corporation, who would not allow competitors to enter the field against them?

Some of these remains belong to a period of perhaps two thousand years ago, and have been fortuitously preserved in sewers, drains, wells, and the bed of the Thames. They can never be made to bear a very inviting appearance; and it often requires the best of Mr. Smith's learning to explain in what way and to what extent they illustrate the habits and manners of our ancestors. We have gone through the whole list of them pretty patiently; and we own that we are unable to discover that they afford us a new view of any point of history. We have a few imperfect statuettes, such as that depicted on Plate II., which, if complete, might have attracted admiration; but such figures as we see in the woodcuts on pages 7, 8, 9, seem to prove little in themselves, and to possess not the slightest recommendation as works of Ancient Art. It happens, as must be expected, that the fictile vessels are chiefly fragments; and although great pains have been bestowed upon the descriptions of them, and although they are made to look well upon paper with the aid of the artist, they have comparatively little actual beauty of style or workmanship to recommend them. Among the personal ornaments, the "ouche in gold" if it be equal to the representation of it by Basire, is a fine exception. These articles and the implements and utensils form, in our opinion, the best portion of the contents of this Museum. The specimens of embossed and stamped leather, including shoes and sandals, are likewise interesting; but, of course, they are in most cases little more than fragments. On tradesmen's tokens (the substitute for small money about the middle of the seventeenth century), we have had various publications of late years; and we are not aware that the tokens in Mr. Smith's hands furnish any remarkable additional information.

History of my Life—[*Histoire, &c.*]. By George Sand. Feuilleton of *La Presse*.

There is no denying the fact, that Madame Dudevant becomes prosy in her recollections of childhood, in her rakings-up of the disadvantageous influences to which her heart affections, her moral sense, were subjected, and in her endeavours to prove how soon her genius began to assert itself, and to fascinate those about her. This prosiness, of itself, would not repel us, were it not accompanied by a certain unreal air—by a use of colouring matter—by an oppressive frankness of manner defeating itself,—our explanation of which has been already given. *Cleopatra's* phrase, "He words me!" is perpetually brought to the recollection by the elaborate pictures, explanations, and admissions set before us. We feel that, with much artistic calculation, there is no perspective. In place of real faces, we are shown the masks by which an unappreciated and gifted child could be bewildered on her outset in life and passion. Too much is recollected, considering how much is withheld:—the History, in short, as it proceeds, justifies our anticipation that it would prove "the romance of romances" among its author's works.

Yet, now and then, the professional delineator of character appears in the record so strongly as to make us forget the Woman with her ever-present purpose of appeal and vindication. In some of Madame Dudevant's sketches of the tiresome, or violent, or libertine folk, among whom her young ideas were trained and her principles rent into pieces, we find evidences of a racy humour, which she has only sparingly put forth in her novels,—'Consuelo' always excepted. We will give an instance. Our historian has been speaking with a callous freedom of the theological and philosophical opinions held by her grandmother and mother. The former was one of those genteel deists who were common in France until high breeding, measured phrases, and epigrammatic definitions gave place to newer ideas and ruder parlance, pantheistic, communist, or ultra-republican, as might be. Old Madame Dupin used to criticize her daughter-in-law because the latter prayed long prayers. Young Madame Dupin owned that she expected to be no better for the same, though she still prayed on, from that devout superstitious habit which will be often found among the lower classes to outlast all other "faith and works." Betwixt grandmother and mother, the thoughtful and masculine girl had to grope her way into a sort of believing unbelief, which may have combined the peculiarities of both peculiar systems. Better teachers she had none. Her uncle the *Abbé* was an avowed sensualist. Deschartres, the tutor, taught her merely what his pedantic library could teach; and the ghostly counsellor of the family (towards whom we are making haste to arrive) was the *ne plus ultra* of pastors for a wilful and observant child to study and to see through. The following picture of him is almost as spirited as the *Adams* and the *Trulliber* portraits, by which "the village preacher" was so long known in the world of English fiction. Indulgence, however, must again be bespoken for the loss of style and spirit inevitable to a paraphrase.—

The old *curé* of St.-Chartier was an excellent man, utterly devoid, however, of the evangelic element. Though he had a "*de*" before his name, I think he must have been a peasant by birth, or else, by living with peasants he must have caught their manners and their language to such a degree, that when he preached they did not lose a word of his sermon,—which would have been a blessing had his sermons been more evangelic. But he only discoursed to the faithful about the homeliest matters; and it was with the utter ease of good fellowship that he would say from the pulpit—"My dear friends, here's an order I have got from the Archbishop, who has cut out another procession for us. My Lord can speak of it quite at his ease. He has a fine coach to carry about his greatness in, and plenty of people to take all trouble off his hands. But I am getting old, you see;—and it's not a little business to range you in procession order. Most of you understand neither a '*hue!*' nor a '*dia!*' You push one another, and tread on each other's toes, you stumble at the church-door going in and coming out,—and its fine talking, that I am to get into a passion and swear at you, when you won't listen to me, and only behave like a herd of calves going into a stable! I must be at every one's call in my parish, and in my church. I must be my own beadle; I must scold the children, and drive the dogs out. Now, I am tired of all these processions, which do you no good and me as little. The weather's bad, the roads are all dirt, and if my Lord was obliged to trudge, as we must, two good hours, through the mud, with the rain at our backs, he would not be so greedy of his ceremonies. Faith, I am not going to put myself out of the way for this one, and if you believe in me, stay at home, every one of you.—Aye, indeed, I hear Father *somebody*, yonder, blaming me; and here's my housekeeper thinks me all wrong. So listen, let those who are not satisfied go their own way. You do as you please—as for me, I have no notion of marching about in the fields. We will make a procession round the church, and enough quite. Go, go, that's settled,—and let's end this mass, which has been long enough in all conscience."

It will be owned that the *Holy Clerk of Copmanhurst* could not have spoken more to the purpose than the Priest of St.-Chartier. He seems to have had a congregation worthy of him. Madame Dudevant particularly commemorates an old fat female, who had been a camp-follower in her day, and who, though she could not keep away from church, was wont to beguile the time, when she got there, with yawning, barrack-fashion, and bidding the priest "get on" so loudly, that while turning with his general "*Dominus vobiscum*" to dismiss the audience, he would favour her with a particular *formula* adapted to her own case, loud enough to be overheard,—which *formula* was at the very rudest antipodes to "*Go in peace.*"

When Madame Dudevant's natural brother made his first communion, the philosophical old Madame Dupin,—who wished to "do the civil thing" by the Church, (to use the phrase employed by the English Dowager-Duchess on the occasion of her solitary act of church-going,) and to have the affair handsomely finished off,—bribed the Priest to overlook Hyppolite's imperfections in the Catechism by sending the holy man a dozen of Muscat wine. After the communion was over, his jolly Reverence asked the boy to breakfast,—and aided by the housekeeper and the sacristan, priest and communicant finished the entire contents of the basket:—unless Madame Dudevant has made the feast the present of some bottles, by way of enriching the story and heightening the tone of her portrait.—She seems to triumph, and to find not only nature, but grace, in the discrepancies betwixt the saintly frock and the tastes and habits of its wearer, and ascribes his unpopularity among the peasants as much to their fault as to his own.—He was well able, however, to take his own part, whether against his betters or his inferiors,—being, in no respect, averse to a pretty quarrel.—

War was his passion (continues his admirer). He delighted in all soldiers' stories, and declared that if he were not a priest, he would have been a military man. In truth, he had in some degree the habits of both,—for he swore like a dragoon, and drank like a Templar. "I am no humbug," he would say, under the Restoration; "I am not one of those hypocrites who have changed their behaviour since Government has taken us up. I am the same that I used to be; I don't want my parishioners to bow a bit lower to me than they used, or to give up their tavern and their dancing, as if that which was allowed yesterday was not to be permitted to-day. I am an ugly customer; and don't need new laws to take care of myself. If any one wants to pick a quarrel with me, I can give him a good answer; and I'd rather show him my fist, than threaten him with the *gendarmes* and the magistrate. I am a chip of the old block, and don't see that their law against sacrilege has made religion any better liked. I don't interfere with anybody, or allow anybody to interfere with me. I don't like water in my wine, and don't oblige any one else to put it in theirs. If the Archbishop is not satisfied, let him say so,—and I know what to answer him—don't I? I'll show him that a man of my age is not to be sent a packing like a youngster from college; and if he takes my parish from me, I'll go into none other. I've eight or ten thousand francs laid by. It's as much as I shall want for the time I have to live; and I mock at all the Archbishops in the world."

Mock at his own Archbishop this Jack-Priest of St.-Chartier did. When his superior arrived on a pastoral visit, Madame Dudevant's friend would by no means admit that eighty-two years entitled a man to be considered old, or in a condition to be displaced;—gave his diocesan a breakfast;—and, being stone-deaf, grumbled aloud at the cost and trouble of entertaining such great folks. Rough as the Curé was, however, there was good in him.—

Towards the end of his life, our Priest had a trouble which hastened it. He had the mania of hiding his money, like many old men, who dare not invest it, and who make the savings laid by against their latter days a source of torment to themselves. His were hidden in a garret. A neighbour, to whom, it was said, he had been very beneficent, was tempted—one night got on the roof, in by the cock-loft, and carried off the *Curé's* treasure. When he came to know that his coins had vanished, the old man flew into such a passion that he almost lost his reason. He was in bed,—as nearly mad as possible,—when a magistrate came, at his instance, to take the necessary information, and to receive his depositions. The old man's distress and indignation were all the greater, because he guessed who was the thief; but, at the moment of denouncing him to justice, he was seized with compassion for the man he had been so fond of,—perhaps, too, with Christian remorse, for having let the love of money get too strong a hold on him. "Do your duty," said he, to the magistrate who questioned him. "I have been robbed, it is true; but if I have my suspicions, I'll give account of them only to God. It's not my business to punish the guilty."—They pressed him to say more; but in vain. "I have nothing to tell you," he said, turning his back to them, angrily. "I may have deceived myself. It's for you, who are magistrates, to take it upon yourselves. 'Tis your business, not mine."—On the following night the money was put back in his garret; and Manette, who was rummaging there, in a sort of desperation, found it in the hiding-place from which it had been taken. The thief, seized with repentance, and touched with the Priest's generosity, had just replaced it. The Priest, to put an end to the investigations of justice and to the talk of the parish, gave it out that he must either have dreamed he had lost his money, or else that his housekeeper had changed its place, and forgot the day after that she had done so, owing to the failure of her memory from great age.

What follows completes this artistically-rude picture, with touches of greater mellowness.—

This old Priest, continues our historian, had a great friendship for me. When I was upwards of five-and-thirty years old, he would still say of me, "That Aurora is a child I have been always fond of." And he wrote to my husband, supposing, it appears, that offence would be given thereby, "Faith, sir, you may take it as you please, but I love your wife dearly." * * During twenty years he never missed dining with me on Sundays after vespers. Sometimes I used to walk to fetch him. One day I happened to hurt my foot while walking, and it was useless, in those days, to think of conveyances on the road to St.-Chartier, if the Priest had not offered to take me behind him on his horse. It would have been better if the Priest had been on the pillion behind me, for he was then so old that the motion of the animal put him to sleep. I was in a day-dream, looking over the country, when I perceived that the steed, after having progressively slackened his pace, had stopped to graze, and that the Priest was snoring with all his might. Luckily habit had rendered him a steady rider, even when he was sleeping. I used my heel, and the horse, familiar with the road, brought us safely into port, with the bridle on his neck.—After dinner, at which he ate and drank plenteously, he would go to sleep in the chimney-corner, making the windows shake with his snoring. Then he would wake up, and ask me for a little tune on the harpsichord or spinet: he never said "piano"—the word was too new a one for him. As he grew old, he ceased to hear the bass notes; but the high treble sounds still tickled his ears a little. One day he said to me, "I can hear nothing now. Well, I must be old." Poor man, he had long been so. Yet, at ten o'clock at night, he would mount on his horse to go home, and allow no one to accompany him.—Some hours before his death, he said to the servant whom I sent to inquire after him, "Tell Aurora that she need send me nothing more: I have need of nothing; and tell her, also, that I love her dearly, and her children too."

The reader, we think, will agree with us in finding this portrait full of life and character. We will not spoil the effect by placing other sketches beside it, and other subjects in the back or foreground of the provincial landscape in which it figures. Possibly we may not return to Madame Dudevant's Memoirs until she shall come to speak of that more active public life, and those more notorious persons for whose intimacy she exchanged her girlish day-dreams at Nohant, and the society of such primitive folks as the Priest of St.-Chartier.

MINOR MINSTRELS.

Randolph: a Poem in Two Cantos. (Saunders & Otley.)—The author describes himself as a boy, and laments that his friends have prevented him boldly putting his name on his first title-page. We see no great trace of youth in this poem; but, on the contrary, shapeless and plotless as it is, much energy and picturesque force, and a capability to do better. It is difficult to predict the apple from the apple-bloom,—we can only see the flower is bright and pretty, and that is all. The imagery, not overloaded, is original,—as, for instance, waves which he compares to heralds laden with spoil announcing a victory, and dying at the monarch's chair; or white-crested messengers with "sweat-drops pouring from their brow." The feelings are a compound of 'Manfred,' 'Mazeppa,' 'The Golden Legend,' and Moore's 'Lalla Rookh'; and yet we find no plagiarism of thought, but only of style. The following lines on French prowess are, to say the least, condensed, nervous, and picturesque.—

> We have seized the Alps by his hoary heard,
> We have cut our way through his heart of snow,
> And just when the coward world was cheered
> That our grave was there, have our crests appeared
> Like his avalanche, by the frighted Po!
> Stunned Europe has rung with the brave hurra
> That dashed o'er the bridge of Arcola!
> We have laid us and closed our warrior lids
> In the shade of old Egypt's pyramids;
> And waking, have woke with our battle-din
> The centuried mummies that slept within.

The language of the volume throughout is daring, as, for instance.—

> Her banners yet shall flap the morning—
> Her trumpets yet call up the sun.

Lays of Love and Heroism, Legends, Lyries, and other Poems. By Eleanor Darby. (Hope & Co.)—A volume dedicated to M. Lamartine by a lady whom, we have an impression, we once noticed favourably as the authoress of a book on Algiers. Miss Darby claims for her subjects originality, the greater part of them being as yet unknown to English poetry. She uses a cantering, Tom Moore sort of verse, capricious, varied, and quite Pindaric in the rapid transitions of its "longs and shorts." The tighter curb of severer metre would do her all the good in the world, and we should not object to see her ten thousand lines or so rolled down to one thousand. If she goes on at her present rate of two volumes of 240 pages a year, she will have written more than Homer in about six months time; and we need not tell her that no amount of quantity can compensate for quality. Keepsake marks of admiration do not change fervid young ladies' rhymes written on satin into lines fit for imperishable marble. The following verses of 'The Song of Eloise' are good

> My soul is like a tossing sea!
> A thousand wild emotions pour
> Their waves impetuous on the shore,
> This inundated heart!—but o'er
> The surgy chaos thoughts of *thee*,
> Sweet tender thoughts! like stars, shed trembling light,
> Soft beauty o'er that sea of storm and night.
>
> Fond recollections! how ye melt
> My inmost spirit!—how ye run
> Like lightning thro' my soul!—each one
> Brings a fresh gush of tears!—Oh, none
> Can know, who ne'er like *us* have felt,
> How much more dear are even *tears* like these
> Than all life's smiles, *without* such memories!

Frescoes and Sketches from Memory. By Theresa C. J. West. (Mitchell.)—These three hundred and twenty-seven solid pages of verse are dedicated to Mr. W. S. Landor. They are provokingly musical, monotonous, and equal:—never rising, seldom falling. The Lady is

highly educated,—has been in Italy,—translates Spanish and Portuguese,—writes epigrams and sonnets,—re-shapes German ballads,—and weaves verses in French and Italian. To our taste, the verses have a stale ball-room scent, as unlike the freshness of Nature as patchouli is unlike the breath of a May morning. There is a Byronic echo about the lines which is unpleasing; because only the worst part of Byron can be imitated. We have not much sympathy —knowing the vulgar every-day sorrows of our fever alleys—in small tears shed on the ivory keys of pianos, while resting between a waltz and a polka. We mean that sort of delicate tears which make blue eyes look, somebody says, like violets dipped in dew, and black ones resemble pansies after a shower. We extract a lament of this Penseroso school.—

Eyes that have looked their last!
Heart that has ached and that will ache for ever,
Pulses that beat so fast,
Bid thee adieu.
Tongue that is mute with grief!
Hand from thy palm beloved doomed to sever!
Tears that would bring relief
Flow, flow like dew!

The last line will suffice both the poet and the naturalist.

Epullia. By the Author of 'Poems by Melanter.' (Hope & Co.)—Of this, the most promising of our anonymous poets, we have already had the pleasure of speaking well. This new publication gives us no reason for retracting our favourable opinion; but, on the contrary, compels us to reiterate it. "Melanter" seems, if not a "salt" by profession, to have a strong partiality for the sea,—which he has the power of describing with feeling and with vigour. His fancy is rich and quaint, but sometimes strained, super-subtle, and affected. Success may teach him to rely more upon clearness of imagery and less upon that epileptic contortion and feverish violence which have attacked the body poetic. His compositions have shape and distinctness, and stand out boldly from one another; but although they are dramatic, and neither vapid, abstract, nor vaguely metaphysical, we must confess we do not see clearly what region of the imaginative world he aspires to conquer. His poems seem rather trials and intellectual *tours d'artifice* than bold oar-strokes towards a desired haven. The present volume, for instance, includes three poems on different phases of war,—'Lyril Mohun,' a tale of the Civil Wars,—'Lita,' an old Egyptian story, —'A November Dream' (a clever variation on 'The Bridge of Sighs'),—'Hero and Leander,' a serio-comic translation from Musæus, with marine recollections, — 'A Harvest Song' (rather a failure), and 'A Cuckoo Song,' very fresh and fantastic. The Nile and London Bridge, Musæus and the Spithead fleet, the Cuckoo and Alma, never played masquerade together before but in a poet's fancy. In all of these poems, with some originality there is too much of word-puzzles. Too often, when we seem to have got hold of a new thought the slippery sentence leaves its tail between our fingers, and we find that after all it is a mere glittering scale of words. In the wish to be original, the author proves himself to have more wit than judgment, and uses words lamentably deficient in good taste. How can a man of Melanter's imagination entreat his gleaners to

"Crush beneath your *cord'roy* breeches," &c.?

The 'November Dream' is powerful in its quiet force, and carries on Hood's beautiful thought into a second act,—into a daylight scene following the chill terror of that sad March night, when the light shook in the dark water, and the loud wind howled through the arches. Melanter gives us a group of suicides: the famished man with the drunken wife,—the atheistic prodigal,—the sceptical crazed thinker, —the beaten wife,—and the sad, stern, heart-frozen Magdalen.

The Life of Dr. John Fisher, Bishop of Rochester, in the Reign of Henry the Eighth. By the Rev. John Lewis. With an Introduction by T. Hudson Turner, Esq. Lilly.

St. John's College, Cambridge, has done scant justice to its worthies. From their foundress, Margaret, Countess of Richmond, down to Henry Kirke White, the tale is still the same. The life of the former was first related by Miss Halsted, in 1839, in a Prize Essay read at Crosby Hall; and over the grave of the latter —unhonoured and almost forgotten—a tablet, sculptured by Chantrey, was raised by the respect and liberality of an American. This life of Bishop Fisher brings before us another case of almost equal neglect. Bishop Fisher was the Countess of Richmond's confessor and adviser. It was he who directed her liberality towards Cambridge. He led her to endow her professorship in that University,—to complete the design of Henry the Sixth with reference to Christ's College—the college of Milton;—and partly as her executor and partly with his own means, Fisher carried out the noble intention to which he had been the Countess's first prompter—that of founding the great College of St. John's. Neglected by St. John's, Bishop Fisher's memory fell into the hands of the party which delights in those biographical romances called 'Lives of the Saints.' Under the false name of Thomas Bailey, D.D., full of untruths and crammed with shameless libels, there appeared, in 1655, a 'Life of Fisher,' which began thus:—"At the time when as the stars of heaven frowned upon the nation, to behold innocence swaying the sceptre of this land so misbecomingly, in the seven and thirtieth year of the reign of the most noble, though unfortunate, King Henry the Sixth, and in the year 1459 after the time that a virgin daughter had produced her Father, and a creature her Creator, when the blessed vine sprang from the same grape it bare, and the root of the grape shot from the spring," &c. &c. In spite of this unpromising beginning, and in spite, also, of many other passages just as foolish, the book had some degree of popularity,—and not altogether without cause, for parts of it are written so simply, and with such an air of apparent truth, that it is scarcely possible to doubt that there was some foundation of fact even for many of the strange things which are related in it. The book was reprinted in 1739, and again (as some people say) in 1740, and upon it, with such assistance as could be derived from the general histories of the period, the biography of Fisher in our biographical dictionaries, and the account of the legal proceedings against him in our State Trials, are mainly built. It is not creditable to our literature, any more than to St. John's College, Cambridge, that the biography of Fisher should rest upon such a life as that by the pretended Bailey. Many people have thought so. Dr. Fiddes, the author of 'The Life of Wolsey,' wrote a book, comprising lives of Fisher and More, but the manuscript was, unfortunately, lost. The Rev. Alban Butler also wrote a 'Life of Fisher'; but his MS. was destroyed by Mr. Charles Butler, of Lincoln's Inn, his executor. It has also been currently understood that the Rev. John Lewis,—best known as Incumbent of Margate during the first half of the last century, and author of lives of Caxton, Wicliffe, and Bishop Pecock, and many other books,—was another adventurer in the same field.—His manuscript Life of Fisher was said to have fallen into the hands of the Rev. Theodore Williams, of Hendon. As long ago as 1834, it was announced that it was "in the press," and was about to be published, together with the Life of Lewis written by himself, under the editorship of Mr. Williams, in 2 vols. 8vo. The book before us is in 2 vols. 8vo., and professes to be the life of Fisher written by Lewis. It is also asserted on the title-page to be "now first printed from the original manuscript prepared by the author for the press,"—but there is no mention of Mr. Theodore Williams, no evidence of the genuineness of the manuscript, no explanation of the long delay, no allusion to the Life of Lewis which was to have been included in the 2 vols. 8vo.; and what is stranger than all, there is an introduction signed by the careful and accurate Mr. T. Hudson Turner, who has been dead three or four years, which is silent upon all these subjects. It gives no account of the manuscript,—contains no allusion to its past history,—no hint that it had ever been in the hands of a previous editor,—no reference to the autobiography of Lewis. It is another observable circumstance in connexion with the book, that it is published without the name of the printer.

All this is very strange. The book may have been written by Lewis—who died, be it remembered, in 1746,—the introduction may have been written by Mr. Hudson Turner,—the persons who have printed it may have in their possession Lewis's manuscript,—they may be about to give us Lewis's autobiography as a separate publication; the transaction may be very regular and accurate; but if so we should have been favoured with a prefatory statement of the evidence upon which the book is attributed to Lewis, and an explanation of the long delay and numerous acts of scene-shifting of which the publication has been the subject.

Lewis, as every body knows, was an active and accurate literary labourer, well read in our ecclesiastical history, a student of records and unpublished documents. His style of composition was very like that of his contemporary Strype; lifeless and sapless, without animation or grace of any kind. His books are valuable only on account of their honesty, for which his dullness was a decent pledge. This book may very well be his. It is written exactly in his style,—is heavy, verbose, and dull in the highest degree.

It is an unquestionable composition of Lewis's period. Archbishop Wake's 'State of the Church' is referred to in it,—a book which was published in 1703, and Gibson's 'Codex,' published in 1713. On the other hand, 'Rooper's Life of More' is frequently mentioned as in manuscript. This was first published in England by Hearne in 1716, and secondly, in 1729, by Lewis from a better manuscript lent him by a gentleman in Kent. We may, therefore, infer that the book was written either between 1713 and 1716, or at latest 1729.

Another evidence of the age of the book is to be found in its orthography. All the customary contractions of the period in which Lewis lived, with many affectedly antique spellings which he was a very likely man to adopt, have been carefully copied in the printing—why, it is difficult to guess, unless the Editor thought that doubt might be entertained of the genuineness of his manuscript, and desired to preserve whatever internal evidence could be found of its age.

The historical contents of the book are scarcely more satisfactory than the mode of its publication. If published a hundred years ago, it might have been useful to the inquirer into the early progress of the Reformation in England, —but now it is too late.

Bishop Fisher was the Mrs. Partington of his time. He dreamt that he could keep back the surging tide of innovation by writing Latin an-

swers to some of Luther's vehement publications, and burning others of them at Paul's Cross. Of Fisher's answers to Luther and the Lutherans, the writer of the book before us gives abstracts. All we can say about them is, that they are very heavy to read, and do not produce a favourable impression as to the character of mind of a dignified ecclesiastic of those days.

Another employment in which Fisher occasionally engaged was the examination of suspected Lutherans. He was one of the commissioners who interrogated poor Bilney, and several other cases of the same nature are mentioned in Fisher's 'Register,' whence the writer has given notes of them.

He was an adviser of Queen Katherine on the business of the divorce; and in that character drew upon himself the dislike of his tyrannical sovereign, which was increased by the credulous faith he put in the lying and treasonable exclamations of the hysterical nun, Elizabeth Barton. The qualities which made him hated by Henry the Eighth more closely attached to him the Pope and Papal Court. He placed himself in the front of their battle to regain the supremacy, and thus sacrificed his life. Whether the determination to put him to death was the result of his actual appointment as a Cardinal, which is a question discussed in his biography, seems a very small matter. Such an appointment was evidently a most dangerous act of kindness, and if known to the English Court before his execution may have hastened it.

Nothing in Fisher's life became him like the leaving of it. Joined in suffering with Sir Thomas More, he stands in our history as a bright example of conscientious adherence to opinions deliberately formed. He suffered indignities and persecution with the perfection of meekness, and laid down his head upon the block with calmness and fortitude never surpassed. In all this part of his book the present author relies too much upon the fictitious Bailey. Every now and then, both here and elsewhere, he finds Bailey's statements contradicted by respectable authorities, but the tale of Fisher's trial and execution, as Bailey tells it, is pitiable and interesting; and certainly the writer of the present book, finding anything of that kind applicable to his purpose, may be excused, if ever man were excusable, for adopting it.

If this book were really written by Lewis, which from its internal character we think extremely probable, it should have been placed in the hands of some editor who could have given us a proper account of it, and have added in notes the additional information respecting Fisher which has been published within the last hundred years. This was especially necessary with reference to the closing period of Fisher's life, which was made the subject of a paper by Mr. Bruce, published in the 25th volume of the 'Archæologia' (p. 61). In the Introduction by Mr. Hudson Turner there is frequent mention of this paper; but it would have been far better to have added or referred to the information it contains under those passages of the life which it specially illustrates. The truth is, that the Editor, whoever he was, had little idea of his duties. Blanks left in the manuscript, which the writer intended to fill up before printing, have been left without any attempt at completing the passages in which they occur; whilst the author's references have been occasionally mystified by absurd mistakes of the press,—as, for example, in vol. II., p. 201, Bishop Andrewes's well-known 'Tortura Torti' is described as an answer to 'Mat. Fortus'; and in the same volume, p. 13, we have a reference to an edition of Cavendish's 'Life of Wolsey' of 1708, there being no such edition. Nor does Mr. Turner's Introduction go far to supply the deficiencies of the original Editor;—but it may be presumed from its abrupt and incomplete termination that it was left by him unfinished, and is not, therefore, a fit subject for criticism. It has not been thought necessary by those who have taken upon them to send forth Mr. Turner's work to add an original paper, which it is evident he intended to insert in his Appendix. They have merely printed its title.

The more important original documents printed in the book have been long forestalled; in fact, it is altogether behind the state of our historical information at the present day. The twenty pages of extracts from Wyatt's 'Life of Boleyn,' which look well in the Appendix (vol. II., pp. 359—380), were far better printed long ago in Mr. Singer's excellent edition of Cavendish's 'Life of Wolsey.'

In the hands of a competent critic and scholar, well read in the historical materials for Fisher's period, something might perhaps have been made of the book; but as now printed, we fear it will do little credit to our literature, and will mislead fully as much as it will instruct those who consult it for historical purposes.

OUR LIBRARY TABLE.

Landmarks of the History of England. By the Rev. J. White. (Routledge & Co.)—Mr. White reviews the salient incidents in our annals, from the Roman Conquest to the death of the Duke of Wellington. It is time that English history should be rewritten for the young,—in order that they may no longer have their minds perverted by solemn nonsense, conceived in the spirit of the anti-Jacobin. Nearly all the compilations of the "Georgian era" are mere tirades against one party and flatteries of another. With every respect for Mr. White's endeavours to improve on this class of books, we are not very confident of his success. The shade of Pinnock haunts him; he draws his epithets from Kenneth and his sympathies from Baker. Are we for ever to be told of the "majestic head" and "innocent blood" of Charles the First? The account of Cromwell's reign is extravagant, and little is said to teach a student to comprehend the unspeakable degradation of Great Britain under the Georges. Historical sketches of this character are useless. They are only pale impressions from a picture in which the lights and shadows are confused, and which, exhibiting the silly Court of the first James, the treacherous Court of the first Charles, the vulgar ferocity of the Georges, and the triumphant glories of Cromwell, points no moral, and leaves the youthful reader at a loss to understand why he has studied the history at all. The story of England is a lesson full of weighty precepts, or it is nothing.

Gwen; or, the Cousins. By A. M. Goodrich. 2 vols. (Parker & Son.)—This is a very excellent story, full of good counsel, marked by a spirit of gentle piety and good sense, which will make it a valuable gift book to young girls of fifteen or sixteen — the age of folly and fermentation. The work bears traces of talent, and, still more, of graceful feminine culture; but the story, though generally interesting, and, in some passages, deeply touching, has a want of vividness in the descriptions and details which will, in the first instance, run the risk of deterring young readers; but, if they once fairly embark in the venture, we do not think they will leave it before the conclusion; and we can assure them that it is a far pleasanter book to read through consecutively than they may imagine from merely dipping into it.

Woman's Educational Mission: being an Explanation of Frederick Fröbel's System of Infant Gardens. From the German of the Baroness von Marenholtz. By the Countess Krockow von Wickerode. (Darton.)—Fröbel's 'Games for the Occupation and Amusement of early Childhood,' which attracted some attention at the Exhibition of the Society of Arts at St. Martin's Hall last year, are now explained, and his system of teaching is pointed out by the Countess von Wickerode, who calls upon the Ladies of England to unite in forming Infant Gardens on Fröbel's system, for the benefit of those children of the middle and poorer classes whose mothers, from want of time and often from want of knowledge, know not how to bring up their offspring. She also suggests the formation of a Society for the instruction of all women who lack that acquaintance with the moral and physical requirements of the young to which so much depravity is to be attributed. Fröbel's method of instruction is being carried out in various parts of Germany, and in several educational establishments of London his principles have been adopted and found successful. It is to be hoped that Fröbel's works will shortly be translated, in order that his method of treating the young may become generally known in England.

Dante's Divine Comedy: the Paradise. Translated by C. B. Cayley, B.A. (Longman & Co.)—We have already noticed Mr. Cayley's translation of Dante, while on his passage through the 'Hell' [*Athen.* 1245] and 'Purgatory' [*Athen.* 1365] of the great Florentine, pointing out the closeness of his rendering, his taste for archaisms, and his singular abhorrence of explanatory notes. The same remarks will apply to his 'Paradise,' which is now completed.

Dante's Divine Comedy: the First Part, 'Hell.' Translated by Thomas Brooksbank, M.A. (Parker & Son.)—Mr. Brooksbank is, like Mr. Cayley, an aspirant to metrical distinction, and presents the world with a translation, in *terza rima*, of the 'Inferno,'—to be followed (we infer from the title-page) by versions of the two other books. He has executed his task, as far as it goes, with laudable care. He has less predilection than Mr. Cayley for antiquated and out-of-the-way expressions; but, at the same time, he is far less vigorous, and he is sometimes driven into curious straits by the exigencies of his metre. Dante's language is difficult, but not nearly so difficult as it becomes when transferred into English by Mr. Brooksbank. Let us take as an example Mr. Brooksbank's rendering of the world-famous lines that open the third canto.—

> Through me the way into the realm of dole;
> Through me the way of endless anguish prove;
> Through me the way to every damned soul.
> Justice did first my lofty builder move.
> I, by the might divine, was built of yore
> By highest Wisdom, by primeval Love.
> Nothing bad been created theretofore,
> If not eternal—I eternal too;
> Ye who pass through leave hope for evermore.

—All this is very conscientiously done; but the translation abounds in obscurities, not to be found in the original passage, which is, perhaps, one of the clearest that ever issued from Dante's pen. If for the strange expression, "prove the way," we simply say, "you go," or "one goes" (*si va*),—if for "theretofore" we read "before me" (*dinanzi a me*), and if we furnish the very curt and Topsy-sounding proposition "I eternal too," with its proper conjunction and copula, and make it, "And I endure eternally" (*ed io eterno*),—the whole thing becomes clear at once; and yet by these modifications we have done nothing that is not already done by Dante himself "in very choice Italian." The above passage is an average specimen of the book. A few lines down in the same canto, we come to a stranger place. Virgil is speaking of those timid souls who did neither good nor harm during their earthly career, and who are condemned to dwell on the hither side of Acheron:—

> Mingled with whom, of their disgrace the proof,
> Are the vile angels, who did not rebel
> Nor kept their faith to God, but stood aloof.

—What is meant by the vile angels being the proof of the timid mob's disgrace? Dante's Virgil does not say a word on the subject, his lines being simply,—

> Mischiate sono a quel cattivo coro
> Degli angeli, che non furore ribelli,
> Nè fur fideli a Dio, ma per se foro.

Indeed, if Virgil had said anything of the kind, Dante would certainly have asked him for an explanation. Having ingenuously confessed with respect to the inscription over the infernal portal—"*Maestro, il senso lor m' è duro*" (cumbrously rendered by Mr. Brooksbank, "The sense is hard of that I view"), he could not be otherwise than staggered by a far greater difficulty. Alas! ob-

scurity is not always profundity,—and we greatly fear that the words "of their disgrace the proof" simply mean that rhymes to "aloof" are not abundant in the English language, and that when we write in *terza rima* we must not be too fastidious. "My chief, almost my sole object," says Mr. Brooksbank in his Preface, "has been to make a translation which, preserving the form and pressure of the greatest *epie* (?) since the old classic days, may be intelligible and readable to an English reader unacquainted with the Italian." His success in attaining this object is questionable. With the help of the original Italian, we find ourselves tolerably competent to master the difficulties of his translation; but whether any one could get on without such assistance we seriously doubt. For the insertion of brief historical notes, in explanation of the text, Mr. Brooksbank is to be commended. These notes do not contain nearly all that may be said with respect to the interpretation of the immortal work, but they are, nevertheless, sufficient for the general reader.

The Drama of Life. By Ferdinand Gasc. (J. Blackwood.)—It is unfortunate when a man reads good books for no other purpose than to write bad essays. Mr. Ferdinand Gasc has a facility of quotation which he applies to illustrate a series of remarks on the ills and follies of the world. Some of these observations are set forth in sketches professing to be studies in social anatomy. But caricature without comedy is not that salt which occasionally reconciles us to pertness and presumption. When will our minor satirists learn that every one who burlesques his fellow creatures is not a Juvenal or an Aristophanes? With certain of this class of writers it is the fashion to take "literary men" in a subjective sense, and to treat of them, in a scientific style, as though they were birds or lizards, whose "habits" are to be observed, and whose peccadilloes are to be brought under the loving care of every layman's charity. Women, also, are dissected with similar flippancy. Mr. Gasc "boldly challenges" "the daily-growing delicacy of public taste" with respect to his effusions. We will not anticipate the trial.

The Relative Rights and Interests of the Employer and Employed Discussed; and a System Proposed by which the Conflicting Interests of all Classes of Society may be Reconciled. By M. Justitia. (Simpkin & Co.)—"Justitia" makes his proposal in a sincere and modest spirit. He has been a working engineer—has lately become a master—and deduces his ideas from twenty years of experience and reflection. The plan itself is not altogether new, but it evinces much intelligence in the inventor. The principle is that of association, by means of joint-stock companies to be formed by the industrious classes. Whatever novelty there is in the scheme is contained in the minor arrangements rather than in the proposition itself; but "Justitia" develops his theory in plain and readable language. He is an optimist—most philanthropists are,—yet his book is one among many encouraging symptoms we perceive of a rising sentiment on the part of the industrious orders to inquire rationally into their own condition, and to ameliorate it by independent endeavours. It is remarkable that all speculators of this class indulge in architectural visions, and think it important to settle whether their model villages shall be hexagonal or square.

The political miscellanies of the day are addressed chiefly to the war or the crisis. Under the vague title, *An Era in the Life of a Living Statesman*, some enthusiast—in embryo, we should think—lauds, in bombastic panegyric, the Earl of Derby, a cynosure among statesmen, as this pamphlet sets forth.—Equally inflated, though with a good intention, is Mr. Birchenall's disquisition on the *Signs of the Times*. Those who sympathize with the writer will regret to find sensible opinions advocated in such a strain of weak and gaudy declamation.—From an economical and financial point of view the author of *Should the Money required to pay the Expenses of the War be raised by Loans or by Taxes?* argues against loans. Should the taxes fail, he recommends terminable annuities. —Taxing, however, has been "made easy" by the self-relying inventor of a new fiscal system, who now puts forward a plan of *Our Future Parliaments* not likely to gain much attention at present. We think, too, that it suggests a sad misunderstanding of English constitutional history.—A chapter in our judicial annals is supplied in Mr. W. Maurer's *Inquiry into Anglo-Saxon Mark Courts, and their Relation to Manorial and Municipal Institutions, and Trial by Jury.* This is a well-composed and instructive fragment.—What shall we say, however, of our next pamphleteer, who would abolish, not any concatenation of horse-hair and bombazine, such as Sydney Smith made merry about, but our last Court of Appeal, the Press? He iutitules his discourse *Anonymous Journalism*, and after dealing pretty freely in sneers, innuendos, and vituperation, sets an example by remaining anonymous himself. In this pamphlet the whole subject is mistaken. What the writer proposes is, not to improve journalism, but to destroy it. He perceives neither the drift of his own argument nor the nature of the system he is assailing, but stumbles on in hopeless darkness from his starting proposition, that because the anonymous has been abolished (and journalism also) in France, so be it in England. He would discriminate between literary and political articles, between personal and general remarks; but of one thing he is satisfied, that the press ought no longer, like "the veiled Prophet of Khorassan," to "issue its edicts to the people" as mysterious, as irresponsible, and as mighty.

LIST OF NEW BOOKS.

Ainsworth's Flitch of Bacon, 2nd edit. fc. 8vo. 3s. 6d. cl.
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Virgil's Æneid, Books VII.—XII. trans. by Owgan, 1s. 6d. cl. swd.
Westward Ho! by C. Kingsley, 3 vols. post 8vo. 31s. 6d. cl.
Willy Reilly, by Carleton, 3 vols. post 8vo. 31s. 6d. cl.
Young (Rev. R.) Southern World, 2nd edit. cr. 8vo. 6s. 6d. cl.

FOREIGN CORRESPONDENCE.

Paris, March 20.

THERE is one quality without which no applause can be won in France. *Virtuosi* and friends of Art require it; the *habitués* of *ateliers*, the Paul Prys of the artistic world, who reverberate for the benefit of the public the news of the region in which they love to make their daily excursion; not only so, but the army of young students,—those *rapins*, who with untrimmed beard and hair struggling with the wind, go hither and thither, warning the world of their coming by the loudness of their voices, and influence by their number, their activity, and their imperturbable assurance, the general theories of the literary and purchasing public,—every one, from the amateur to the *flâneur*, insists on Originality. No artist is worthy of remark who is not original.

But what do they mean by originality? What is the nature of this touchstone which they go about applying? What do they really require? Whence does their approbation derive its sanction? Let us be bold and say, they do not know at all,—for even professional critics would be sadly at a loss if summoned to explain themselves. It may be that they withhold the true definition from fear of consequences. Is it so difficult to say that he is original, who in the exercise of an art exhibits a personal and distinct character, a demeanour, as it were, of his own, new thoughts, deeply-seated and conscientious views,—with their roots in his soul, not in his memory,—an unexpected choice of subjects and an unexpected way of presenting subjects already chosen! If this be a description of originality which, once given, must be admitted, it is worth while to examine why in France the public and its mouth-pieces have so obstinately refused at the outset,—in the days of struggle and tribulation,—to ascribe this indispensable quality to men of the greatest power,—men whose reputations have risen to their true level after death, and who evidently comply with the conditions laid down. We are in a good position to discuss the question, being beyond the influence of coteries; and we may hope, by looking at it from every side, to say something pertinent to the history of that longest and most interesting episode of genius,—its neglect and consequent despair. Without attempting any poetical exaggeration, or borrowing phrases from the arsenal of rhetoric,—whatever economists may proclaim to intercept the tragic sensations which the tale of literary and artistic suffering excites, from reaching the public conscience,—it is certain that the world has brushed harshly by many whom it has endeavoured to console by posthumous honours. The story of French Art furnishes examples. Le Sueur has been denied the title of original, which has been given to Lebrun and Mignard. The same blind criticism may have stifled many a student, leaving him an artist only in the memory of his mother and his friends. What is the reason given for this judgment? Le Sueur is not original, we are told, because he painted like Simon Vouêt, his master. That is all. A wretched question of mere handling—the result of the first careless impression—is substituted for the deep, special, and apt considerations on which alone a verdict should be given in such a cause. Mere surface execution,—mere "cookery,"—forms the sole element of decision. The instructed eye does not search,—the soul is not questioned; and yet, if Painting fails to speak to these, to what is it addressed? It is necessary to say, however ungracious it may seem, that to excite early applause, to force the attention of the French public, artists must submit to paint in a strange, unusual, and new manner,—a manner invented for the purpose. Each picture must contain its own advertisement.

It will scarcely be denied that this manner, adopted with a special, extraneous object, does not in itself constitute a master. Though an artist claim that title on some other ground, he remains tainted with mannerism, and goes to join a long list of predecessors. Decamps, for example, who ought to have succeeded by his own strength, really owed his early popularity to his method of laying on his colours,—which the critics, in the technical vocabulary of the *ateliers*, called "*sa manière d'empâter et de gratter.*" M. Théophile Gautier, and other great authorities in Art, made a tremendous outcry about the culinary operations of this wonderful practitioner,—teaching the public to admire not what they saw, but the supposed difficulty of execution. Our language can scarcely contain equivalents for the mysterious terms used by these acute critics to describe the merits of their favourite,—how "he painted with little trowels," "baked," "varnished after having shaved,"—and so forth. We do not pretend to translate, because no Frenchman even could attach more than a vague and arbitrary meaning to these phrases:—"*Il peint avec de petites truelles; il met au four; il glace après avoir rasé; il* DRAGUE *avec la couleur sêche; il émaille avec des pommades.*" Then comes the cry, "Inimitable execution,—inimitable and *without precedent.*"

Not quite so much without precedent as these gentlemen think. Many of the results of the same processes have been already rejected by the Old Schools,—tried and found wanting, put away in the rubbish-room. The judicious Rembrandt once said to a pupil, who was aiming at mastership by such deceptive or indifferent means, "Why so many tools, so many substances? The real painter paints with his eyes." Where are the works of this would-be master? What is their estimation among the critics? We forget his name, but have seen some of his works,—and could point them out, if necessary,—in which all the practices of M. Decamps have been employed. They have no reputation; whilst it is unnecessary to say anything of the simple, powerful, and *naïve* productions of Rembrandt, whose chief means of excellence was the calm study of Nature. *He painted with his eyes!*

We may proceed and say without fear of contradiction that the strangely managed execution—so strange and so audaciously careless—of M. Delacroix, was as effective, at least, in earning him a reputation, as his incontestable dramatic and romantic style of composition. The systematic absence of colour and the peculiar method of M. Ingres were as useful to him with the French public—so apt to flutter over the surface of things—as his great antiquarian knowledge and his fervid devotion to Raphael. If M. Ingres had drawn better than Raphael, and coloured as simply and naturally as that master—who, nevertheless, laid not much stress on colour—he would never have attained his present glory. But who at Paris is not ready to admire a man who paints in colours absolutely insignificant, absolutely detestable? Let any simpleton object to this systematic mannerism, the answer of a knot of fanatical admirers is ready, and given in a tone of disdain:—"Nobody but M. Ingres despises colour so profoundly!"

Messrs. Dupré and Rousseau paint by means of a singular sprinkling of little spots, as if they were workers in mosaic. They, of course, achieve a wonderful success. M. Diaz, if we may use a vulgar expression, "chucks" his pallet against his canvas, and adroitly takes advantage of the stains thus produced. Up goes the shout again. A new style of painting! Brilliant popularity—"*mirobolant, archicoquantieux!*" again to adopt the untranslateable language of unprinted criticism. No one ever painted like that. Verily, 'tis ravishing! New comers, not very inventive of new modes of execution, and well knowing that there is nothing to hope without that delightful originality of which the public is so greedy—which it devours as cannibals would devour a man of a new species—strain every nerve to "originalize" themselves. "I can't be original in *cookery* (*en cuisine*, the expression is classical), I will be so in carpentry," soliloquizes M. Meissonier, who has founded what may be called the Infinitesimal School,—"I will make the smallest pannels that ever were made. I will paint the Days of June—the whole of that sombre and terrible scene—soldiers and insurgents—streets blocked up—barricades stormed and bloody—all on a surface not larger than my hand." Is not this original, very original? Down comes the amateur with his money: up goes the *Io Pæan* of criticism!

The success of M. Meissonier in microscopic painting suggested that equal success was to be obtained by going to the opposite extreme. M. Biard resolved to produce gigantic roses, tulips, poppies, such as have never been seen,—flowers five feet in height. The story of Gulliver hiding in the fields of Brobdignag furnished him with his subject. A colossal hand advances towards a miniature man, athwart a nosegay so vast that all sentiment of form disappears. Many spectators actually passed by without being able to discover the slightest meaning in this prodigious dauh; yet everybody talked of it, and M. Biard's celebrity increased.

Another and a new candidate. He also speaks a language difficult to understand. "*Moi, je veux les épâter,*"—as if he said, "I will choke and stifle them (the public). I will show them what they have never seen before. I am a peasant of Franche-Comté. I will give them one of my sort going to his last dwelling-place—thirty feet in height; and I will stick a signature in the corner—Courbet—in red letters a cubit long with a flourish like a scimitar." There never was anything seen to equal that. Original again! Courbet was on the high road to glory; and all budding beards and meteor locks began to say, "This individual is not *a* painter: he is *the* painter!" But he was in too great a hurry, and went too far too soon. He offended public opinion before his empire was quite established, before he had quite conquered the coteries. His *Baigneuse*—indecent even from the vastness of its proportions—was received almost as a defiance; yet it sold for ten thousand francs, a handsome price in a country where the *Suzanne* of Santerre fetched only five hundred. But the Franc-Comtois is not put down. He will try again, probably with success; for many are his disciples and accomplices.

By these examples I have endeavoured to explain what is the kind of originality that ensures success in France. It is an originality that is affected, and I may almost say mercenary, existing on the surface not in the real forms of talent. Men of taste and feeling, who expect to find more simplicity of means and a less impatient ambition, are necessarily shocked. They know, indeed, that whilst the really meritorious artists whose names I have mentioned—precisely because they are meritorious—have not lost their genius by employing unworthy means; yet just in proportion to present success will be future condemnation. Posterity will see their works through the false medium which they have themselves created.

Many clever members of contemporary schools, observing that all possible experiments had been tried to reach "originality" by a particular mode of execution, or the adoption of tiny or gigantic proportions, discovered that still something might be done to create an extrinsic interest in their performances. They laid their trap in the Exhibition Catalogue—speculating on the title of their picture, on a written commentary, on sentiments evoked by the memory, on the passions of parties—professional tricks not exclusively confined to France. To develop this particular subject—greater in importance than at first appears—would perhaps lead me too far at present. But it is certain that various painters styled "illustrious" have used the names of their pictures as puffs.

The subject of a picture is as the fable of an epic poem. We must neither forget nor exaggerate its importance. It should be chosen not by the speculator, the mere man of business, but by the conscience and the temperament of the artist. Otherwise, it is absurd to expect a powerful production,—one of those works which if they be not placed quite beyond the reach of Time's hand are, at any rate, surrounded by a barrier of respect, preserved beyond the natural limits of duration and admired even when almost concealed by dust and deformed by decay.

Whilst it was the fashion to declaim violently against the corruption of the reign of Louis Philippe, to produce pictures entitled 'The Thirst of Gold' and 'The Decline of Rome' was certainly clever. M. Couture did not fail to seize the opportunity; nor did he forget, immediately after the Revolution of February, to advertise tremendously his 'Voluntary Enlistments.' As a matter of diplomacy, nothing could be better; but a sincere disciple of Art is generally less learned in the world's ways. The pencil should not be the parasite either of the power or the party of the day. At a period recently passed and nearly forgotten, when the upper classes of France, traditionally timid, were beginning to revive and to look around, astonished at finding themselves neither murdered nor spoliated, yet desirous that the terror necessary for the purposes of re-action should not die away, the spirit of speculation suggested to M. Muller a clap-trap painting, much admired by wandering cockneys, representing the victims in prison preparing for the last departure of the *Revolutionary Cart*, with all possible circumstances of horror grouped. Here evidently was an appeal to large orders and honorary crosses; but Art has certainly a right to complain of desertion. What was this successful young artist about until then? What was he doing some ten years ago? His pencil—equally fortunate in its choice of subjects—was busy in producing provoking little portraits of Lorettes, delicately decked-out dames, Bacchantes crowned with ivy, nymphs nestling amidst roses, white Odalisques touched with the vermilion tints of life, like snow-heds in the setting sun—all things, in fact, that in placid times appeal to the public of the Boulevards and the Quartier Breda. This, it seems, was his true vocation: for, the terrible scene once painted and patronized, he fell into the old rut again. But he has acquired aristocratic tastes, and bestows his meretricious colours only upon ladies of high degree. Meanwhile, another artist, M. Verdier, witnessing his triumph, entered the lists and endeavoured to surpass him. He claims the doubtful honour of producing that prodigious libel representing on the public Place of Clamecy massacres that never took place and crimes committed on victims who never existed. But, as a speculation, this went beyond the mark. Six months previously M. Verdier would have become illustrious and the Great Cross would have shone upon his breast. He had speculated on the rise of stock, which was going out of favour in the market. He had well understood what kind of originality is prized by the French public; but whilst he was laying on his colours new "dodges" were becoming necessary.

B.

OUR WEEKLY GOSSIP.

Chancellors of the Exchequer are supposed to be great arithmeticians:—but they are liable to err, even when dealing with figures. During the debate on the Stamp Law on Monday night, Sir G. C. Lewis entertained the House of Commons with some of that pleasant gossip about journals and their circulation, which the Elder D'Israeli would have called their "secret history." How the Minister obtained his information we do not know. As regards the circulation of the *Athenæum*, his figures were not derived from us. According to the report of the *Morning Herald* he credited us with a circulation of 45,000 copies; according to the *Times* he gave us no more than 7,200. Both are wide of the fact; one being far above, the other far below, our circulation. The error, however, is not the thing of which we complain: the Chancellor of the Exchequer has the same right to guess at such a subject as any other man. We complain that his statement was so made as to leave his hearer and his reader to infer that he had *our* authority for his figures. Had it been made clear to us that public profit could arise from the exhibition of our ledgers, we might have been induced to open up our private business to the Chancellor; but we had no desire to boast of our influence, and have no disposition to gratify idle curiosity. Those whom it most concerns, the great publishing houses, have some means of estimating the extent of our several impressions,—the Unstamped Weekly edition, the Stamped Weekly edition, and the Unstamped Monthly Parts. They know that the proportion between stamped and unstamped editions is pretty well maintained in all cases;—this proportion, they also know, is only varied in our own case by the addition of our Unstamped Monthly Parts; and as the extent of our stamped circulation is made known by the Government Returns—as 161,000 for the past year, or about 3,100 per week—they can calculate, more or less closely, without the misleading light of the Chancellor of the Exchequer, the extent of our several impressions.

The anniversary dinner of the Literary Fund is announced for May the 22nd, with the Bishop of Oxford in the chair.—Grass will not grow under the feet of the Literary Committee. They held their first meeting on Tuesday at the Society's rooms,—and will meet again, we understand, on Tuesday next.

A more striking argument in favour of a new and effective organization of Literary interests could scarcely be adduced than the fact—hitherto unsuspected in literary circles—of a law in the Colonies to legalize piracy in books. Such a law is infamous. We will not affect an unworthy moderation in face of such a wrong. A regulation, which permits the Queen by an Order in Council to confiscate intellectual property, is at once impolitic and preposterous. Why should brain-work—the most subtle and ideal of all possessions—be alone subject to a jurisdiction so anomalous! But our wise legislators have provided, as they say, for "the protection of the rights of British authors"! They allow American pirated editions to enter Canada; but only after paying a duty of 12½ per cent. Thus, on a pirated copy of 'In Memoriam,' of which the trade price is 8*d.*, a toll of one penny is—in theory—levied for the benefit of Mr. Tennyson. But we should like to hear that the Laureate has received a single farthing from the Canadian custom-house as toll on 'In Memoriam.' We never yet heard of a literary remittance from such a quarter. The wrong, however, does not begin or end with Canada:—it is in America that the evil shows itself in the most hurtful shape; in creating a public feeling against a copyright law with England. The New York reprinter, in op-

posing copyright, is fighting not merely for an exclusive home market, but also for a market abroad. As far as regards literature and literary interests, England is without dependencies, and our Colonial empire is already "annexed" to the Great Republic. Is this the beginning of the end? Must we continue to suffer this injustice? Has literature no voice—honour no champion——policy no advocate?

We are glad to see that a post on the *London Gazette* has been given to a son of Mr. Charles Knight.

Wolff's theory of the Homeric poems, we hear, is about to be applied to Shakspeare by an ingenious American lady, one Miss Bacon. This iconoclast starts with the theory that no man of Shakspeare's birth and training *could* have written the plays which bear his name. Such a series of plays, from such a man, would be, she says, a series of miracles,—and would have made their author the best known man of his time. She attributes most of the plays to Bacon and Sir Walter Raleigh; and has contrived, we understand, an ingenious scheme for reconciling such a supposition with the well-known facts in these men's lives. Miss Bacon's book will be a literary curiosity, if nothing more.

On the question of the Protectorate of Richard, Duke of Gloucester, afterwards Richard the Third, Mr. Gairdner writes to supply an omission in Mr. Nichols's recent work:—

"Mr. Nichols says, he has discovered, from the Patent Roll of Edward the Fifth, that the Duke of Glo'ster, afterwards Richard the Third, was Protector as early as the 14th of May. I am surprised that he did not discover documents proving the Duke to have been Protector at an earlier date. One of these is in the manuscript volume, Harl. 433 (f. 226), and is dated the 2nd of May. But there is an entry on the Patent Roll (Membrane (2) on the dorse.—See 'Calendar of Patent Rolls' in Report IX. of Deputy-Keeper of Public Records,) of a Commission of the Peace for the county of Somerset, dated *the twenty-first day of April*, in which the Duke of Glo'ster is mentioned as Protector of England. These dates would be of comparatively little importance did they not point to this conclusion:—whatever view may be taken on the debated subject of Richard's character, he must have come honestly by the title of Protector. There was no juggling or usurpation in his assumption of that office at least. On the 2nd of May neither he nor the King had yet arrived in London; on the 21st of April the King was at Ludlow and the Duke, most probably, in Yorkshire. The title of Protector, therefore, must have been conferred on Richard, in his absence, by the Council, probably in conformity with the known desire of Edward the Fourth, who, it is stated by Polydore Virgil, bequeathed the care of his children to his brother Richard.

"I am, &c., JAMES GAIRDNER."

"5, Cumberland Terrace, Lloyd Square, March 17."

Mr. George Scharf will commence in April a course of Lectures at the Royal Institution on Christian Art, with illustrations, from the earliest times to Raphael and Michael Angelo.

Our attention is drawn to the circumstance, that the ordinary postage-stamps are so ill made as to rub off letters very easily, and thus cause much annoyance and expense. Why not use the Post-Office envelopes? These latter are cheap and beautiful, and the stamp cannot be removed.

The following note tells its own story.—

"Dr. Madden has inserted in his 'Literary Life and Correspondence of Lady Blessington' a letter—vol. ii. p. 363,—mentioning my kinsman, Godwin Swift; and, *à propos* thereof, appendixed—vol. iii. p. 490 *et seqq.*—five pages of our family history, in almost every point erroneous. His mistakes being important to us, (and, for correctness sake, to the public,) I am desirous to set them right, without waiting for his next edition.—1. The Swifts of Yorkshire (Swyffte, Swyfte, Swifte) are *not* of Belgic origin. Neither 'Swft,' nor 'Suift,' nor any such greasy patronymic, prevailed among our Norman progenitors. My kinsman and myself have adopted one of our early orthographies, that we may escape from the publicans and prize-fighters who illustrate the Trades' Directory.—2. Our common ancestor, Godwin—the Palatinate Attorney-General—had (not *two* only, but) *four* wives; the third of these ladies, *Hannah Deane*, being the ancestress of *my* branch. She was a daughter of the Regicide Admiral, and therefore eminently obnoxious to her husband's family, whose '*entente*' toward regal decapitations and revolutionary standards was not more '*cordiale*' than is mine own. His fourth (and last) wife was *Eleanor Meade*, a daughter of Col. Meade, the ancestor of the Clanwilliams. But Dr. Madden has let himself be strangely misled in abridging the old Tetragamist's bead-roll of wives, and in chronicling a *Miss Delgarno* among them.—3. Neither my father nor my lamented son were named 'Godwin.' My father was *not* born in Hereford; neither, though he pleased himself with composition in prose and in verse, was he a professed 'pamphleteer.' In all his long life, he was not a bookmaker; and certain I am that he never wrote a line for money. His 'Gamblers' was *not* a 'pamphlet,' but a *poem*; satirical, of course,—as its subject denoted and deserved. His 'Letter to the King' was a *poetical* homage to George the Third on His Majesty's visit to Worcester in 1788, without a syllable about Col. Lenox, 'slanderous' or otherwise. His affair of honour with that noble antagonist in the following year ought to have suggested to Dr. Madden that my father, however needlessly he might provoke a challenge, was not the man to 'decline' one.—4. My brother, Deane Swift, (so named, as his uncle, his grandfather, and his great-grandfather had been, after the Regicide Admiral) did *not* quit Ireland in '98 without returning thither. On the contrary, he 'returned' in 1799, remained there several years, revisited it several times, and is now to be 'heard of' at his residence in Dublin. It may be, that his '98 politics were not unlike those which have since that period helped many an Irish patriot into place and preferment; but, whatever they were, they did *not* 'compromise' *me* either with the Protestant Government or with my comrades in 'The Lawyers' Corps.' Neither did he ever in my hearing own to the authorship of 'Marcus;' and therefore I could not have corroborated General Arthur O'Connor's ascription thereof to my brother's pen.—5. Finally, I was *not* educated at Oxford; and I can confidently assure Dr. Madden, not only that I did *not* 'die in my great trust about seven years ago,' but that I am at this moment *inter vivos*, his and your very humble servant, EDMUND LENTHAL SWIFTE."

"70, Lansdowne Place, Brighton, March 12."

Lieut. Vetscher, of the Dutch Grenadiers, writes to protest against an assertion in the *Athenæum* that some of his countrymen are a little vainglorious in the right of their historical heroes. We admit his retort courteous, and abandon the Wellington statues—especially the one at Hyde Park Corner—to his anger. Indeed, we will offer no opposition to any new Tromp or De Ruyter who may undertake to storm Constitution Hill and carry off that spoil of war. It could not find a more appropriate resting-place than Holland. Yet, if we needed an authority for our innocent allusion to the Dutchman's pride, we could not find a readier than Lieut. Vetscher himself: "We acknowledge very freely," he writes, "that it was formerly the fashion, and still remains so in many of our modern school-books, to exalt the virtues of our ancestors in a preposterous manner, to exaggerate our victories and screen our defeats from the public view, and to set ourselves up for the chosen nation *par excellence*. But a more serious and profound study of history has taught us to see that our heroes and great men had their weak sides and failings, like our own selves."—Will Lieut. Vetscher suffer us to add, that this is what *we* said of his countrymen. For the rest, we have too deep a respect for the race of Tromp, Erasmus, and De Witt, to allow a much more angry correspondent than Lieut. Vetscher to hurry us into any expression likely to wound an honourable susceptibility.

The Treasurer of the Assyrian Excavation Fund has just received a letter from Mr. Loftus, dated Kouyunjik, February 12, from which the following is an extract.—"The S.E. Palace at Nimroud has just yielded a large collection of beautiful ivories, relics of a throne or furniture, &c. They have been fitted together by means of rivets, slides, and grooves,—a complete Assyrian puzzle, and somewhat dangerous to sit on! Many exhibit traces of gilding and enamel, and were probably broken up for the inlaid gold and jewels with which they were once adorned. There is a decided Egypto-Assyrian character about the whole collection, perfect Egyptian heads being mixed with Assyrian Bulls and Lions. The heads were very fine indeed. Some of the articles were maces, dagger-handles, or portions of chairs and tables (for we have undoubted evidence of the Assyrians using such). Figures back to back form a shaft, and support a flower-headed capital. There are also boxes, and a vase,—all elaborately carved. The Assyrians were adepts in veneering, the layers being highly ornamented with sacred emblems and lion-hunts. Phœnician inscriptions are found on two or three articles. They were found strewed at the bottom of a chamber among wood ashes. They had escaped the flames, but are blackened from lying among smouldering wood. I have got up a horse-load of objects, and am fitting them together as fast as possible, preparatory to boiling them in gelatine. The whole room is not yet explored, as the earth must first be removed from above. I propose going down to-morrow."

In a collection of autographs, dispersed by Messrs. Puttick & Simpson during the week, the following lots realized the prices affixed:—a letter of Josepb Addison, 2*l.* 8*s.*—a letter of Lord Bacon, enlarging on the happiness of having a good wife, 15*l.*—a letter of James Boswell, 3*l.*—a letter of Robert Burns, 4*l.* 15*s.*—a letter of Calvin, 9*l.* 9*s.*—a letter of the great Lord Chatham, inclosing verses, addressed to David Garrick, 13*l.* 10*s.*—two letters of Oliver Goldsmith, 15*l.* 12*s.*—two letters of Mary, Queen of William the Third, 7*l.* 18*s.*—a short letter of Sir Isaac Newton, as Master of the Mint, declining to recommend to mercy a convicted counterfeiter of the coin, then under sentence of death, 4*l.*—three letters of Sir Richard Steele, 8*l.* 1*s.*—a letter of George Washington, 5*l.*

A project is entertained in Paris for supplying that city with pure spring water, instead of that taken from the Seine. It is contemplated to divert the waters in the valleys of the Marne between Chalons and Épernay, and conduct them by means of a gigantic aqueduct into the city. By this means, a supply of 21,600,000 gallons per day of twenty-four hours could be delivered throughout Paris at a height of about 250 feet. The scheme is under the consideration of the Municipal Commission.

A Berlin Correspondent writes to the *Leader* a piece of startling news:—"Rauch, the sculptor," says the letter-writer, "has just shown me a letter from Athens, in which it is stated that the Temple of Juno has been excavated at Argos, and as many as three hundred fragments of statues have already been recovered. Remember that this temple was, in the life of Polycletes, what the Parthenon was in the life of Phidias—that it contained the masterpieces of his art, at a time when Art was at its apex of glory—and you can form some idea of the thrill which this announcement will give every lover of sculpture. The Greek Government will not, it is supposed, sell the treasures, but it has no money to devote to their restoration. Casts are to be taken of them; and ere long we may hope to feast our eyes on works worthy to be placed beside the Elgin marbles!"—We trust the intelligence is true: but we fear the enthusiasm of the writer leads him to exaggerate the value of the recovered treasures.

The Registrar-General's Quarterly Return of Births, Deaths, and Marriages in England, during the autumn quarter terminating December 31, discloses features relative to the population, and the manner in which it is affected by the War and the high price of provisions. The general aspect of the returns is unfavourable. The marriages, though above the average, were proportionally fewer than the numbers in the corresponding seasons of the four previous years. The births are below, the deaths above, the average. Cholera, which prevailed epidemically in the summer, when it subsided left the population unhealthy; and while the country suffered, the towns have experienced an unusually high rate of mortality. 146,459 births were registered in the quarter. This number slightly exceeds the numbers in the corresponding quarter of 1853; but the rate is less than the average, in the proportion of 3·111 to 3·143 births per cent. per annum on the population. 38,150 marriages were celebrated in the three months that ended on September 30, 1854; or 76,300 persons were married; which is at the annual rate of 812 marriages to every 100,000 persons in the population. The average of the quarter for the preceding ten years was 804. The marriages declined in every division except the northern, and in Wales and Monmouthshire; in Lancashire and the West Riding of Yorkshire the decrease was considerable. It is remarkable how small a proportion of our troops die in battle during a campaign. The Registrar-General observes:—The army at the census of 1851 consisted of 142,870 officers and men; of whom 66,424 were stationed in the United Kingdom, 2,948 on passage out or home, and 73,498 abroad in the colonies and in the East Indies. The annual mortality of men in civil life at home, of the corresponding ages, is at the rate of 9 in 1,000, but the mortality of the troops at home probably exceeds 15 per 1,000; and the mortality of the troops abroad, and chiefly in the tropical climates, is such that the mortality of the whole army is said to be at the rate of 30 in 1,000 in time of peace. At these rates, 3,290 officers and soldiers die abroad annually, of whom

about 2,193 belong to England; whose names, whatever their connexion with property may be, never appear on the English registers. In the time of war, the deaths in the army abroad are raised in two ways: by the augmentation of the forces, and the increased rate of mortality from wounds, and from the diseases that have hitherto been incidental to warfare in the field. Thus, the mean strength of the British force—officers and men—in the Peninsula was 66,372; the deaths during the 41 months that ended May 25th, 1814, were 35,525, of which only 9,948 happened in battle or as the consequences of wounds. 225 per 1,000 of the 61,511 men were, on an average, upon the sick list; and their annual mortality was at the rate of 161 per 1,000.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five. Admission 1s.; Catalogue 6d. GEORGE NICOL, Secretary.

The PORTLAND GALLERY, 316, Regent Street (opposite the Royal Polytechnic Institution). The EIGHTH ANNUAL EXHIBITION of the NATIONAL INSTITUTION of FINE ARTS is NOW OPEN from Nine till dusk. Admission One Shilling, Catalogue Sixpence. BELL SMITH, Secretary.

ADAM and EVE.—This great Original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, PALL MALL (opposite Marlborough House), from 11 to 6 daily.—Admission, 1s.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—Additional Pictures. The Battle of Inkermann, and Great Storm in the Black Sea.—The Cavalry Charge at Balaklava, Battle of the Alma, Pictorial Map of Sebastopol, &c., are also exhibited in the Diorama, illustrating Events of the War.—The lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1s., 2s., and 3s.

PATRON: H.R.H. PRINCE ALBERT.
ROYAL POLYTECHNIC INSTITUTION. — MONDAY EVENING, the 26th inst., LECTURE by J. H. PEPPER, Esq., On the CHEMISTRY of the NON-METALLIC ELEMENTS. Tuesday Evening, important LECTURE on SIEGE OPERATIONS in connexion with SEBASTOPOL, by E. JEKYLL, Esq. (late Captain Grenadier Guards).—TELEPHONIC CONCERT by INVISIBLE PERFORMERS. — Thursday, DRAMATIC READING, by Mr. HUGH LESLIE, RICHARD the THIRD.—Wednesday and Friday, ASTRONOMY, by Dr. BACHHOFFNER, with appropriate music.—The last three performances of the TYROLESE MINSTRELS, Monday, Tuesday and Friday Evenings.

SCIENTIFIC

SOCIETIES.

ROYAL.—*March* 15.—The Lord Wrottesley, President, in the chair.—'On Zinc-Ethyl,' by Dr. Frankland.—'On the Magnetic Medium,' by Prof. Williamson.

ASTRONOMICAL.—*Feb.* 9.—*Annual General Meeting.*—G. B. Airy, Esq., President, in the chair.—Messrs. F. Brodie, H. S. Ellis, W. Lethbridge, H. W. Buxton, J. T. Owen, and C. H. Wild were elected Fellows.—The Report of the Council was read, and the accounts were passed. Notices of the deceased Members were read, and the following officers were elected for the year:—*President*, M. J. Johnson, Esq., Radcliffe Observer; *Vice-Presidents*, G. B. Airy, Esq., Astronomer Royal, Augustus De Morgan, Esq., John Lee, Esq., LL.D., Admiral W. H. Smyth; *Treasurer*, George Bishop, Esq.; *Secretaries*, Warren De la Rue, Esq. and Capt. R. H. Manners, R.N.; *Foreign Secretary*, J. R. Hind, Esq., Superintendent of the *Nautical Almanac; Council*, Messrs. A. K. Barclay, R. C. Carrington, Rev. G. Fisher, J. Glaisher, R. Grant, Rev. R. Main, Rev. Baden Powell, W. Rutherford, Rev. R. Sheepshanks, and W. Simms.

ROYAL SOCIETY OF LITERATURE.—*March* 14.—Sir John Doratt, V.P., in the chair.—Mr. Vaux read a paper by the Marchese Gargallo-Grimaldi, 'On a Painting which occurs on an unedited Greek Vase,' representing an altar between two Doric columns surmounted by a mystical figure, probably intended for a Siren. The Marchese considered that the columns have a sepulchral meaning, and that the whole picture indicates a cemetery in some rural site. The Marchese pointed out the direct analogy which exists between the Siren, as shown in this painting, and the Harpy-Figure on the Monument discovered by Sir Charles Fellows at Xanthus. Both figures are, indeed, formed of the bust of a young woman with the wings, legs, and claws of a bird. It is from the funereal and infernal character, which the ancient legends attributed in common to the Sirens and Harpies, that their sculptured images become so appropriate as the ornaments of Cenotaphs and Tombs.

STATISTICAL.—*March* 15.—*Anniversary Meeting.*—Thomas Tooke, Esq., V.P., in the chair.—Dr. Guy, one of the Honorary Secretaries, read the Report of the Council on the progress of the Society during the past year. The Report was a satisfactory one, and entered with some detail into the finances of the Society. It called attention to the increasing circulation of the Society's Journal, as evidenced by an increase of sixty-five per cent. in the sales of the last year as compared with those of the previous year; and alluded to the success which had attended the publication of a General Index to the Society's Journal. The expense of compiling and printing an Index,—which had analyzed every paragraph of the Journal from its commencement, giving abstracts of every paper it contained,—had been considerable; nevertheless, it had not only defrayed the expense of its publication, but had created a new source of income to the Society. The Council attributed much of the success which attended this financial experiment to the active and zealous services of Mr. Cheshire, the Acting Secretary of the Society.—Encouraged by the satisfactory state of the Society's finances, the Council had sanctioned a considerable expenditure for the compilation of an Alphabetico-Classified Catalogue of the Library,—which work had been entrusted to the able and experienced hands of Mr. Wheatley, by whom the Index had been prepared. It had just been completed, and was submitted to the Meeting. The Report briefly explained the principles upon which the Catalogue had been compiled, which were similar to those of the 'Catalogue of the Library of the Institute of Actuaries,' recently described in the *Athenæum* [No. 1415]. The library contained 2,000 distinct works, exclusive of Blue Books, and 2,600 volumes. During the progress of the work much attention had been given to the completion of defective sets. The evening meetings of the Society since the last Anniversary Meeting had been well attended, and many communications having a direct bearing on public questions of the day had been read and discussed. The Council adverted to the Meeting of the British Association for the Advancement of Science at Liverpool in September, 1854, under the Presidency of the Earl of Harrowby; and drew attention to the success which had attended the meetings of the Statistical Section. The great prominence given to statistical knowledge in the inaugural address of the noble chairman had given a new impulse to that science. The Report concluded by reverting to the loss which the Society had sustained by the decease of Léon Faucher, one of its Foreign Honorary Members, and the still more severe loss by death of one of its original Fellows, Mr. Joseph Hume, M.P., a Member of the Council; who during a long life of sustained industry did much to demonstrate the value of accurate statistical information, and to apply it to the purposes of good government. Lord Harrowby moved, and Col. Sykes seconded, that the Report be adopted; and a ballot having been taken for the President, Council, and officers for the year ensuing, the following was declared to be the list, the names in italics being those of the new Members of Council.—*President*, the Right Hon. the Earl of Harrowby; *Council*, Dr. J. Bird, Sir J. P. Boileau, Bart., the Right Hon. Lord Viscount Ebrington, W. Farr, the Right Hon. Charles William Earl Fitzwilliam, J. W. Gilbart, the Right Hon. W. E. Gladstone, W. A. Guy, the Right Hon. the Earl of Harrowby, J. Heywood, Dr. T. Hodgkin, *J. G. Hubbard*, C. Jellicoe, W. G. Lumley, the Right Hon. H. Mackenzie, *H. Merivale*, H. Manu, W. Newmarch, the Right Hon. Lord Overstone, the Right Rev. the Lord Bishop of Oxford, the Right Hon. Sir J. S. Pakington, R. A. Slaney, *T. H. S. Sothcron, the Right Hon. Lord Stanley*, Col. W. H. Sykes, T. Tooke, Lord H. G. Vane, *J. Walter, Lord Wharncliffe*, the Right Hon. the Lord Wodehouse, the Rev. E. Wyatt-Edgell; *Treasurer*, W. Farr; *Honorary Secretaries*, W. A. Guy, W. Newmarch, and W. G. Lumley.

ENTOMOLOGICAL.—*March* 5.—J. Curtis, Esq., President, in the chair.—Mr. Stevens exhibited a quantity of insects of all orders, forming part of the collection made by Madame Pfeiffer at Amboyna and Seram, and containing many fine new species.—Mr. Edwin Shepherd exhibited a remarkable variety of *Arctia Caja*, and a variety of *Triphæna Orbona* differing greatly in form and colour from the normal type.—Mr. Edward Sheppard exhibited one of the flossy silken bags imported from China as a covering to the ends of the hanks of silk in bales. Dr. Gray said he was informed each of these bags was formed by beating out a single cocoon.—The President announced that the subject proposed for the Society's Prize Essay this year was the species of Coccus producing the lac-dye of commerce, and that Dr. Royle had offered to place at the disposal of any one who would take up the subject, the whole of the information thereon possessed, or possible to be obtained, by the East India Company.—It was also announced that the Council had favourably considered a proposition that the Society should publish a concise Catalogue of British Coleoptera, and, wishing to ascertain what support such an undertaking was likely to receive, invited communications on the subject from Coleopterists generally.—Mr. Newman read 'A Note on the Habits of Eastern Butterflies,'—'A Note on a South African Honey-Bee,'—and 'A Note on a new Enemy to the Honey-Bee,' in which he stated that a woodpecker (*Picus viridis*) had been seen at the entrance of a hive devouring the bees as they made their appearance. Mr. Westwood said it had come under his own observation that the house-sparrows, at a certain season of the year, when they had young and there was a lack of their usual food, ate bees with avidity.—Mr. Douglas read 'A Note on Greasiness in Insects,' to which several members added observations.—Mr. Janson read two notes, by Dr. Schaum, of Berlin, 'On the *Hetcrorrhina bicostata* of Westwood,'—and 'On the recent Descriptions and Figures of British Elateridæ by Mr. Curtis.' He also read some observations by himself on the latter subject.—Mr. Waterhouse read a note, by M. Henri Jekel, 'On *Ornias sulcifrons*, Schönherr.'

INSTITUTION OF CIVIL ENGINEERS.—*March* 20.—J. Simpson, Esq., President, in the chair.—The discussion was renewed on Mr. Allen's paper 'On Steam and Sailing Colliers.'—'On the Application of the Screw Propeller to the larger Class of Sailing Ships, for Long Voyages,' by Mr. R. A. Robinson. The introduction of screw propulsion in 1839 by Mr. F. P. Smith, and the success he attained with the Archimedes, directed attention to that system for commercial vessels;—the Great Britain was an early instance of the application, and then followed the fleet of screw steamers established by Mr. Laming, for the trade between London and the ports of Holland. Thence the progress was so rapid, that at the beginning of 1854 above two hundred commercial screw ships were registered in the United Kingdom. Meanwhile, many attempts have been made for using large powerful screw ships on the long sea routes to India and Australia, but uniformly without success. The author's object was to investigate the causes of this failure, and to suggest the means of attaining success.

SOCIETY OF ARTS.—*March* 14.—Prof. Donaldson in the chair.—'On a New Method of teaching Drawing, involving the Principle of a New System of Architecture,' by Herr Joseph Kumpa, of Dresden. By this proposition, as soon as a student could accomplish the drawing of a line tolerably straight, he was told to copy a square. When this was done, the square was divided into quarters, diagonals were drawn across it, and various mathematical figures were made, rapidly advancing into figures of some complication, curiosity, and beauty. From straight lines the pupil proceeded to arcs and curves, and eventually into some practice in the use and combination of the elementary colours. During the time he was carefully practising the drawing of the lines in every position, the mathematical nature of his copies was continually urging him to delineate correctly,—his appreciation of angles, power of measurement, and sense of form

and beauty were also at the same time fostered and developed. More or less attention would, of course, be paid to these elements according as the ultimate direction of the pupil's studies were mechanical, architectural, or artistic. Indeed, the system was principally intended for the education of those engaged in manufactures and the arts of design connected with them.—After the reading of the paper, the Secretary stated that he had received three communications,—from Mr. R. Redgrave, Mr. G. Wallis, and Mr. D. R. Hay. Mr. R. Redgrave entertained a favourable opinion of Herr Kumpa's method, provided it was not used to the exclusion of other means. The method was not, however, new in this country, having been largely practised by many teachers, although not perhaps so systematically as advocated in the paper.—Mr. G. Wallis illustrated the *truth* of the proposition by drawings executed chiefly by students of three months' standing in the Branch Elementary School of the Birmingham School of Art, where the system had been in operation twelve months,—but his own practice as a teacher had been based upon an analogous principle for fourteen years past.—Mr. D. R. Hay thought the method of teaching drawing a very good one for very young people, but he did not see any principle of a new style of architecture involved in it.

SYRO-EGYPTIAN.—*March* 13.—Dr. J. Lee in the chair.—Dr. Lee exhibited and made some remarks upon a small collection of ancient Maltese coins in his possession, upon which were certain well-known Egyptian subjects,—as the Egyptian Trinity—Isis, Osiris, and Nepth—Isis crowned by Victory—Osiris with two crowns, the lotus, &c.; also figures with extended wings, as in the objects in coloured glass from Egypt exhibited by Dr. Lee on a former occasion.—Mr. Marsden exhibited and read some remarks upon certain engraved plates illustrative of Egyptian archæology. —Mr. Ainsworth (in the absence of Mr. Bonomi) gave some account of Col. Rawlinson's discoveries at Birs-i-Nimrúd, illustrated by drawings by Mr. Bonomi. The terraced character of the Temple of the Seven Spheres was further illustrated by reference to the Tomb of Cyrus and the mounds of Mokamur, Abu Khamira, Tel Ermah, and others, described by Mr. Layard. The colours of the separate terraces, after the Chaldean planetary system, were illustrated by the description given by Herodotus of the seven walls of Ecbatana and the seven-bodied palace of Bahram Gur described by Nizami in his poem of the Heft Peiker.—Mr. Sharpe gave an account which he had received from Dr. Lepsius of the Inscriptions discovered in the tombs of the Sacred Bulls near Memphis; those which contain dates begin in the reign of Darius, and continue through the reigns of most of the Ptolemies. It seems that the funerals of the Bulls followed one another at intervals of about twenty-three years each, more or less. As many of them mention the number of years between the two funerals, they would be of use in settling the chronology of the Ptolemies, if it were not already more certainly known from the short work of Porphyry. The inscriptions which mention the funerals of the Bulls in the earlier reigns where such help to the chronology would be useful, unfortunately contained no dates.—Mr. Sharpe gave an account of the progress made by Mr. Horner in determining the rate of accumulation of the alluvia of the Nile by excavations made at Heliopolis for that express purpose.

MEETINGS FOR THE ENSUING WEEK.

MON. Geographical, 8½.—Extract of a Letter received by Admiral Smyth from Admiral Matthieu, on the Progress of the Survey in the Straits of Gibraltar.—Despatch from Loanda respecting Dr. Livingston's Exploration in Central Africa.—'On the Ruins of Tical, near the Lake of Peten, in Central America,' by Don Vicente Castellanos.
— Institute of Actuaries, 7.—'An Examination of the Objections urged against the Plan of Decimal Coinage proposed by the Royal Commissioners and by the Select Committee of the House of Commons,' by Mr. Jellicoe.
TUES. Institution of Civil Engineers, 8.—Discussion on Mr. Robinson's paper, 'On the Application of the Screw Propeller to the larger Class of Sailing Vessels.'—'On the Construction of Railway Crossings and Switches,' by Mr. Burleigh.
— Royal Institution, 3.—'On Electricity,' by Prof. Tyndall.
— British Meteorological, 7.—General and Council.—'On the recent Cold Weather, and on the Crystals of Snow observed during its continuance.'
— Zoological, 9.—Scientific.
WED. Society of Arts, 8.—'On the Utilisation of the Molten Mineral Products of Smelting Furnaces,' by Dr. Smith.
— Royal Society of Literature, 4½.
— British Archæological Association, 8½.
THURS. Society of Antiquaries, 8.
— Royal, 8½.
— Royal Institution, 3.—'On English Literature,' by Mr. Donne.
FRI. Royal Institution, 8½.—'On the Application of Chemistry to the Preservation of Food,' by the Rev. J. Barlow.
SAT. Royal Institution, 3.—'On the Principles of Chemistry,' by Dr. Gladstone.

FINE ARTS

Hints on Village Architecture: being a Selection of Designs for Schools, Cottages, and Parsonage-Houses, adapted for Rural Districts. With Plans, Elevations, and Estimates. By Henry Weaver. Bath, Holloway.

Mr. Weaver has furnished the plans not of impracticable castles in the air, but of tasteful cottages, adapted for earth, and capable of being built at a moderate cost. Nearly all the designs have already been executed, and are adapted for the use of the country builder who may not have had much experience in erections of an ambitious character. The plans rise from the simple gate-lodge to the larger and more ornamental school-house,—from the quiet manse to the elaborate rectory. A pair of labourer's cottages are also given, copied from the old timbered houses of the seventeenth century. The work will, we think, be useful; but we cannot say much for either the originality or beauty of the designs. The English porch should not be slighted, and the airy Swiss balcony might be easily grafted on the Gothic feeling of thoughtful detail and sheltered snugness.

Views in Norway. By James Randall, Esq. From Original Pictures, drawn on Stone by E. Ciceri. Paris, Colnaghi & Co.

THE unlettered Englishman's impression of Norway is represented in two words—*firs, snow*. The chartist,—that is to say, the chart-man, the geographer,—on the other hand, sees a country of more water than land,—a coast line jagged like a worn-out saw,—a series of headlands and promontories,—or, to speak by the card, fiords and fells. The poet, purposely keeping his impressions vague, and fonder of the balmy East than the chilling North, pictures snow-covered untrod mountains, miles of silver-pillared birch-trees and rock-strewn valleys, where the ermine burrows and the glutton hides. He sees torrents frozen into icy columns, and sheltered bays where the black Norse galleys once harboured. The sportsman, ruddy and not troubled by that carking meditation that drains the blood and bleaches the cheek, dreams only of endless salmon fishing—"Salmon, sir, upon my word, as long as this"—and of brawling mountain streams tenanted by huge artificial flies, bright as a tulip and hatched in Fleet Street. Lowest vision of all, is your poulterer's:—he, good man, beholds in Norway only a country that breeds grouse and ptarmigan—12*s.* a couple, trussed ready for roasting—("Nice side dish, sir"). To correct these errors and widen this knowledge, comes Mr. Randall to our rescue, with some dozen drawings, and a few pages of guide-book "letter-press" hound up in one goodly broad folio, too big to carry, but not too big to lift. These sketches seem to be the result of a summer's salmon-fishing among the Fiords,—the consummation, in fact, of an angling and artistic tour through Norway in company with the Earl of Leicester, in 1853. The artist, apparently an amateur, claims to be a novice, and begs forbearance from the critics on that ground—(strange, that men who have walked through fire and beheld death in every one of its ghastly changes, should dread so much the mere prick of a pen!). For ourselves, we have no wish to put our pen to such an office, but rather to stroke the writer with the feather,—for the book is well done, and needs no extenuation. We really see no reason why Mr. Randall should stand at the bar *in formâ pauperis*, or meekly jostle with the tipstaffs, when he has every right to a seat upon the Bench. The drawings are, it may be, somewhat of the old stamp—the dark, heavy pencilling school,—and sometimes want breadth of light and delicacy of outline; but they are still creditable to the artist, and interesting as early gleanings of a land not yet overmuch visited by the pencil or the brush. If the views are not brilliant, they are at least broad,—if not vigorous, yet characteristic,—if not full enough of atmosphere, at least grand, substantial and firmly worked out.

The chief features of Norwegian scenery are its rocks and fiords. Its lesser characteristics are, its valleys, passes, streams and torrents. Perpetual snow and unfading forest,—ceaseless rushings of water, pouring from height to depth,—cliffs, towering thousands of feet from the bright level of the dales, and everywhere rising into the unchanging hlue of the sky and the untarnished whiteness of perpetual snow. The Tyrol, Wales, Switzerland and the Highlands unite to form Norway,—and from these materials springs a fifth something unlike all its four ingredients. Sombre, and not laughing, are its lakes, flashing like glimpses of heaven through granite bars of purgatorial mountains, swept fiercely and ceaselessly by snowy sheets of waterfalls. Its snowy heights are not sharp, angular, crystal peaks, like the Schrecken Horn, the Wetter Horn, or the Finster Horn,—hut loom in broad, round bluffs and shoulders, as if smoothed by levelling storms; and on these lie great dark tombs contrasting the wide shrouds of eternal snow, like grave-shects never to be lifted till they melt and shrivel at the sound of the doom trump.

In opposition to these solitudes, the fiords run like bypaths of the sea,—120 miles inland; so that the ocean moans among the forests, and pine-trees rise as if from the sea-sand. Beaconed headlands, iron-bound coasts, rocky islets, and looping bays in which the North Sea chafes, diversify the Norwegian shore as far as the Baltic. Norway is a land of free yeomen and hardy fishermen, rude hunters, rough woodmen and swart miners,—men who live on sawdust hread and salmon of their own hooking, who wrestle with bears and huffet the waves of the Baltic, snatching their precarious food from the waves and tides.

The whole west coast of the Scandinavian peninsula Mr. Randall describes as scooped into small rocky headlands, very dangerous to the boats of Christiansand and Bergen Stavanger and Vardol, had not Nature, when she left these rocky piers projecting into the waves, surrounded them with bays and harbours of refuge. 1,328,721 inhahitants people this country, covering four times the area of Scotland, and live amid these high tahlelands, rocky gorges, deep lakes and magnificent cascades that group round the great Skagastölsrind mountain, that rises 8,390 feet above the sea level,—perpetual snow in this latitude commencing at 4,000 feet. Winter dies herc in a day, and spring leaps to life like Minerva, having already reached its full maturity.

Norway is little cultivated, and the husbandmen adhere to old customs, and, therefore, also to old abuses. But the unsown pine grows on the mountain slopes and the birch in the valleys, and helow spread the sandy fields of barley, hemp, and flax. The reindeer and the goat mingle with the herds that the wolf and the bear devastate. Such are the changes in these northern seasons. In the winter the bear sleeps and the wolf prowls round the folds. In May, all is life and freshness, and the peasants drive the rejoicing cattle into the flowery meadows, and in the June heats up to the shady and grassy heights; but all night long, when the farmer is quaffing his birch wine, the fishermen of Cape Stadt and Luffoden are following the cod and the herring, and piling up the black lobsters that will ripen into scarlet before they reach our London tables; when day dawns the peasant, who now rests by the fire, will be guiding the heavy timber-floats from the forest river down to Drammen or Christiania (coffins for England, and floorings for houses not yet contemplated). Below the river glitter the fisherman's brothers, the miners, dusted with silver or, goblin-like, azure with cobalt. We must not pause to describe beautiful Christiania,—busy Bergen, bristling with masts, —or regal Drontheim, where Saint Olaf sleeps. We must not stop to talk of Harold Harpfaager or Bernadotte,—nor to speculate on the possible re-

union of Norway with Denmark. Sheriffs and Vikings—tidal law and storthings—we must pass inexorably by.

The scenes chosen for illustration by the author are—the Gousta Fjeld, the Rinckan Fos, Krogleven, the Hardanger Fjord, the Skjarven Fos, Vossevangen, the Sör-Fjord, Oifjord-Vand, Borgund Church, the River Lierdal, the Voring Fos, and the Valley of Torresdal. Theso views are grand mountain-passes, threaded by rock-encumbered, foaming streams, chafing, fretful, or furious. In some instances the foregrounds seem strewn with the building materials for another world, or are cleft in two by the crystal blade of a clear, keen, swift river. The scenery is a little Dantesque; but on the whole has more of a Harold the Dauntless character :—pine logs span the streams, but no ruins crown the rocks. No wonder the Norwegian Norsemen sought the warmer lands of the South, where sweeter-voiced birds than the eagle sang and richer fruit than the cranberry grew.

The Elements of Aerial Perspective; or, Light, Shade, and Colour. By Wyke Bayliss, Teacher of Perspective. Reeves & Son.

THIS seems a useful little handbook for the young artist. The author announces that his object is not to teach mere technical details, but to point out in a few pages the higher principles of Art, and by a few clear illustrations of the laws of light and shade, to prepare the student for works of greater length and more scientific research. We are glad to see that the author acknowledges himself frankly to be a mere elementary teacher, as we have a strong aversion to those intellectual empirics, who profess to cure the most inveterate ignorance by a few simple pages of a universal instructor.

FINE-ART GOSSIP.—The Annual General Meeting of the Artists' Benevolent Fund for the Relief of Widows and Orphans was held at the Freemasons' Tavern on the 20th inst.,—Mr. Henry Twining in the chair; and it appeared, by the Report of the Committee of 1854, that during the past year 53 widows have been relieved to the amount of 796*l.*, and 32 orphans to the amount of 135*l.* 17*s.*

At a late sale at Messrs. Puttick & Simpson's, a book of pen sketches by Sir C. Wren was put up for auction. They were plans for an English Walhalla or monument to the memory of Charles the First, intended for erection in the neighbourhood of Windsor. The Parliament voted 70,000*l.* for the object; but the Second Charles, with his usual respect for his father's memory, embezzled the money, and spent it upon wine, women, dice, and fiddlers.

Among the suggestions offered to our notice on the question of how to prevent the sale of copies as originals, the following is worth consideration :—

"I have carefully read your remarks in reference to the practice now becoming so general, that of copying modern pictures and palming them off upon collectors as original productions. I think the fraud might be readily detected, if not entirely prevented, by the establishment of some office in London for the registration of pictures; and this might be made a self-supporting scheme by the adoption of a regular scale of fees. In the absence of any better *constituted* body, I would suggest that it might be placed under the control or superintendence of the members of the Royal Academy. The objects would be twofold :—first, the due and effectual registration of all pictures, giving the subject, exact size, &c., and also the address of the purchaser,—and in this case it would soon appear to be the interest of all picture-holders to have their property duly registered, —and when any sale took place a transfer might be made out, the expense of which would be covered by a small fee; second, the authentication of any painting that may be sent to the office, and which may be certified by a clear and legible stamp at the back, and this stamp might be repeated whenever parties felt any doubt and wished to have their pictures again subjected to the test of a searching scrutiny. I have no faith in legislative enactments, but believe that a voluntary registration and stamping such as I propose would amply protect the public; and if artists and purchasers joined heartily, none but pictures which had been authenticated and vouched for would be offered for sale by our really respectable auctioneers and dealers (except, indeed, as avowed copies)."

Sir W. R. Gilbert's monument is to be a beacon erected on the rocks near Bodmin, 515 feet above the sea level, and to be seen from the neighbouring towns of Fowey and Padstow.

A high-art picture, by Van Lerius (D. Lirious the wits call him), an eminent artist of the Belgian school, is now on view in Pall Mall, and will repay a visit. The scene represents Adam asleep under the forbidden tree (or a fruit-tree typical of it) and Eve lying beside him, watching him with a beautiful Guido-like, upturned face of unapproachable sorrow and tenderness. Behind looms Satan, clutching up in his arms the serpent whose form he assumed for the nonce, and clawing the air with livid talons as if already rending the pair in his loathsome and hateful grasp. His face is, perhaps, the least powerful part of the picture, in spite of his red eye-balls; and the artist has evidently more sympathy with Greek loveliness than Gothic vigour and expression. His vampyre wings are unnaturally heavy and awkwardly composed. In the background fire is breaking from the clouds, and the first storm devastates the trembling earth. The painting, as to touch, is thin and timid, and of the Scheffer character;—the flesh, as far as we could discern by the artificial light, brown and colourless, but with much want of power and *impasto*. There is still great beauty and much talent in a picture which aims at the highest aspirations of human and Christian Art.

France—or rather the Emperor of the French—seems resolved to keep all home-festivals as joyously as if there was no such thing as Crimea or Conference. For the 8th of May, a holiday is proclaimed in Orleans; when, and where, the new equestrian statue of *La Pucelle* is to be disclosed; and the *Hôtel de Ville*, with its restorations, to be inaugurated.

Great expectations are entertained at Berlin of Heidel's group of 'Œdipus led by Antigone.' The heads, it is said, are full of high tragic feeling; and Antigone's, in particular, is the very embodiment of the tenderness of a child for a discrowned father. We know the feeling of the tragedian, for it is that which Shakspeare has thrown into Cordelia's love of Lear; but in her love, heightened by the forgetfulness of injury, the poet, however, had a thousand groupings in which to express his thought,—the sculptor has but one. Words are ductile as wax and changeful as colours; but stone is flinty, and a sculptor's error is irremediable.

The following, from the Author of 'The Island Empire,' tells its own tale :—"A Correspondent, at Pisa, has casually mentioned to me a discovery in glass painting recently made, by a common working mechanic, at that place. It professes to be a resuscitation of the ancient method of painting on glass, and may, perhaps, whatever its value, be interesting to yourself and to some of your readers. The designs are produced by the union of small pieces of coloured glass. These are joined by a species of cement, composed principally of glass in powder, which, in a short time, becoming hard and transparent, enables the artist to paint on it and hide all vestige of a seam. The discovery, however, on which the inventor prides himself the most is, that of an acid which completely removes the colour from the glass already painted, and leaves it free for the substitution of any other tint. I am told that the general effect of works produced in this manner is very beautiful."

MUSIC AND THE DRAMA

MUSICAL WINTER EVENINGS.—THURSDAY, March 29, Willis's Rooms.—Quartett, Op. 44, Molique; Trio, Op. 99, Schubert; Quartett, No. 6, Beethoven; Solo, Violoncello; Duett for two Pianos, from 'Preciosa,' Mendelssohn and Moscheles. Artists: Molique (first), Ernst (second act), Goffrie, Hill, Piatti, Pauer, and Lindsay Sloper.—Tickets, Half-a-Guinea; to be had of Cramer & Co., Chappell & Co., and Ollivier. J. ELLA, Director.

EXETER HALL.—Sir HENRY BISHOP.—An EVENING CONCERT, upon an extended scale, of Sir Henry Bishop's Vocal Music, will take place at Exeter Hall, on TUESDAY EVENING NEXT, March 27, commencing at 8 o'clock. Conductor, Sir Henry Bishop. Programmes and Books of several Compositions now ready, price 6*d.*—Stalls (Numbered and Reserved), 7*s.* 6*d.*; Reserved Seats, 5*s.*; West Gallery, 3*s.*; Western Area, 2*s.* To be obtained at Mr. Mitchell's Royal Library, 33, Old Bond Street; at all the principal Musicsellers; and at the Office, 6, Exeter Hall.

'IMMANUEL.'—Under the immediate Patronage of HER MOST GRACIOUS MAJESTY THE QUEEN, and the rest of the Royal Family, this Oratorio will be performed at St. MARTIN'S HALL, on THURSDAY EVENING, March 29, for the benefit of the Home for Gentlewomen. Principal singers: Madame Clara Novello, Miss Amy Dolby, Miss Dolby, Mr. Sims Reeves, and Mr. Weiss. Conductor, Mr. HENRY LESLIE.—Tickets, 2*s.* 6*d.*, 5*s.*, and 10*s.* 6*d.*, are to be had at Jullien & Co.'s, 214, Regent Street.

NEW PHILHARMONIC SOCIETY, Exeter Hall. — The SECOND GRAND PERFORMANCE will take place on WEDNESDAY, March 28, under the especial patronage of Her Most Gracious Majesty the Queen and His Royal Highness Prince Albert. The proceeds to be given in aid of the Funds of St. Mary's Hospital, Paddington. Programme: Beethoven's Symphony in C minor; Mendelssohn's Concerto in *D*; Weber's Overtures, Oberon and Ruler of the Spirits; Selections from Comus, C. E. Horsley; Part-Song, Reissiger. Chorus of 300 voices. Vocalists: Madame Anna Thillon, Miss Stabbach, and Mr. Hamilton Braham; Violin, Herr Ernst; Pianoforte, Mr. Lindsay Sloper. Conductor, Dr. WYLDE. — Stall Tickets, One Guinea; Reserved Seats, West Gallery, 10*s.* 6*d.*; may be had at Messrs. Cramer, Beale & Co.'s; Messrs. Keith, Prowse & Co.'s; and at St. Mary's Hospital. Subscriptions to the Society, 2*l.* 2*s.*; West Gallery, 1*l.* 1*s.* Subscribers now joining will receive Two Tickets, to make up the number of Six Admissions, to which they are entitled for their Subscription.

MR. ALFRED MELLON respectfully announces, that on MONDAY EVENING, April 2, his FIRST GRAND VOCAL and INSTRUMENTAL CONCERT will take place at ST. MARTIN'S HALL, on a similar plan, but with an enlarged Orchestra, to the Performances given in the years 1853-4 by the Orchestral Union. Vocalists, Madame Clara Novello and Herr Formes. Soloists, M. Sainton and Mr. W. G. Cusins (Violinist and Organist to Her Majesty). Conductor, Mr. Mellon.—Stalls, 7*s.* 6*d.*; Reserved Seats, 5*s.*; Galleries, 2*s.* 6*d.*; Area, 1*s.* Tickets to be had of Messrs. Cramer & Beale, 201, Regent Street, and at St. Martin's Hall.

LYCEUM.—An original piece called 'A Cozy Couple' was produced on Thursday week. The scene is a comfortable parlour; its occupants, *Mr.* and *Mrs. Dormouse* (Mr. and Mrs. F. Matthews), have enjoyed the domestic comfort thus exhibited for twenty years. *Tom Russelton* (Mr. C. Mathews), however, appears, after a long absence, and introduces discontent. Acquaintance with the world and long travel in foreign parts have made him exceedingly fastidious, and by degrees he contrives to excite Mr. Dormouse to a strong desire to see life also. Things proceed so far that Mrs. Dormouse's consent is gained to a separation, that the two friends may go abroad together. But, of course, such consent is not a willing one, though the poor woman strives to make it seem so. It is in depicting this moral struggle that Mrs. F. Matthews wins an artistic triumph. The breaking heart and the compliant mien afford a contrast which was as naturally as it was effectively exhibited. Tom, rattling and roving as he is, cannot help being touched by the patient sorrow of the loving and submissive wife, and sets about the task of undoing all he had done. He loses no time in describing the inconveniences of travelling, and so exaggerates its distresses that Dormouse repents his hasty resolution. Tom, moreover, is converted to a sense of the happiness of having a home, and makes an arrangement to partake that of the "cozy couple." This little drama is both well written and well acted. It is, however, understood that the attraction of these *vaudeville* pieces is not equal to the expenses of the theatre, and that Mr. Mathews is about to retire from the management.

SADLER'S WELLS.—This house closed on Saturday its legitimate season. On Monday, Mr. Wright appeared in 'The Spitalfields Weaver,' and other pieces, and will represent for a week or two the characters with which the Islington public were pleased during last year's interregnum. It is expected, however, that the theatre will re-open under Mr. Phelps's management at an earlier period than usual, provided the political aspects of the time should undergo a favourable change. The theatrical world since Christmas has suffered as much from the war as from the weather.

MUSICAL AND DRAMATIC GOSSIP.—A note from Mr. Herberte in reference to our strictures on the reported *Royal Academy Concert*, assures us that, as we supposed, his appearance there was merely as an assistant. By such extraneous engagements at performances which are in no respect obligatory, the *Academy* announces itself a choral and orchestral school, deficient in presentable *solo* singers. What a contrast, we must for the hundredth time repeat, to the *Conservatoire* of Paris!

Mr. Ella laid down the law in the *programme*, to which we last week referred, to his own confusion; since (in *Irish* comment on the passage quoted and protested against by us) his third *Winter Evening* was enlivened by a *solo* Quartett by Dr. Spohr, with which the majority of Mr. Ella's guests were unacquainted, — and by the *Adagio* in Mendelssohn's early Pianoforte Quartett in F minor, which was new, we believe, to everybody. Both compositions were eagerly welcomed, because they were interesting; and not the less eagerly, because they were novelties. If

caterers would exercise a more vigorous discretion, pure of extraneous influence, in judging for their audiences, and in accepting or rejecting, without fear of great names or favour to great potentates, whether the latter he patrons or critics — we think this novelty question would prove no such Sevastopol, hard to settle for "good and all," as timid, indolent, or incapable managers have been in the habit of describing it.

The prospectus of a new musical undertaking, which M. Benedict and Mr. Henry Smart combine in endeavouring to establish, is before us. It is to bear the name of "The Vocal Association," its nature is defined in the following extract.—

"It is almost unnecessary to point out the great store of music expressly composed for this style of performance by the older Italian, and the older and modern German writers. From these sources may be gathered an almost unlimited supply of compositions, both sacred and secular, in every variety of style, and possessing a very high degree of beauty and attractiveness. From the English school, also, a large number of works of this nature may be cited, as distinguished for a remarkable, and indeed, in their particular style, unsurpassed amount of merit. It is as needless also to do more than refer to the exquisite effects producible with this species of music when sung by large choral bands, which have been trained in intonation and all the varieties of light and shade, with the skill and patience necessary for the task. Every one has heard, at least, of the almost fabulous marvels of this kind of perfection attributed to the choir of the Sistine Chapel of Rome. As a more familiar example may be mentioned, the band of vocalists who, with the title of 'The Cologne Union,' so lately delighted the London public during two successive seasons, by a style of singing which, though sufficiently common in Germany, was as entirely new as charming in this country. Associations of the same kind, indeed, under the name of 'Gesang Verein,' abound throughout Germany. In Berlin, in Dresden, in Vienna, in Leipsic, they are found in the highest perfection. Scarcely any town, even of minor importance, is without its Song Association; while in the larger cities, such is the rank these Societies occupy in public estimation, that the greatest musicians of the place and time have often been proud to enrol themselves among their number, to produce compositions for them and to direct their rehearsals."

—We need not analyze too closely the provisions and pretensions here stated. We wish the new institution all good fortune; one element for success is already insured to it, in the singular modesty and cheapness of the terms of subscription.

The lessee of Drury Lane has advertised that "it is literally, physically, vocally impossible that Mdlle. Jenny Baur can longer continue to sustain the arduous part of *Catharine* every successive evening," and withdrawing 'L'Étoile,' has fallen back on 'Guy Mannering,' with Mrs. Selby as *Meg Merrilies*. Had Mr. Smith taken any musical counsel in regard to his operatic speculation, he might have been prepared for this "literal, physical, vocal impossibility,"—one great difficulty and expense of operatic management being the necessity of a double company, if musical performances are to be given nightly. We point to the extinction of 'L'Étoile' in justification of past remarks on the impossibility of successfully improvising a special entertainment, in a theatre, where special preparation has not already been made. The Egyptian tragedy, which has so long been in the Drury Lane bills, will possibly fare better, when it comes. Meanwhile, there is something to be learned from the pertinacity with which Scott and Terry's melo-drama, with Joanna Baillie's lyrics and Sir Henry Bishop's glee-choruses, is fallen back upon, after ambitious attempts have failed and bad travesties of ambitious foreign masterpieces have been found too "profitable" to be continued. For better, for worse, 'Guy Mannering' keeps the stage, and the secret of its keeping there is in the local colour of the story, the picturesque charm of the lyrics, and the propriety and grace of Sir H. R. Bishop's music. The last, we repeat, has entered into the library of classical English composition. There are reasons just now why the composer's claims can be hardly too often insisted on,—and for which, by way of appendix to our lecture on musical management and mismanagement, we earnestly call attention to the coming *Bishop Concert*, which will be given during next week at Exeter Hall.

Madame Viardot has just signed an engagement to appear at the *Royal Italian Opera* this year.—Madame Alboni, according to the *Morning Post*, will also pass "the season" in England.

We learn from good authority that M. Meyerbeer is again at work for the *Opéra Comique;* and on a subject which admits of no elaborate combinations, includes few characters, and demands no extravagant means of execution. Does this welcome report, like the success of 'L'Enfance de Christ,' by M. Berlioz, foreshow re-action, and indicate that the accumulators have done their utmost, and now attempt to charm by fineness of touch, as they have lately astonished the world by their assemblage of multitudes and prodigality in colour? Meanwhile, 'L'Africaine' seems to be put to sleep in M. Meyerbeer's portfolio. He will hardly, we fancy, commit that opera to the caprices of Mdlle. Cruvelli; which are now so numerous and notorious as to make it evident that the Lady is relying on them for the maintenance of such popularity as is left her.

Fire, it seems, must go the round of the Continental theatres. It has just visited Dessau, where the theatre was burnt a few days ago.

We have more than once alluded to Mr. C. C. Perkins as an American musical amateur, who has devoted himself to the study of Art with a steadiness not common among amateurs. This is the gentleman, whose gift of Mr. Crawford's bronze statue of Beethoven will shortly adorn the new music hall at Boston, U.S. The local journals announce that a new *Cantata* by him, on the subject of the "Landing of the Pilgrims," written for *soli*, orchestra, and chorus, has been recently twice performed in Boston. Our relatives across the Atlantic can do little save in extremes, and the abuse and praise lavished by their press on the composition give distant recorders small possibility of "keeping the balance true," by any record, save a statement that the *Cantata* has been warmly praised and hotly vituperated.

'The Duchess of Malfi' is underlined as the next experiment at the Standard Theatre. The manager states that he was convinced by one special circumstance, that "the people of that ilk" were susceptible of poetic impulse. During the engagement of Mr. Anderson as a star, his company performed Sir T. Talfourd's 'Glencoe' for five successive weeks;—a play, as he justly remarks, without a situation, almost exclusively indeed composed of poetic dialogue. If a Shoreditch audience could show this sympathy for language without action, Mr. Douglas thought that he might safely venture such a tragedy as the 'Antony and Cleopatra,' in which there was a fairer proportion of both, with opportunities of spectacle besides; and he adds, that "though he has found his management up-hill work hitherto, he has now every reason to hope that he shall be able soon to raise his theatre to the level of Sadler's Wells." We trust that this result will be obtained by both the City theatres; and thus testify to the wholesome progress of popular influence.

We, some weeks ago, mentioned the amateur performance which is about to be given at the *Olympic Theatre*. The evening fixed is Saturday next, and the "bill of fare," we learn, will consist of two little comedies and a pantomime.

'Les Noces Vénitiennes,' by M. Séjour,—an Italian drama, violent enough, according to all accounts, but exhibiting, M. Janin assures us, a feverish strength and promise of better things,—has been produced with great success at the *Théâtre Porte St.-Martin*. M. Séjour is characterized by M. Théophile Gautier, in his *feuilleton*, as the Tintoretto of melo-drama, exhibiting an exuberant fancy, violent contrasts of colour, and a touch forcible, if not always correct. M. Gautier commends, with choice epithets, Mdlle. Meusnier-Fleury, who has been appearing, in grand French tragedy, at the *Théâtre Français*. — The Félix family appear as unable to manage their theatrical affairs without recourse to law as Miss Edgeworth's *Catty*, in the drama founded on the feud betwixt *Ballinavogue* and *Ballinascraw*. M. Raphael Félix, Mdlle. Rachel's brother, has been at odds with the treasurer of the Italian Opera in Paris about some portion of the receipt of a benefit which he lately took there with the Lady's aid. Never did Princess disappear more ignobly from her kingdom than Mdlle. Rachel seems bent on doing.

To Correspondents. — H. H.—The Author of A. W.—M. L.—A. B. T.—M. W.—received.

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1431. LONDON, SATURDAY, MARCH 31, 1855. PRICE FOURPENCE Stamped Edition, 5d.

UNIVERSITY of LONDON.—MATRICULATION.—A CLASS, for the purpose of Reading the Subjects required for the Matriculation Examination at the London University, will be opened in University College, by permission of the Council, on the 10th of April. It will meet on five days of the week, for two hours each day, and will continue until the 1st of July. The hours of meeting will be so arranged as not to interfere with the usual College Lectures. Fee, for the Course, 5*l*. For further particulars, apply to Mr. ERNEST ADAMS, at the College.
University College, February, 1855.

ROYAL BOTANIC SOCIETY, Regent's Park.—The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT this Season will take place on WEDNESDAYS, May 9th, June 13th, and July 4th; and of AMERICAN PLANTS, MONDAY, June 18th.
Tickets of admission are now being issued; and may be obtained at the Gardens only, by orders from Fellows, or Members of the Society. Price, on or before May 5th, 4*s*.; after that day, 5*s*. each.

BOTANICAL SOCIETY of LONDON.—DISTRIBUTION of BRITISH PLANTS, 1855.—Members are requested to send their Lists of Desiderata forthwith marked on the 4th Edition of the London Catalogue of British Plants.
20, Bedford-street, Straud, G. E. DENNES, Secretary.
1st March, 1855. J. T. SYME, Curator.
N.B.—The Herbarium may be inspected every Monday, Wednesday, and Friday, from Ten until Five. The Library is open on the same days.

HORTICULTURAL SOCIETY of LONDON.—The SECOND SPRING MEETING will take place at the Society's House, 21, Regent-street, on TUESDAY, April 3, from 12 to 5, P.M.

HORTICULTURAL SOCIETY of LONDON.
GARDEN EXHIBITIONS.
Notice is hereby given, that the FIRST EXHIBITION of the Season will take place, by permission of Her Majesty's Commissioners for the Great Exhibition of 1851, in the GROUNDS of GORE HOUSE, on WEDNESDAY, May 16.
The Garden will be opened to the Public at two o'clock, under the following regulations:—All Fellows of the Society will be admitted without tickets, from half-past 12 till 6 o'clock, on signing their names in a book at the entrance. Visitors can be admitted only by tickets, to be obtained by the personal or written orders of Fellows of the Society.
All Fellows who shall apply, on or before Monday, the 30th of April, may obtain at the PRIVILEGED RATE of Three Shillings and Sixpence each, any number of tickets NOT EXCEEDING THIRTY-SIX; but no application for such tickets will be received after that day. *Fellows of the Society subscribing for tickets at this price will be allowed a clear week from the 30th of April during which they may claim them.* AFTER THAT PERIOD ALL THE 3*s*. 6*d*. TICKETS SUBSCRIBED FOR, BUT NOT ISSUED, MAY BE CANCELLED. After the 30th of April, any further number of tickets will be delivered to Fellows on their personal application or written order, at the price of *Five Shillings* each ticket.
All applications for tickets must be made at the Society's Office, 21, Regent-street.
NO TICKETS WILL BE ISSUED IN REGENT-STREET ON THE DAYS OF EXHIBITION. On those days Offices, near the Garden Entrance, will be opened at half-past 12 o'clock for the issue of tickets at 7*s*. 6*d*. each; but still under the regulations above stated.
SPECIAL PRIVILEGE OF FELLOWS.—Fellows of the Society not only enter free at half-past 12, but can also introduce two friends, WITH TICKETS, at Gore House, Kensington Gore, May 16; at Chiswick, June 20, and July 11. Or the Fellow's power may be transferred to a brother, sister, son, daughter, father, mother, or wife, residing in the Fellow's house, provided the person to whom the transfer is made be furnished with a ticket signed by that Fellow. That is to say, the power of entering early may be transferred, but not the right to FREE admission.

ARUNDEL SOCIETY.—*FIFTH YEAR'S ISSUE TO SUBSCRIBERS.*
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ROYAL ACADEMY OF ARTS, Trafalgar-square.—NOTICE TO ARTISTS.—All Works of Painting, Sculpture, Architecture, or Engraving, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday, the 9th, or Tuesday, the 10th of April next, after which time no Work can possibly be received, nor can any Works be received which have already been publicly exhibited.
FRAMES.—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass and Drawings with wide margins are inadmissible. Excessive breadth in frames as well as projecting mouldings may prevent Pictures obtaining the situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.
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Every possible care will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.
The prices of Works to be disposed of may be communicated to the Secretary.

ART-UNION OF LONDON.—BY ROYAL CHARTER.—Prize-holders select for themselves from the Public Exhibitions. Every Subscriber of One Guinea will have, besides the chance of a Prize, an Impression of a Plate of 'A WATER PARTY,' by J. T. WILLMORE, A.R.A., after J. J. CHALON, R.A., and a Quarto Volume of Thirty Illustrations of Byron's 'Childe Harold.' The Prints are ready for delivery, and the Volume may be seen at the Office.—Subscription closes this day (31st inst.). The Office will be open till 9 P.M.
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THE MANCHESTER ART-UNION.—The Committee are in WANT of a suitable unpublished PRINT for distribution amongst the Subscribers of the present year. Specimens and terms may be addressed to the Secretary, 92, Mosley-street, Manchester. RICHARD ASPDEN, Sec.

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Full particulars may be had on application to the Honorary Secretaries, by letter, pre-paid.

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ST. JOHN'S-WOOD LITERARY AND SCIENTIFIC SOCIETY.—Professor CREASY will deliver a LECTURE on the HISTORY of the CRIMEA, at the Concert Room of the Eyre Arms, on THURSDAY EVENING NEXT, April 5, at 8 o'clock.—Members' and Transferable Tickets Free; Non-Subscribers, 1*s*. each.

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EASTER TERM will commence on MONDAY, APRIL 16th, 1855, under the following Professors:—
Algebra, Geometry, and Arithmetic—A. D. Sprange, Esq. M.A.
Biblical Literature—Rev. Sydney Clarke, M.A., St. John's Coll. Cambridge.
Botany——
Dancing and Exercises—Mons. Coulon.
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Italian—Signor Maggioni, R.A. Music.
Latin and Natural Philosophy—Rev. J. K. Jennings, M.A., Queen's College, Cambridge.
Pianoforte—Cipriani Potter, Esq., Principal R.A. Music, and H. C. Lunn, Esq. R.A. Music.
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Prospectuses to be obtained on application at the above address.
A JUNIOR CLASS is open at the College.
THERE IS A VACANCY FOR TWO BOARDERS.
Pupils are received at the Half Term.

BEDFORD GRAMMAR SCHOOL.—The Office of MASTER of the above School will be VACANT on the 24th of June next, by the resignation of the Rev. Dr. Brereton. Applications and testimonials may be sent to the Rev. the Warden, New College, Oxford, on or before Saturday, March the 24th.
Extracts from the Scheme, settled by order of Vice-Chancellor Sir W. P. Wood, dated the 12th of March, 1853:—
"The Master and Second Master of the said Grammar School for the time being shall always be Fellows of New College, or Clergymen of the Church of England, being Graduates of one of the Universities of Oxford, Cambridge, Dublin, London, or Durham, properly qualified to teach the Latin and Greek Languages.
"There shall be allowed and paid to the future Master the yearly sum of 300*l*., and so many additional sums of 5*l*. each as will be equal to the number of Boys up to and not exceeding 140, who shall have been bonâ fide educated at the said Grammar School for at least six months in each year."
The Master may, with the consent of the Warden and Scholars of New College and the Trustees respectively, take 30 Boarders.
There is a residence (rates and taxes free), kept in repair by the Trustees of the Bedford Charity.

MR. CURT, of London, ANTIQUARY, &c., now in Town for the Loscombe Sale of Valuable Coins and Medals, will return to Paris on the 14th of April, to attend the Raoul-Rochette Sale of Coins and Antiquities, the Catalogue of which is just published. Commissions, as usual, executed at 10 per cent.—Address, post paid, 15, Lisle-street, Leicester-square; or Hôtel Brabant, Paris. Mr. Curt will be again in London about the 24th of April.

MR. F. EDWARD BACHE begs to acquaint his Friends that he has RETURNED to TOWN from the Continent; and will be happy to resume his Instructions in Pianoforte Playing and Composition.—For further particulars, address Mr. BACHE, at his Publishers, Messrs. Addison & Co., 210, Regent-street.

BRIGHTON.—Herr OBERTHÜR, Harpist to H.R.H. the Duchess Pauline of Nassau, begs to announce that he VISITS BRIGHTON EVERY WEEK.—Terms and particulars to be obtained at Herr Oberthür's Town Residence, 14, Cottage-road, Westbourne Park-terrace.

MR. FRANCIS OROSZ, PIANIST, begs to inform the Nobility and Gentry that he has RETURNED from Edinburgh, and continues to give, as formerly, higher INSTRUCTION on the PIANO to advanced PUPILS.—Address 18, Albert-terrace, Bishop's-road, Paddington.

PATRIOTIC FUND, for the Relief of the WIDOWS and ORPHANS of BRITISH OFFICERS engaged in the WAR with RUSSIA.

Under the Sanction of HER MAJESTY.

DRAWINGS by MEMBERS of the ROYAL FAMILY, and Works of Art by Amateurs and others, are now being exhibited at 121, Pall Mall.—Admittance, One Shilliug. Catalogue, Sixpence. Open from Ten till dusk.

PATRIOTIC FUND.—THE FIELD OF BATTLE.

MR. HOGARTH, Haymarket, London, has the honour to announce that he is, by special permission, preparing for publication a fac-simile Print in Chromo-Lithography, by Vincent Brooks, 'THE FIELD of BATTLE,' from the Original Drawing by H.R.H. the Princess Royal, now exhibiting at 121, Pall Mall, in aid of the Funds for the Relief of Widows and Orphans of British Officers engaged in the War with Russia. The entire profits of the publication will be devoted to the Fund.

PRINTS, 1*l.* 1*s.*

Subscribers' Names received by all Print and Booksellers in Town and Country, and by the Publisher, J. Hogarth, Haymarket, London; Aubrey Paul, Esq., Treasurer, 217, Strand; Mr. Felix Vaughan Smith, Hon. Secretary, 9, Portugal-street, Grosvenor-square.

LAW LIFE ASSURANCE OFFICE, Fleet-street, next St. Dunstan's Church, London, March 12, 1855. —NOTICE IS HEREBY GIVEN, that the BOOKS for the TRANSFER of SHARES in this Society will be CLOSED on THURSDAY, the 22nd instant, and will be RE-OPENED on WEDNESDAY, the 11th day of APRIL next. The Dividends for the year 1854 will be payable on Thursday, the 12th day of April next, and on any subsequent day between the hours of Ten and Three o'clock.

By order of the Directors,
WILLIAM SAMUEL DOWNES, Actuary.

HYDROPATHY.—MOOR PARK MEDICAL and HYDROPATHIC ESTABLISHMENT, near Farnham, Surrey, within three miles of the Camp at Aldershot. This Institution is now open for the reception of Patients under the Superintendence of Dr. EDWARD W. LANE, A.M. M.D. Edin.—Dr. Lane may be consulted in London every Tuesday between half-past 12 and 2, at 61, Conduit-street, Regent-street.

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LONDON, SATURDAY, MARCH 31, 1855.

REVIEWS

Miscellaneous Works—[*Vermischte Schriften*]. By Heinrich Heine. 3 vols. Hamburgh, Hoffman & Campe; London, Williams & Norgate.

THE last notice that we received of the existence of Herr Heinrich Heine, prior to the appearance of the volumes named above, was partly of a pictorial character. A portrait of the poet, with all the appurtenances of a bed-ridden invalid, stood as the ghastly frontispiece to a German poetical annual, published about twelve months ago, and by way of comment to the representation of the attenuated form, was a lyrical poem, by Herr Heine himself, remarkable alike for ingenuity and indecency. It was evident enough that long confinement to a bed of sickness had not checked the native levity of the sufferer; but that he was vaunting the union of bodily emaciation with intellectual audacity. Never was the pen of Herr Heine more licentious than when his own shattered condition, depicted in the engraving with terrible accuracy, was the subject of the sepulchral joke. Strange to say, the book that contained the picture and the poem was one of those smart little volumes that seem framed by the binder, as birthday gifts for sentimental young ladies, or as rewards of merit for proficient schoolboys. The book was a drawing-room book, intended to fill up the dull intervals of a *soirée*,—*but* the poem, if it had been translated aloud in an English party, would have come upon respectable matrons and maids as one of those thunder-claps of impropriety that are remembered for a lifetime.

This notification that the veteran scoffer was still scoffing, though apparently on his death-bed, was soon followed by a sort of vague report that Herr Heine had repented of his evil ways and had even become "pious." Nay, even by his own account, his conversion to—something,—was such a received fact that Catholics and Protestants showed their rivalry in claiming the convert. On account of this rumour of the poet's penitence and piety, the last volumes, now before us, have been sought with a degree of interest. The comprehensive title, 'Vermischte Schriften,' is, indeed, somewhat indefinite; but then, of the three volumes, two, which bear the special name of 'Lutetia,' can be set aside,—and volume the first has a section which with its title of 'Confessions' (*Geständnisse*) looks tempting enough. In this the reader might fairly hope to find a full, true and particular account of the reform that has taken place in the views of the lyrical bard of *old* "young Germany."

The very circumstance which rendered the 'Confessions' such an object of curiosity to many minds seemed likely to exclude them altogether from our columns. When theological controversy was, by the law we have imposed upon ourselves, banished from our pages, how could we venture to trace the steps by which the very *left-hand* Hegelian advanced from a state of infidel Pantheism to a condition of orthodox belief? How could we state his doubts and his difficulties, and the solution thereof, without violating one of the fundamental clauses of our constitution?

We opened the book of 'Confessions,'—and lo!—the perplexity was gone. The conversion of Herr Heine, such as it is, is certainly here set down; but the case is by no means one that takes us beyond specially prescribed bounds. We say "*specially* prescribed" with significance, for there is abundance of matter which, on the mere score of decency, is totally inadmissible into any English periodical. Herr Heine was always a ticklish genius to notice, and he remains so still,—not from any theological peculiaritics, but from his old sins of profanity and licentiousness, which, in spite of the moral change that has taken place, still flourish in his pages with their wonted luxuriance.

The "serious" portion of the British public will, doubtless, congratulate themselves but little on the repentance of the sinner, when they learn, by his own confession, that he dropped infidelity because it was growing—vulgar:—

As long as these doctrines remained the private property of an aristocracy of wits, and were discussed in the language of genteel *coteries*, totally incomprehensible to the lackeys who waited behind us—while we blasphemed at our philosophical *petits-soupers*,—so long did I too belong to those light-hearted *esprits forts*, most of whom resembled the liberal *Grands Seigneurs*, who, shortly before the first Revolution, sought to dissipate the tedium of their weary court-life with their new destructive ideas. But when I observed that the rude *plebs*—the tag-rag and bobtail (*Jan Hagel*)—likewise began to discuss the same themes in their dirty *symposia*, where, instead of wax-tapers and *girandoles*, there were only tallow-candles and oil-lamps,—when I saw that ragamuffin cobblers and tailors, in their stupid pot-house talk, dared to vaunt forth their infidelity,—when Atheism began to smell very strong of cheese, brandy and tobacco,—then my eyes were suddenly opened; and what I had not understood by my intellect I now apprehended through my nose,—through a feeling of disgust; and so, thank heaven, there was an end to my atheism. However, to say the truth, it was not mere disgust which rendered infidel principles so distasteful to me, and caused me to draw back. A certain worldly anxiety, which I could not overcome, had also something to do with the matter:—I saw that Atheism had concluded a treaty, more or less secret, with the most horrible, wickedest, commonest Communism. My dread of the latter has nothing in common with the terror of the upstart, who trembles for his fortune, or with the uneasiness of the opulent tradesman, who dreads an interruption to his business;—no, I rather feel the private anxiety of the artist and the *savant*, inasmuch as we see our whole modern civilization—the toilsome acquisition of so many ages,—the fruit of the noblest toils of our predecessors,—threatened by the victory of Communism. Carried along by the torrent of magnanimous ideas, we are ready enough to sacrifice the interests of art and science, nay, every private interest, to the general interest of the suffering and oppressed people; but all the time we know well enough what we have to expect if that great rough mass,—which some call the People, others the Rabble, and whose legitimate sovereignty has been proclaimed long ago,—once gets the upper-hand. The poet especially feels an uncomfortable shudder at the thought of this brutish sovereign. We would readily sacrifice ourselves for the people; for self-sacrifice is one of our most refined enjoyments. The emancipation of the people was the great problem of our life, and we have striven for it, enduring unspeakable misery, both at home and in exile; but the pure sensitive nature of the poet rises against all personal contact with the people, and still more do we shudder at the thought of its caresses,—from which heaven preserve us! A great democrat once said, that if a King had pressed his hand, he would at once thrust that hand into the fire to purify it. I would say, in the same manner, I would wash my hand if the sovereign People had honoured it with a squeeze.

This looks aristocratic enough; but "don't be too sure he is a beef-eater." Though the old scoffer thus luxuriates in his terror of the *Spectre Rouge*, he comes out a very fair liberal after all. He loves the people, though he has a strange way of showing it:—

Oh, the people,—that poor king in rags has found flatterers, who, more shameless than the courtiers of Byzantium or Versailles, fling the censers at its head. These Court lackeys of the people are ever praising its perfections and its virtues, and cry out, with admiration, "How beautiful is the people!—How good is the people!—How intelligent is the people!"—Ye lie. The poor people is not beautiful; on the contrary, it is very ugly. But this ugliness arose from dirt, and will vanish with the same, as soon as we build public baths, wherein Its Majesty the People can bathe for nothing. The addition of a bit of soap will do no harm; and we shall then see a people that is nice and clean,—a people that has washed itself. The people, whose goodness is so highly extolled, is not good at all; it is often as bad as certain other potentates. But its badness proceeds from hunger; we must take care that the sovereign people always has something to eat; as soon as its High Mightiness is properly fed, it will smile upon you even graciously and benignantly, just like the rest. Its Majesty the People is, moreover, not very intelligent; it is, perhaps, stupider than other Majesties,—almost as bestially stupid as its own favourites. It bestows its love and confidence on those only who talk or howl the language of its passions, while it hates every honest man who talks the language of reason to ennoble and enlighten it. * * The ground of this perverseness is ignorance; we must seek to obliterate this natural defect by means of public schools for the people, in which instruction is given gratis, together with a due share of bread and butter and other articles of nutrition. When every son of the people is in a position to acquire as much knowledge as he pleases, you will soon see an intelligent people. Perhaps, at least, it will be as cultivated, as intelligent, as witty, as we are,—I mean, as you and I are, beloved reader.

Now that Herr Heine *is* converted, the question naturally arises, what has he become after all?—The answer that we gather from the 'Confessions' is simply this, that instead of the Atheism, which was current among the extreme *left* of Hegel's disciples, he has adopted a broad Theism, which will include both Judaism and Christianity. He confesses that, by nature, he was made rather for a poet than for a philosopher, and that, though the self-deification with which he was inspired by Hegelism flattered his vanity, he was never greatly in love with the system of the Berlin Professor. While on the subject of Hegel, he lets fall an anecdote, which is too characteristic to be passed over unnoticed. Once, it seems, when two-and-twenty years of age,—he is now, by his own "confession," five-and-fifty,—having eaten a good dinner and taken his coffee, he stood by the side of Hegel, at a window, and spake with enthusiasm of the stars. "Humph!" murmured the philosopher, "the stars are only a shining leprosy in the sky."—This anecdote will not appear incredible to those who remember that Hegel, on his travels, felt but small respect for the Alps, because they were immovable, but sympathized with a torrent, on account of its "go-a-head" propensities.

Herr Heine is such an unwearied joker that it is hard to tell when he is in earnest and when he is not; and on that account he may be compared to those ironical persons whom we all meet in society, and who, though amusing at first, become at last tiresome and perplexing. Through all the ribaldry and wantonness of Herr Heine, there is ever apparent a vein of sterling common sense, which shows that, wherever the heart may be, the head is in the right place; and in this case, while he is describing his desertion of the modern German philosophy, he touches with such felicity on the attractiveness and on the weak points of Hegel's teaching, that we are willing to believe he is making a serious confession. There is no doubt that to a youthful mind the schemes of Hegel may seem to promise something little short of omniscience as a reward for the mastery of certain strange *formulæ*, which can be learnt by heart and hawked about at pleasure, without any necessary accompaniment of ideas. There is likewise no doubt

that the same youthful mind, when it has become mature, will occasionally find out that the universe is not to be exorcized with a few hard words. These are the stages through which Herr Heine has passed, and he now settles down in the faith of his Jewish forefathers,—or rather, as we have said, in a sort of Theism, which excludes no positive sect,—and reads the Hebrew Scriptures with as much reverence as is in his nature.

To the ordinary religious world of this country, the adoption of a liberal Judaism would seem but a small step in the road to orthodoxy; but in Germany it is much more significant than it would be here. There the fight is not so much between Deism and positive religion, as between an ultra-Pantheism or Atheism, that has never gained ground in England, and the belief in a personal Deity. One of the chief characteristics of the infidel party has been a constant exaltation of the Greeks above the Jews among the nations of the Old World; and modern Pantheism has here been found to show its sympathy with the Polytheism of Pagan antiquity. An English or a French Freethinker generally stops at Deism; but the German mind, by its very constitution, has an innate tendency towards the doctrines of Spinoza; while, as for a German Freethinker, he will regard Voltaire himself as a religious bigot. Herr Heine's respect for Judaism—granted that it is in earnest—is therefore a declaration of adhesion to the conservative side.

The following remarks on the institutions of his fathers are worthy a place in a more serious book.—

Judæa has always seemed to me like a piece of the West that has lost itself in the East. Indeed, with its spiritual creed, its rigid, chaste, ascetic morals—in a word, with its abstract *internalness* (*Innerlichkeit*)—this land and its people always formed the strangest contrast to neighbouring lands and neighbouring people; who, practising the most wanton and fervid worship of nature, wasted their existence in sensual Bacchanalian festivities. Israel sat piously under the shade of her own fig-tree, sang the praise of the invisible Deity, and practised virtue and righteousness; while in the temples of Babylon, Nineveh, Tyre and Sidon, those bloody and licentious orgies were celebrated, the very description of which now makes one's hair stand on end. Think of those surrounding nations,—and you cannot sufficiently admire the early greatness of Israel. Of Israel's love of liberty, while slavery flourished and was justified, not only in the neighbouring countries, but even among all the nations of antiquity, not excluding the philosophical Greeks, I will not speak, lest I should compromise her Scriptures in the eyes of the powers that be. * * Even Moses was a sort of socialist; though as a practical man he merely sought to modify existing usages, especially those that relate to property. Instead of contending with the impossible—instead of madly decreeing the abolition of property—Moses only sought to give it a moral character—to bring property into harmony with morality and reason; and he accomplished his purpose by the establishment of the Jubilee Year, when all alienated land returned to the original owner, in whatever manner it had been alienated. This institution stands in most striking contrast to the "Usucapio" (*Verjährung*) of the Romans, with whom, after the lapse of a certain time, the actual possessor of a property could not be compelled to give it back to the original owner, unless the latter could prove that he had claimed a restitution in due form within the appointed period. This last-named condition opened a wide field to chicanery, particularly in a state where despotism and jurisprudence flourished, and all means of intimidation were at the disposal of the unlawful owner, especially when he had for his adversary a poor man who could not pay costs. The Roman was, at once, a soldier and a lawyer,—and when he had gained another's property with his sword, he could defend it with his tongue. Only a nation of robbers and casuists could have invented the proscription—the *Usucapio*,—and have consecrated the same in that abominable book, which might be called the devil's Bible,—in the Codex of the Roman Civil Law, which is, alas! still in force. I have already spoken of the affinity between the Jews and the Germans, whom I once called "the two nations of morality,"—and, to give a remarkable trait by way of illustration, I will now mention the ethical indignation with which the old German law stigmatizes the *Usucapio*. In the mouth of the peasant of Lower Saxony has descended to this day the touchingly beautiful maxim:—"An hundred years' wrong will not make one year's right." The laws of Moses protest still more strongly by the institution of the Jubilee. Moses did not wish to abolish property:—on the contrary, he rather wished that every one should possess it, that no one should be reduced through poverty to a serf with a serf-like mind. Freedom was always the leading thought of the great emancipator, and this breathes and flames forth in all the laws that have reference to poverty. Slavery he hated above all measure—nay, ferociously,—but even this inhumanity he could not wholly extirpate. It was too deeply rooted in the life of that early period, and he could do no more than alleviate the fate of the slave, facilitate his redemption, and limit the time of service by virtue of his laws. If a slave, whom the law had ultimately freed, absolutely refused to quit his master's home, Moses ordered that the incorrigible servile rascal should be nailed by the ear to the door-post of the house of bondage, and, after this ignominious exposure, he was condemned to servitude for the remainder of his life. Oh Moses, our teacher, *Mosche Rabenu*, thou sublime antagonist of servitude, give me a hammer and nail that I may nail to the Brandenburg gate the long ears of our easy slaves in their liveries of black, red and gold!

The last place in which one would look for a confession of faith would be the *scenario* of a ballet; but, nevertheless, the ballet of 'Faust,' which Herr Heine composed for Mr. Lumley about eight years ago, and which has since been published, gave signs of the coming change. It was prefaced by much introductory matter, in which Goethe's mode of perverting the old story-book was severely censured, and the advantage of sending the *blasé* Doctor to the lower regions instead of wafting him in an opposite direction, was clearly pointed out. In the course of the work itself Hellenism appeared as the evil principle, the groups of antique beauty being just as unholy and answering the same purpose as the nuns whom "Robert the Devil" finds in a certain well-known convent. The ballet was never produced, nor can the most desperate enemies of Mr. Lumley blame him for its non-production. In the first place, it would have acted as long as one of those huge plays by M. Alexandre Dumas, which shut up the *Théâtre Historique;* in the second place, though its general tendency was unexceptionable, and even edifying, there were certain details which would have rendered a passage through the Chamberlain's Office simply impossible. Herr Heine evidently loves ballet-making, and among his present 'Miscellanies' we find another work of the kind, likewise written for Mr. Lumley, and entitled 'Die Göttin Diana.' One of the stage directions in this must have looked not a little comical to a practical manager:—the Bacchantes are ordered to put themselves into—*impossible* positions—"*unmögliche Posituren.*"

The manner of Herr Heine remains what it always was:—we do not find the slightest diminution of his petulance and his vivacity. Whether he talks about himself in the 'Confessions,' or whether he reviews the celebrities of Paris in the book entitled 'Lutetia'—which occupies the second and third volumes of the 'Miscellanies'—he still distinguishes himself by a happy perception of characteristics,—by a faculty of reproducing them with a few bold touches,—and by a marvellous command of fanciful illustration. Nothing, for instance, can be more truly characteristic than this account of his entrance into Paris in the year 1831, with its mixture of men and manners, old jokes and new conceits, puerility and sarcasm.—

On the 1st of May, 1831, I crossed the Rhine. I did not see the old river-god, Father Rhine, but contented myself with throwing my visiting-card into his waters. He was, I was informed, sitting at the bottom, and was again studying Meidinger's French Grammar, because, during the Prussian rule, he had gone back a great deal in his French, and now wished to get once more into practice that he might be prepared for contingencies. I fancied that I could hear him below, conjugating, "J'aime, tu aimes, il aime, nous aimons." But what does he love after all? Certainly not the Prussians. I only saw the Strasburg Minster at a distance, he was wagging his head, like Trusty Eckart of old, when he saw some young sprig going towards the Venusberg. At St. Denis I woke out of a sweet morning sleep and heard for the first time the cry of the *cocou*-driver, "Paris! Paris!" as well as the cocoa-seller's bell. Here one could breathe the air of the metropolis, which was already visible in the horizon. An old *commissionnaire* tried to persuade me to visit the royal tombs, but as I had not come to France to see dead kings, I was satisfied with letting the same cicerone tell me the legend of the place,—namely, how the wicked heathen king had ordered St. Denis to be beheaded, and how the Saint, with his head in his hand, ran from Paris to the spot in which he wished to be buried, and which he wished to be called "St. Denis," after his own name. "If we think of the distance," said my instructor, "we must be astonished to think that any one could go so far without a head. Nevertheless," he added, with a strange smile, "*Dans ces cas pareils, c'est le premier pas qui coûte.*" That was worth a couple of francs, and I gave them to him, *pour l'amour de Voltaire.* In twenty minutes I was in Paris, entering by the triumphal gate of the Boulevard St. Denis, which was originally erected to the honour of Louis the Fourteenth, but now served for the glorification of my own entrance. I was truly astonished at the number of well-dressed persons, all as tastefully decked out as the pictures in a *Journal des Modes.* Moreover, the circumstance that they all spoke French made a great impression on me, for with us Germans that is a sign of gentility. Here, therefore, the whole population was as genteel as the nobility at home. The men were all so polite and the lovely women so smiling. If any one by accident knocked against me without begging my pardon at once, I could wager that it was one of my own countrymen; and if any fair one looked too sour, I was certain she had either eaten *sauerkraut* or could read Klopstock in the original. I found all so amusing, and the sky was so blue, and the air was so agreeable, so generous, and here and there the remains of the July sun were still twinkling; the cheeks of the fair Lutetia were still red with the kisses of that sun, and the bridal nosegay had not yet faded on her bosom, though, to say the truth, the words *Liberté, Egalité, Fraternité,* had been rubbed out at some of the street-corners. I visited at once the *restaurant* to which I had been recommended,—and there the proprietors assured me that, even without an introduction they would gladly have received me, since I had an honest *distingué* exterior, which was of itself recommendation enough. Never did the keeper of a German cook-shop say anything of the kind, even if he thought so. Those churls are of opinion that they must keep everything pleasant to themselves, and that they are bound, by virtue of their German frankness, to say to one's face nothing but what is disagreeable. In the manners and in the language of the French there is so much delicious flattery that costs so little and yet is so beneficial and refreshing! My soul—that poor sensitive plant—which a shrinking timidity in the presence of its own nation's roughness had caused so violently to contract itself, now once more expanded to the flattering tones of French urbanity. Heaven endowed us with a tongue that we might say pleasant things to our fellow-creatures.

That the 'Miscellanies' may be miscellaneous enough, we have a new set of poems, of that kind of which Herr Heine is not only the type, but the inventor. Other bards have passed from grave to gay within the compass of one work; but the art of constantly showing

two natures, within the small limit of perhaps three ballad verses, was reserved for Herr Heine. No one like him understands how to build up a little edifice of the tenderest and most refined sentiment for the mere pleasure of knocking it down with a last line. No one like him approaches his reader with doleful countenance,—pours into the ear a tale of secret sorrow,—and when the sympathies are enlisted, surprises his confidant with a horse-laugh. It seems as though nature had endowed him with a most delicate sensibility and a keen perception of the ridiculous, that his own feelings may afford him a perpetual subject for banter. Most of the poems in the present 'Miscellanies' refer to his state of confinement in the sick-room,—and the amount of tragical mirth is increased above the usual average by the reality of the suffering. His present pains—his reminiscences—the petty annoyances of the invalid, such as the noise of cats upon his roof—his delirious dreams,—all pass fantastically before us, like a funeral procession, in which every mourner wears a grinning mask.

In the following poem, entitled 'Die Libelle' (the dragon-fly), the foundation is of the most trite and trivial kind, being no more than the almost antediluvian notion of deducing a moral from the fate of the headless moth, that rushes into a candle; but what new turn is given when the poet reflects on the condition of the wingless insect and himself, an exile, forcibly illustrates a peculiar horror of the exile's life! Suddenly the earnest tone changes, and the whole ends with the undignified ejaculation "*Die schöne, falsche Canaille*" (the lovely, faithless slut):—

The dragon-fly is dancing,—
Is on the water glancing.
She flits about with nimble wing,
The flickering, fluttering, restless thing.

Besotted chafers all admire
Her light-blue, gauze-like, neat attire;
They laud her blue complexion,
And think her shape perfection.

While not a few lose every bit
Of their own native chafer-wit;
Each blockhead of his passion sings,
And promises all sorts of things.

Then loudly laughs the charming fair;
"For vows like these I do not care,—
If you my heart desire,
Go, fetch a spark of fire.

My cook is just confin'd,
And I my soup must mind;
My kitchen-fire is clean gone out;
I want a spark,—so look about."

These words she had no sooner utter'd,
Than off the gallant chafers flutter'd;
Leaving their native wood behind,
Away they went, the spark to find.

Soon in a bow'r discerning
A taper brightly burning,
The lovers rush upon it madly,
And seek their own destruction gladly.

The chafers, and their hearts of passion,
Are soon consum'd in dismal fashion;
Some lose their little lives—poor things!—
The others only lose their wings.

How does the wingless wretch deplore
His exile on a foreign shore,
Forc'd, worm-like, on the ground to dwell
With noisome things, that foully smell.

"Bad company," he thus complains,
"Is one of exile's bitt'rest pains,—
Here am I doomed, by ruthless fate,
With vermin to associate,

Whose loathsome friendship I must swallow,
Because in the same filth I wallow.—
So mourn'd old Dante long ago,
The bard of Hell's and Exile's woe.

I think upon a better time,
When, on my wings, I rose sublime,
And through the light-blue ether sported,
And many a flow'r of summer courted;

And dared the roses' sweets to steal,
And—blest condition!—felt *genteel*,—
Kept company with moths refin'd,
And grasshoppers of cultur'd mind.

My wings are gone—and I must mourn,
For home I never shall return;
I am a worm, and must expire,
And rot, and rot, in foreign mire.

Ah, woe is me, that with the sight
Of that blue charmer, false as bright,
I dar'd my eyes to glut—
The lovely, faithless slut!"

The following lines, on the other hand, are in Herr Heine's rarer manner. The melancholy tone is sustained, and the poet's eccentricity, though it produces a bizarre image, never deviates into the comic:—

How wearily time crawls along,—
That hideous snail that hastens not,—
While I, without the power to move,
Am ever fix'd to one dull spot.

Upon my dreary chamber-wall
No gleam of sunshine can I trace;
I know that only for the grave,
Shall I exchange this hopeless place.

Perhaps already I am dead,
And these perhaps are phantoms vain;—
These motley phantasies that pass
At night through my disordered brain.

Perhaps with ancient heathen shapes,
Old faded gods, this brain is full;
Who, for their most unholy rites,
Have chosen a dead poet's skull;—

And charming, frightful orgies hold—
The mad-cap phantoms!—all the night,
That in the morning this dead hand
About their revelries may write.

This gloomy picture of Herr Heine's present state—completely illustrated throughout the 'Miscellanies'—forms a fit epilogue to our review of his latest production.

The Angler and his Friend; or, Piscatory Colloquies and Fishing Excursions. By John Davy, M.D. Longman & Co.

The cynical saying which described Piscator and his sport as "a stick and a string, with a worm at one end, a fool at the other," is no longer applicable,—if, indeed, it *ever* were. Angling is not sport for a fool. It is an occupation begetting meditation and reflection,—matters which your fool cannot work with,—and requiring the patience which is not agreeable to folly. The number of pleasant and clever books written by anglers is another proof of the want of applicability in the ancient "saw." A good angler is generally a good talker, taking his bright share of conversation simply because he has acquired the habit of thinking,—without which there is no profitable talking. An angler is the brother not only of a gentle but of a hearty race. It was an angler, Dean Nowell, who invented bottle-ale. The post-prandial hour of anglers is of a better quality than that of the mere fox-hunters. They are usually temperate men; and, despite their favourite recreation exposing them to many ills, they are said to be remarkably exempt alike from podagra and pechyagra: though strangers to the stream might think they were exposed to both. The physical strength of an angler is not so severely tried as that of the followers of lustier sports; and his animal spirits are for ever cheerily buoyant. The once greatest of English barytones, and still great master of his art, is the very type of such a race. No man can throw a fly with more skill before dinner, or more melodiously intone 'Jolly Dick the Lamplighter' after it.

Of the community here mentioned, Dr. Davy is a worthy member. Young anglers will read his volume with profit, and old anglers with pleasure. It is just the quaint, chatty, calm, yet cheerful book, which a work on Angling *should* be. A line or two spun off his reel will show that our commendation is not made without warrant.—

"England is specially favourable for angling; its many rivers and lakes abounding, or once abounding, in the beautiful trout and its congeners; its temperate climate equally suitable to fish of cool waters, such as all the Salmonidæ are, and to the active exercise which the use of the fly-rod requires. These circumstances may account for the sport being so much an English one,—I should rather say a British and Irish, as it is no less followed in the sister countries under the like advantageous circumstances. But even in regions nowise like our own favourable, we may witness traces of the same taste. Thus in the Ionian Islands, where there are no streams suitable to the angler, the natives of one of them, those of Paxo, practise an aerial kind of angling, not indeed for fish, but for birds. Sitting on the edge of a lofty cliff, with all the appliances of the art,—rod, line, and baited hook,—a natural fly the bait,—they make their casts, and effect the capture of many a deluded swallow. In the neighbourhood of Ravenna, in the marshes of La Classe, where frogs abound, the natives, in want of nobler sport, seek amusement in taking these reptiles, using, we are told, a portion of the frog for a lure, and placing it so as to make it act the part of a hook. In the West Indies there is a more exciting kind practised; in Barbadoes, for the shark; and at Trinidad, in the Gulf of Paria, for the whale. Both these are fierce struggles, the one carried on, the performer standing on a rock or cliff washed by deep water; the other in boats. Neither of these kinds of sport have I myself witnessed, but I have been where they were practised, and I have heard accounts of them from those who engaged in them, narrated with an animation strongly betokening the zest with which they were followed."

With regard to frog angling, we may remark, that we ourselves, in our "salad days," have followed the sport, but not with such a bait as that named in the above extract. The locality was the pool near the then existing "Ranelagh," in the Bois de Boulogne, and the common bait was yellow soap, at which the frogs snapped greedily. How their hind-quarters tasted after they were cooked we are not enabled to say, but they certainly agreed with the human stomach of the devourer better than the trout of Loch Drin with the stomachs of those who dine upon them. It is said, at least, that the trout of this Irish lake cannot be eaten without violent sickness following. We have heard this accounted for by the fact of the fish being confined in the lake, and no way left them to or from a river. Dr. Davy says so much upon trout and salmon fishing in Ireland that we should have liked to hear his opinion upon this singular circumstance.

The subject of fish as food is daily becoming of more importance in this our thickly populated home. Dr. Davy has some remarks on the matter that deserve to be remembered.—

"There is much nourishment in fish, little less than in butcher's meat, weight for weight;—and in effect it may be more nourishing, considering how, from its softer fibre, fish is more easily digested. Moreover, there is, I find in fish, in sea fish, a substance which does not exist in the flesh of land animals, viz. iodine: a substance which may have a beneficial effect on the health, and tend to prevent the production of scrofulous and tubercular disease, the latter, in the form of pulmonary consumption, one of the most cruel and fatal with which civilized society, and the highly educated and refined, are afflicted. Comparative trials prove that in the majority of fish the proportion of solid matter, that is, the matter which remains after perfect desiccation, or the expulsion of the aqueous part, is little inferior to that of the several kinds of butcher's meat, game or poultry. And, if we give our attention to classes of people—classed as to quality of food they principally subsist on,—we find that the ichthyophagous class are especially strong, healthy and prolific. In no class than that of fishers do we see larger families, handsomer women, or more robust and active men, or a greater exemption from the maladies just alluded to."

Owing to the absence of iodine in fresh-water fish and its presence in sea fish, there is no doubt that the latter are more nutritious. It is the iodine in cod-liver oil which renders the oil so efficacious in arresting the progress of consumption. Dr. Davy expresses an opinion that "in Eastern nations, in warm climates, most of the coarse-feeding animals, especially swine, were prohibited, and as much so by the Mo-

hammedan as the Mosaical law, on the idea probably that their flesh is unwholesome." With respect to swine, we believe that the prohibition rests upon the ascertained fact that such food, in hot countries, renders the eater extremely liable to leprosy as well as other cutaneous diseases. But fish in many parts of Arabia cannot be procured as a substitute. Indeed, the article is so scarce that the proverb which says that "the Arab of the desert turns up his nose at a fish diet," is equivalent to our own proverb—"The grapes are sour." We have said that fishing does not make any serious calls upon the physical strength, but there is an exception to this rule as to all others.—

"How lahorious is this salmon fishing! The play of that runaway fish an hour has tired me; my left arm is sore.—Such fishing is a trial of strength and activity, and beyond a certain age one ought not to attempt it. It is not only too wearing to the muscles, especially of the left arm, those being kept in full and the same action for so long a time, but also too exciting. A friend of mine somewhat older than you,—a physiologist, after a contention with a heavy fish in the same spot and with a like result, immediately after counted his pulse. He found it a hundred and twenty; commonly it was only fifty. It was well for him that his heart was sound."

With these extracts we commend Dr. Davy to the public favour, and take our leave of him in the words of old Stoddart's merrie rhyme.—

Sing, sweet thrushes, up and sing!
Wile him with a merry glee,
To the flowery haunts of spring,—
To the angler's trysting tree.

The Golden Colony; or, Victoria in 1854. *With Remarks on the Geology of the Australian Gold Fields.* By George Henry Wathen. Longman & Co.

Among Australian travellers, Mr. Wathen enjoys this distinction,—that he is enabled to compare the first-fruits of civilization with the last traces of its decay. He has explored a land which was not even named in the first edition of the *Encyclopædia Britannica;* and he has explored Egypt, which had grown old before the Sacred Scriptures were written. This opportunity for a philosophical parallel he has not wholly neglected; but, in general, the enticements of real life, and of practical inquiries, withdraw him from meditations on the moral picture, on the contrast between the oldest country of the Old World, and the youngest of the New. Every summer revives the freshness of the Nile and of its valley; but the Egyptian race has worn itself away. A century will be only as an hour in the existence of the huge continuity of land that lies round the Antarctic Pole; but there a nation is in its youth, and to the colonist, a hundred years must be as an illimitable future.

Yet the story of a prosperous colony is poetical in itself. After streams have been formed, and grass and plants have multiplied, and the lesser living creatures have been propagated, the bloom of human life appears on the desert earth. In Victoria this process has been marvellously spontaneous and swift. A community which was never aided by the mother State, and which even gave from its scanty resources to encourage its sister colonies, has risen to social and political dignity within the space of a single life. But its natural advantages are unsurpassed. Geographically, it occupies a favourable position. It abounds in pastures, in cultivable land, and in woods; it has a great navigable river, and extraordinary facilities for railroads; it has ill distributed, yet plentiful, supplies of water; it has a variable yet happy climate; and it yields that product which Columbus sought in vain,—which was the *ignis fatuus* of Raleigh's fancy,—which allured the old voyagers in quest of fabulous isles,—and which tempted many a thirsty spirit to toil in search of a Lydian river, until it found a Libyan waste, and perished there.

Mr. Wathen ascends an imaginary tower, that he may survey the area of "the Golden Colony." His delineation is lengthy, but picturesque. It represents a territory enclosed between the sea and a frame of mountain ridges, intersected by streams, and varied by many alternations of aspect. In one direction, vast swamps and forests extend, bounded by volcanic plains, which lie, in arid zones, outside a sweep of pastures. Blocks of lava, gigantic mounds, called among the shepherds "Dead Men's Graves," and black volcanic ashes, known as "buckshot," are sprinkled over the country, which now exhibits, also, a social growth of villages and towns. In the capital, a respectable style of architecture has been adopted, which combines the characteristics of England and of the Continent. French and German *restaurants* have done what they failed to do in London, and beaten "dining-rooms" out of the field, while the American hotel system is creeping in. For a house and shop 1,000*l.* a year is an ordinary rent; while in a good situation double that amount is sometimes given. Yet Melbourne, opulent as it is, is sewerless, and sleeps in the dark, or, at least, with the pale flicker of oil-lamps to show marauders their way. Gas, however, has got as far as a "Company," and drainage is promised,—while to secure the city against drought an entire valley is to be dammed up and formed into a reservoir. This indicates spirit; but spirit is indicated in all respects by the youthful colony. Sandridge, in 1852, was a township consisting of an hotel, a jetty, and two wooden cottages. Next year it had a port and a main street,—and now a plot on the beach is worth some thousands sterling. The first Australian railway has been carried from this locality to the capital. As to material progress, therefore, what may not be expected in Victoria? But the colonists have a feeling for literature also,—which they expressed, in their direct way, by a clause in their suffrage law, enacting that every authorized schoolmaster should enjoy a vote.

Of course, in the gold district, the arts and graces of life are habitually forgotten, and the diggers exhaust their imagination in giving names to the different "workings,"—as Murdering Flat, Chok'em Flat, Dead Man's Gully, Poverty Gully, and Eureka, which was maintained to be an indigenous Australian word. Nevertheless, until newspapers reached them, they were deplorably in need of a "medium," and, like love-smitten youths in Arcady, wrote on the barks of trees. Mr. Wathen says:—

"From whatever cause, the South Australian strangers complained that their letters never reached them. And many, after long suspense, returned to their homes to bring back their wives to the gold-fields. But, in the mean time, many of the latter, equally anxious and equally unable to account for the silence of their lords, had started to Victoria to seek them. It can readily be understood what confusion, embarrassment, and distress this often led to. The husband would perhaps be sailing out of the harbour while the wife was entering it. At the diggings, it is much more difficult to find any particular individual than even in London; for the tents are ranged without order over a vast area; there is no register of names, and the occupants of one tent can never tell the name even of their next neighbour. Failing some better mode of intercommunication, trees of the forest were now converted into advertising stands. Every conspicuous trunk was covered with notices, often ill-spelt, in which friends informed friends how they might discover their abode; and wives notified to their distressed husbands that they had arrived, and were in anxious search of them. In a walk through the diggings you might see a hundred of these notices, beginning with the formula, 'If this should meet the eye of,' &c."

The social development of Melbourne, in its external manifestation, is thus indicated.—

"The crowd that moves up and down the streets of Melbourne offers no marked difference to that seen in the streets of any large town in England. There are, indeed, none of the fashionable loungers of Regent Street here; neither are there such close-packed living masses as jam up Cheapside. Formerly, the broad 'cabbage-tree' hats and bushy beards of the settlers 'in from the Bush' might attract the notice of the newly arrived. A few years ago, parties of 'blackfellows,' wrapped in loose blankets or greasy opossum rugs, might now and then be seen moving along the main streets, accompanied perhaps by their squalid 'loubras' (wives), dressed in old dirty faded gowns and cast-off battered bonnets. But these sights are passed. The free and easy shooting-coat and 'cabbage-tree' have been superseded by the more elaborate costume of European cities. As to the Aborigines, no one knows what has become of them. They melt away before the white man even when subjected to no ill-treatment, retire further and further from the central seats of the intruders, visit them less and less frequently, and at length disappear."

And the actual appearance of the gold-fields:

"Imagine extensive districts of hill and dale,—the hills rocky, sterile, abounding with deep slopes, and entirely covered with a dense, monotonous forest; the valleys, wide as they descend into the lowlands, but contracting to rocky gullies as they wind up into the heart of the mountains. Swelling, rounded hills sometimes flank one side of the valley, in advance of the rocky acclivities of the higher ranges behind; and not unfrequently these lower hills are covered or crested with quartz-gravel, glistening white like chalk. The forest clothes the hills down to the open grassy flats of meadow-land which form the bottoms; and through these flats winds the *creek* or stream, in a sunken channel, now expanding into a broad pool or 'water-hole,' and now contracting into a mere brook. Here and there rocky headlands or spurs advance from the flanking hills into the flats, force the creek to sweep off towards the opposite hills, and perhaps cross its channel as rocky bars."

Mr. Wathen is an artist, as well as a geologist, and illustrates his volume with some graceful and suggestive sketches. In these, however, still life predominates, to the exclusion of "colonial" scenes. The narrative is distributed into two classes of observation:—on the nature of the country, and on its actual condition. There is, perhaps, more value in the former than in the latter, though Mr. Wathen depicts some living realities with ease and truth.

The scenes of "Black Thursday," so named from one of the terrible visitations to which the colony is liable, from the careless kindling of fires in the bush, are vividly described by Mr. Wathen. We quote a passage.—

"The hot wind blew a hurricane. The flames swept far and wide, leaping over all ordinary barriers. Every forest was on fire at once. Firebrands were blown over wide rivers and kindled new conflagrations on the opposite shores. During that day many hundred square leagues were devastated by flames which travelled with incredible speed and resistless fury. The progress of such fires is exactly described by the vivid imagery of the Hebrew Prophet:—'The land is as the garden of Eden before them, and behind them a desolate wilderness.' Houses, homesteads, fences, implements,—all were destroyed. Where carts had stood, now were only seen two iron tires lying on the ground. Crops and ricks were consumed, and the whole country left a mere blackened waste. Many persons were burnt to death; others saved themselves by standing in the 'water-holes,' or in the sea, and even there were scorched; for the fires burnt down to the water's edge."

Afterwards, at the deserted missionary station:—

"We found a mother with her six children, huddled together in a tent, near the black ruins of her former home, which had been destroyed on the ter-

rible Thursday. They were alone on the spot when surrounded by the fire, and were compelled to fly for their lives before and through the flames. Her scorched hands still bore evident marks of the fire; everything was destroyed, and the apples roasted upon the trees. Energy, however, had not been crushed by misfortune: a new slab hut, erected since the fires, was already well nigh ready for the family."

The value of Mr. Wathen's book is attributable to the perfect mastery which the writer has over his subject. Numerous journeys, and a continued residence at the mines, enabled him to collect his information for himself, so that he states little upon report, and nothing on mere supposition. The various topics of interest connected with the progress, natural resources, and government of Victoria are discussed in systematic order. It is a lucid and satisfactory account of "the Golden Colony."

Velazquez and his Works. By William Stirling. Parker & Son.

This little model of Art-biography is founded on the life of Velasquez, as narrated in 'The Annals of the Artists of Spain.' In attempting to weave in additions from later travel and reading, Mr. Stirling, fortunately for the reading public, has enlarged and nearly re-written the whole. He has also appended a useful list of the engravings from the Spaniard, — which, although still probably incomplete, is the completest catalogue yet published.

When we remember that, except from the works of Pacheco, Palomino, and Cean Bermudez nothing is known of this great painter, it must be confessed that Mr. Stirling's work is no superfluity. Of the learning, exactness, and local knowledge which he brings to bear upon his subject we need say nothing. In his own region of literature he has no rival and scarcely a competitor.

The wars of the Moors seem to have kept Spanish Art in a stunted condition till long after Spanish poetry and history had begun to strike root and even to bear fruit. The union of Arragon and Castille brought peace, and with peace Art broke into bud. The conquest of the New World flooded Spain with a golden deluge, and when artists could find patrons artists appeared. The persecution of the Moors and the establishment of Christianity in America raised the natural stern bigotry of the Spaniards (fostered by perpetual wars with the Infidels) to a fever heat, and this religious fervour falling on creative minds produced a crowd of painters who perpetuated the zeal of the day on the walls of monasteries. In the fifteenth century the three great schools of Andalusia, Castille, and Valencia began to flourish. Isabella, the Elizabeth of Spain, had a Castilian for a court painter; although Charles the Fifth, a Fleming in feeling, lavished his favours upon Titian, just as his chivalric rival delighted to honour Leonardo da Vinci.

In 1599 Velasquez was born at Seville—the same year that Vandyke saw the light in Antwerp. He was of good "blue blood," and traced his pedigree up to a race of fabulous kings. His father was a lawyer, who left Portugal, and crossed the Guadiana to settle in Seville. As in the case of Nicholas Poussin, the illustrations he appended as marginal notes to his school-books decided his parents to make him a painter. His master was Herrera, a bold thinker, who had thrown aside the hard monastic conventionalities and all the lifeless finish of the dull illuminators. His fits of violence soon drove the young artist from his studio. His next instructor was Pacheco, an imitator of Raphael, a familiar of the Inquisition, and a tribunal inspector of pictures. He began Art by resolving never to sketch or colour any object that he had not before him; he kept a peasant lad as a servant, whom he drew in every variety of expression; to acquire facility and brilliancy of colour, he devoted time to the study of animals and of still life. Wandering out into the streets and market-places of Andalusia, he drew the water-carrier and the melon-seller, beggars stirring their jars of broth, ragged urchins watching a chafing-dish, boys playing with oranges, and ragged costermongers paying down a maravedi for a glass of water with all the dignity of a Kaiser settling his ransom. He began with beggars and ended with kings. He became soon unrivalled in the painting of heads, attempted Scriptural subjects, imitating Ribera and Tristan of Toledo, and married his master's daughter.

Preferring to be the first of vulgar rather than the second of refined painters, he painted the common and actual, and disregarded the elevated and ideal, true to the materialistic Art-tendencies of a people who in literature have displayed an imagination wild even to extravagance and subtle to the limits of fantasy. In the house of Pacheco, Velasquez studied perspective and anatomy, dabbled in poetry, and learnt a little of architecture. At twenty-three the young, swarthy, fervent student visited Madrid and copied in the royal galleries the treasures of Italian Art.

Recalled to the capital by the great minister Olivares, the young Sevillian returned, attended by his mulatto servant, who afterwards himself became a painter. Philip the Fourth had not long come to the throne, and already found the sceptre weigh down his unnerved arm. He divided his time between his State papers and the last beauty of the stage. Velasquez was now in a capital where Calderon and Lope de Vega were busy at interminable plays,—Gongora was penning his conceits,— Quevedo was a royal secretary. Philip himself was a musician, a poet, a dramatist, and a painter,—and he endeavoured to establish an Academy. Of this monarch Mr. Stirling gives us a masterly picture:—

"Philip IV. is one of those potentates who was more fortunate in his painters than his biographers, and whose face is, therefore, better known than his history. His pale Flemish complexion, fair hair, heavy lip, and sleepy, grey eyes—his long curled mustachios, dark dress, and collar of the Golden Fleece—have been made familiar to all the world by the pencils of Rubens and Velazquez. Charles I., with his melancholy brow, pointed beard, and jewelled star, as painted by Vandyck, is not better known to the frequenters of galleries; nor the pompous benign countenance of Louis XIV., shining forth from a wilderness of wig, amongst the silken braveries which delighted Mignard, or Rigaud, or on his prancing pied charger, like a holiday soldier as he was, in the foreground of some pageant battle, by Vandermeulen. Fond as were these sovereigns of perpetuating themselves on canvas, they have not been so frequently or so variously portrayed as their Spanish contemporary. Armed and mounted on his sprightly Andalusian, glittering in crimson and gold, gala clad in black velvet for the council, or in russet and buff for the boar-hunt—under all these different aspects did Philip submit himself to the quick eye and cunning hand of Velazquez. And not content with multiplications of his own likeness in these ordinary attitudes and employments, he caused the same great artist to paint him at prayers,—

To take him in the purging of his soul,—

as he knelt among the embroidered cushions of his oratory. In all these various portraits we find the same cold phlegmatic expression, which gives his face the appearance of a mask, and agrees so well with the pen-and-ink sketches of contemporary writers, who celebrate his talents for dead silence and marble immobility, talents hereditary indeed in his house, but, in his case, so highly improved, that he could sit out a comedy without stirring hand or foot, and conduct an audience without movement of a muscle, except those in his lips and tongue. He rode his horse, handled his gun, quaffed his sober cups of cinnamon-water, and performed his devotions with an unchangeable solemnity of mien, that might have become him in pronouncing, or receiving, sentence of death."

—Add to this his imperturbable courage, for he shot, with his own hand in the Plaza, a bull which had conquered a lion, a tiger, and a bear.

Velasquez was taken into the royal service, not long before the visit of Prince Charles to Madrid. His first portrait of the King proclaimed him at once the first painter of Spain. In this picture the King exults in crimson scarf and black plumes. About the same time he painted his famous picture of 'The Topers,' a group of drunken peasants, drinking and jesting; one putting on a vine-leaf crown, and another eying a bell-mouthed beaker. The picture is full of coarse humour, and is remarkable for force of character and strength of colouring. It has a fresh interest as being the peculiar favourite of Wilkie.

Fresh honours were heaped on the man whom the King delighted to honour. His picture of the 'Expulsion of the Moriscos,' probably, procured Velasquez the appointment of Gentleman of the Chamber, and his father a government situation. In 1628, Rubens came to Madrid as Ambassador from the Low Countries, and the Spaniard and the Fleming became friends. Rubens painted the King as he discussed the object of his embassy, and Lope de Vega wrote a poem in his praise. Arm in arm with Velasquez, he wandered through the Escurial, admiring together the 'Pearl' of Raphael and 'The Last Supper' of Titian.

Velasquez set sail for Italy in 1629, befriended by the great Spinola. At Venice he copied Tintoret, and at Rome met many of the masters of "the silver age" of Art. Domenicheno and Guercino were engaged on their best works; Guido was alternately gambling and painting virgins; Albani, "the Anacreon of painting," and Poussin and Claude were there; and Bernini was whispering in the Pope's ear. At Rome, Velasquez painted his 'Forge of Vulcan' and 'Joseph's Coat,'—both works displaying great skill in copying vulgar and unrefined forms. At Naples, he painted the portrait of the Infanta, who had rejected the Prince of Wales.

On his return, the King renewed his previous favours, and came every day to visit his studio, letting himself in by a private key. In 1639, the Sevillian produced his noble picture of the 'Crucifixion,'—a picture, says Cumberland, sufficient alone to secure him immortality. The same year he painted the portrait of Don Pareja, the admiral of the royal fleet,—and of this picture the following anecdote is narrated.—

"The admiral's portrait being finished and set aside in an obscure corner of the artist's painting room, was taken by Philip IV., in one of his morning lounges there, for the bold officer himself. 'Still here!' cried the king—in some displeasure, at finding the admiral, who ought to have been ploughing the main, still lurking about the palace—'having received your orders, why are you not gone?' No excuse being offered for the delay, the royal disciplinarian discovered his mistake, and turning to Velazquez, said, 'I assure you, I was taken in.'"

His portraits of the court dwarfs increased his fame; and in 1642, when Catalonia revolted, Velasquez, now as necessary to the royal pleasure as the court comedians or the court barber, followed Philip to Aranjuez. When Olivares fell, Velasquez had the generosity and courage to visit his heart-broken patron at his farm at Loeches, where the ex-minister was trying to play the Cincinnatus, and mismanage a farm as he had mismanaged a nation. The very year of his dismissal Velasquez was made a gentleman of the royal chamber. A few years after,

he painted his well-known picture of 'The Surrender of Breda,' the event that broke the heart of his old fellow-traveller, Spinola. His Dutchmen in this picture are all boors, and the Spaniards knights and heroes.

In 1648 the veteran painter set out again for Italy, to collect works of Art for the royal galleries. Naples he found recovering from the sedition of Masaniello; and rather weak from the frequent bleedings considered necessary by the Spanish physicians. At Rome he painted the Pope,—the spiritual master of the world, and the spiritual master's unspiritual mistress. Philip grew impatient for his plaything's return; growing tired of staring at vacancy, and visiting the Escurial vaults and other such lively *délassements*. On his return, he was appointed "Aposentador-mayor," or Quartermaster-General of the Royal Household, carrying at his girdle a key which opened every lock in the palace. Philip's Austrian Queen, with her full Austrian lip, he frequently painted; but the happy girl, whose merry laugh vexed her lugubrious lord, he has represented dull and solemn.

In court ceremonies, Velasquez now bore a prominent part, conspicuous by the diamond cross of Santiago that hung from his neck, and the key of office that depended at his girdle. He looked on at the bull feasts at the royal Plaza, when noblemen turned butchers, and butchers applauded the noblemen. He arranged the pictures from Whitehall. He was, too, among the groups in blue and gold, scarlet and yellow, who followed Philip to the Pheasants' Isle on the Bidassoa, and stood side by side with Mazarin and Turenne. He perhaps laughed, as his countrymen did, at the gay dresses of the French, and the short tails of their horses; and was sneered at in return for his sombre dress and silent gravity. In 1656, Velasquez painted his masterpiece, 'The Maids of Honour' ('Las Meninas'). In 1660, he died, after a very short illness.

The only fault we have to find with Mr. Stirling is, that, with the usual partiality of biographers, he is inclined to award too much praise to his hero. Velasquez was a great portrait painter. His mind seldom rose from the earth; and in the shortest flights, his wings melted like the waxen ones of Icarus. He was not creative,—he only grouped models, and then painted them. He could throw a solemnity, a chivalry, and a religious feeling over his faces,—but not a poetry. With this proviso, we warmly concur in the following summary.—

"No artist ever followed nature with more Catholic fidelity; his cavaliers are as natural as his boors; he neither refined the vulgar, nor vulgarized the refined. 'In painting an intelligent portrait,' remarks Wilkie, 'he is nearly unrivalled.'—'His portraits,' says another excellent English critic, 'baffle description and praise; he drew the minds of men; they live, breathe, and are ready to walk out of their frames.' Such pictures as these are real history. We know the persons of Philip IV. and Olivares as familiarly as if we had paced the avenues of the Prado with Digby and Howell, and perhaps we think more favourably of their characters. In the portraits of the monarch and the minister,

> The bounding steeds they pompously bestride,
> Share with their lords the pleasure and the pride,

and enable us to judge of the Cordobese horse of that day, as accurately as if we had lived with the horse-breeding Carthusians of the Betis. And this painter of kings and horses has been compared as a painter of landscapes to Claude; as a painter of low life to Teniers; his fruit pieces equal those of Sanchez Cotan or Van Kessel; his poultry might contest the prize with the fowls of Hondekoeter on their own dunghill; and his dogs might do battle with the dogs of Sneyders."

Of the picture in the National Gallery, Mr. Stirling now gives the true account; having been a member of the Committee that sat to inquire into the management of the collection. The story is so curious that we append it, particularly as it has never before been correctly given in print.—

"In the *Catalogue* of 1828, where it appears as No. 29, it is attributed to Velasquez himself. This picture was, in 1853, the subject of a minute and amusing investigation before a Committee of the House of Commons, sitting to inquire into the management of the National Gallery. The President of the Royal Academy mentioned in evidence, as an illustration of the tricks of picture-cleaners, that this picture had been so much injured in the hands of one of the fraternity, that Mr. George Lance, the eminent painter of still life, had been called in to repair, or in reality to repaint it. Mr. Lance, being summoned before the Committee, frankly confirmed the statement. About twenty years ago, he said, the Boar-hunt was in the care of one Thane, a picture-cleaner, who sent it to be lined, and received it back so much injured in that process that the blistered paint fell off in large flakes from many parts of the canvas. The poor man was in despair; in visions of the night the maltreated picture passed across his bed in the form of a skeleton; and he was in danger of losing his wits, had Mr. Lance not promised his assistance. For six weeks the English artist laboured on the Castillian ruin, healing a wound here, filling up a blank there, working upon trees, grass, sky, and figures, supplying horses with riders, and riders with horses, and actually painting, out of his own head, a group of mules in the foreground, which occupied a space, as near as he could guess, of the size of a sheet of foolscap paper. The work achieved, he had, some time afterwards, the satisfaction of being rebuked by two of the most eminent picture-cleaners in London, for venturing to hint that a portion of the picture, then exhibiting at the British Institution, seemed to have been somewhat retouched. The cross-examination which followed did not shake Mr. Lance's adherence to this surprising story, but only elicited fresh tales of picture-restoring even more wonderful. The Committee, therefore, agreed to meet him on a future day at the National Gallery, in presence of his own Velazquez. There, happily for the credit of the purchasers, he very candidly admitted that the lapse of time had led him to exaggerate his own share of the work, and that a good deal of the original painting still survived. The chasm, which he had filled with mules, was less in area by three-fourths than he had stated; and in these mules themselves, he had been guided by the backs, necks, and ears, which had remained with tolerable distinctness, and enabled him to follow the design of the master. So ended a story, which had amused the town for a day or two, that the picture, which the Trustees had purchased as an important work of the Castillian Vandyck had really been executed by the English Van Huysum. No notice of this meeting at the National Gallery, at which I was present as a member of the Committee, occurs in the record of its proceedings. Mr. Lance's printed evidence (*Report and Minutes*, pp. 346—353), being most incomplete without it, the present note may serve, I hope, to supply the deficiency."

Were Vasari composed of such biographies as this by Mr. Stirling, the world would not hold another such a book.

A Catalogue of the Arabic, Persian and Hindústány MSS. of the Libraries of the King of Oudh. Compiled under the Orders of the Government of India, by A. Sprenger, M.D. Vol. I. Calcutta.

In the Palace at Lucknow there is a library of Oriental works, containing more valuable Persian and Hindustani manuscripts than are to be found in, perhaps, any other part of the East. Whatever opinion some may entertain as to the intrinsic merits of these works, none will doubt that their preservation is a matter of importance in a philological and historical point of view. It was a wise step, therefore,—though taken, it is to be feared, at the eleventh hour,—to depute the learned Orientalist, Dr. Sprenger, to examine and catalogue this library. Dr. Sprenger reached the capital of Oude on the 3rd of March, 1848; and his description of the state in which he found the greater number of the books is so curious, that it deserves to be quoted in his own words. After speaking of 4,000 select volumes, which at the time of his visit were "kept on shelves, in tolerably good order, but which have been subsequently given up to pillage," he says of the remaining and larger portion:—

"The third collection is in the Tópkhánah or arsenal, which is close to the house of the British Resident. The arsenal is an extensive building, including a large square which is filled with guns. Three sides of the building are devoted to military stores, and in the northern wing up-stairs is the library. The books are kept in about forty dilapidated boxes—camel trunks—which are at the same time tenanted by prolific families of rats; and any admirer of oriental lore, who may have an opportunity to visit this collection, will do well to poke with a stick into the boxes, before he puts his hand into them, unless he be a zoologist as well as an orientalist. At the end of the hall, there are bags full of books completely destroyed by white ants. Even new books have not been spared by these destructive insects; nearly the whole edition of the 'Táj alloghát' has been destroyed, and most of the remaining copies of the 'Haft Qulzum' have had the same fate. The number of volumes in this collection is very great, and among them are some Pashtú works, written with great care for the brave and learned Rohilla chief. It is unfortunately the habit of the king's people merely to count the volumes, and to make the librarian responsible for the numbers not diminishing. The consequence is, that many good books have been abstracted, and bad ones put in their place. There are at least one hundred copies of the 'Gulistán,' and as many of 'Yúsof ú Zalykhá,' in the Tópkhánah, which apparently fill the places of more valuable works. I have heard that a late librarian sold, in one week, eleven hundred rupees' worth of books, to provide funds for the marriage of his daughter."

Dr. Sprenger remained eighteen months at Lucknow, and during that time examined about 10,000 volumes. His Catalogue, to judge from the volume now published, which runs to 645 pages, and contains notices of 732 manuscripts, will probably extend to seven or eight volumes. Of course, it would be premature even to hazard a conjecture of the worth of what is to follow, but we may, at least, predict that it will equal or exceed in interest what we have now before us,—as all the prose works are yet in reserve, and all the Arabic writings, whether in prose or verse. The present volume is divided into three chapters, in the first of which "Tazkirahs," or Biographical Memoirs of Poets, are noticed; in the second, Persian, and, in the third, Hindustani Poets. It may surprise those who think they have sounded all the depths and shoals of Oriental literature to learn that there are lists here given of more than three thousand poets, the majority of whose names are altogether unknown in Europe, except to Baron Hammer-Purgstall and Mr. Bland. Among the works thus brought to light are some which cannot fail to prove of value; as, for example, the 'Díwán' of Ghazzáli, a poet of Akbar's reign, whose talents, we are told, were of the highest order, and whose writings throw much light on the philosophy of that age. There is also the 'Tazkirah' of Iláhí, which furnishes the biography of about 400 Persian poets of the fifteenth and sixteenth centuries, and which till now was entirely unknown. Some compositions, too, would seem to be of interest, as diverging, if we may judge by their titles, from the hackneyed and monotonous path of the Eastern Muse. Such we can imagine to be the Thug story by Khushdil, called 'The Soldier's Child.'

We have had occasion, in a former review [*ante*, p. 166], to notice the new and repulsive method of spelling Oriental names introduced by Dr. Sprenger. We must now add, that our gratitude to him for his present labours is considerably diminished by his heterodoxy in this respect. Think of such names as Kátzim of Qomm, Myr Qodsy, Wazyr Myr Alyy Shyr, Byby Pycha, Qotobshahians, the Qádhiy of Qazwyn, and last, not least, the Khalyfah Khwyshaky Chisty of Qoçur!

It is with some apprehension, too, that we observe Dr. Sprenger has now three unfinished works in the press,—the 'Life of Mohammad,' the present Catalogue, and the 'Khirad Námah,'—any one of which, it might be imagined, would demand its undivided attention. We fear lest in attempting too much at once, he may, in the end, leave all incomplete.

THE WAR.

THE first crop of war literature is pretty well exhausted—the real harvest is not yet ripe. Speculation and discussion have all but disappeared in the face of stern facts. Even the few voices that were heard in protest while the war rolled grandly and victoriously, have been almost silenced by those dread calamities against which courage is vain and honesty no safeguard. Here and there a writer, like "An English Landowner," proposes *Inquiry into the alleged Justice and Necessity of the War with Russia* (Hamilton & Co.), and arrives at the conclusion that war in the Crimea is a greater evil than the Cossacks at Constantinople; but such infrequent exceptions to the grand sentiment that sways the nation, only proves how deep and universal is the passion of the hour. To people possessed by such a passion, dry debate and abstract reasoning are distasteful—of poor compilation they have had enough.

Books of use are now in demand,—such as vocabularies, guide-books, and the like. *An English, French, Turkish, and Russian Vocabulary* (Thimm) has been issued, at a low price, and in a form convenient for the pocket; of course it is chiefly concerned with camp idioms. —*The Crimea: its Towns, Inhabitants, and Social Customs*, by a Lady, resident near the Alma (Partridge & Co.), is an interesting book, plainly and pleasantly written by an English lady long familiar with the peninsula, and who speaks by the card. This is a genuine little book, worth a hundred abstracts and compilations from Clarke, Oliphant, &c. We subjoin a few extracts.—

"Night and day scarcely stand in more distinct antagonism to each other, than do the northern and southern parts of the Crimea;—the northern consisting of a series of plains and steppes; while, as if to balance this continuity of flatness and desolation, Nature seems to have lavished all her grandeur and beauty on the southern part."

The lower part of the Crimea towards the south is popularly known as Russian Italy.—

"The general features of this range are bold crags and ravines, covered with never-ending forests of pine and oak, and which form a striking contrast to the splendid walnut, chestnut, mulberry, and cypress trees, which vie with one another in beauty, lower down towards the sea. As this chain of mountains forms a screen against the biting winds from the north, the climate is much milder here than on the other side; and although an occasional winter's frost destroys many of the plants which have remained unharmed for years, yet the rhododendron, the magnolia, and many delicate plants, may be seen of large size in the open air."

It is in these nooks and corners by the sea-side, and under the stupendous crags, that the traveller finds the luxurious villas of the Russian nobles. The climate and the fertility of the land resemble those of the South of France.—

"The soil here is particularly suited to the cultivation of the vine, and from its warm, sunny exposure, the wine is equal in strength and quality to that of the South of France. * * The fig-tree, the pomegranate with its showy scarlet blossoms, and the lively little caper bush, are everywhere to be seen. Olive groves also are here and there to be met with; but they are not widely cultivated, as the ground is more profitably laid out in vineyards."

The lady tells us something of the serf in the Crimea, without exaggeration and without passion.—

"The condition of serfs in the Crimea, as in other parts of Russia, differs, of course, according to the character and disposition of their masters. Many are ruled with an iron hand; harsh words, threats, and even blows, being of no uncommon occurrence. Others, again, seem to be perfectly happy in their servitude; and having no ideas beyond their own homes, are quite contented with their lot. As soon as children attain the age of eight or nine years, the master decides what trade they are to follow. Some of the smallest boys are fixed upon as lacqueys, coachmen, or postillions; and the rest are brought up to be stable-boys, cooks, carpenters, gardeners, or any useful employment about the property. In many large establishments, where the families of the household servants are too numerous for these occupations, some of them learn shoemaking; and many are allowed to hire themselves out to others, upon paying a certain sum annually to their master. With the exception of some of the superior household servants, whose ideas are a little more refined, the style of living of the Russian peasant is little removed from that of the brute beasts. Men, women, and children occupy one room, and eat out of one dish; they never take off their clothes, from one week's end to the other, except when they go to the bath; and they sleep on the top of their stoves, on the floor, or in the open air, according to the season, or as chance may require."

We will find room for a note on the appearance of the Crimea steppe in summer,—this being the next phase of popular interest in the campaign.—

"As we go northward, the steppe assumes its grand characteristic, presenting a huge circle of flatness, where nothing is seen but the over-arching sky and the conical-shaped tumuli, which rise every here and there, like monster mole-hills, on the surface of the plain. These steppes are very beautiful in spring, when the wide-spread green of the young grass becomes converted into a sea of wild flowers, yielding to the wind, which sways backwards and forwards their masses of varied colour, like waves on the shore. Fancy whole miles of purple larkspur gleaming in the sunshine, intersected with patches of bright scarlet poppy; and the pink-coloured wild peach shrub, with gaudy tulips and crocuses, contributing also their fine contrasting hues. But, alas! these beauties soon vanish at the approach of summer, and are succeeded by a tall, feathery grass, such as I have often seen grown in gardens in England. Fortunately, this grass is confined to certain districts, for sheep cannot pasture where it grows, in consequence of the subtle art which its seed possesses of working its way into their skin. In summer the Crimea becomes literally baked with heat; and by the end of June the grass on the steppe is yellow and parched. It is at this season that the mirage is most frequent, and it really helps to beguile the way by presenting a temporary excitement to the traveller. Driving along the steppe, suddenly something seems to arise like a city, glittering through a mist in the distance; gradually an appearance of towers and trees comes out more clearly; as you advance, new spires arise, and trees, bridges, and rivers appear,—a picturesque combination. By-and-by they sink into confusion; and when you arrive at where stood the city of enchantment, all has vanished away, and you find but the waving of the parched grass as before. From the tear and wear of the clayey soil during the long droughts, which often last for months during summer, there is a great accumulation of dust. This gives rise to another phenomenon, of frequent occurrence on the steppe, reminding one of waterspouts on the sea, but filled with dust instead of water. Suppose the great flat steppe stretched out beneath the blue sky—nothing visible—no breath of air apparently stirring—the whole plain an embodiment of sultriness, silence and calmness—when gradually rise in the distance six or eight columns of dust, like inverted cones, two or three hundred feet high, gliding and gliding along the plain in solemn company; they approach, they pass, and vanish again in the distance, like huge genii on some preternatural errand."

The steppe has its touch of romance in the shape of brigands, as well as the Scotch hills of a past time and the Apennines of our own.—

"About six years ago, a chivalrous Tartar robber, called Alime, struck terror into all the inhabitants of the country, and caused the government authorities to make many a fruitless excursion in search of him. He was armed with a dagger and pistols; and, as he invariably appeared at the place where he was least expected, his victims were so paralysed with astonishment, that they offered no resistance. Many were the wonderful tales told of Alime; how he faced alone the ten or twelve occupants of a diligence; how he made them all tumble out, one after the other, and give up their all; and how, instead of taking it all himself, he took from those who had plenty, and gave to those who had none, reserving to himself a per-centage, as it were, on the transaction. He was not known to have wounded or killed any one; but every one felt afraid to leave the shelter of his own roof while he was abroad. He always rode on horseback; and on one occasion his horse was killed by a shot from a traveller he was going to rob, and he himself wounded. After this his health began to give way, and he could no longer pursue his avocation; so he wandered about from sheepfold to sheepfold, till at last a shepherd, with whom he had taken refuge, betrayed him to the authorities. He was taken into custody, punished with the *knaout*, and sent to Siberia."

This lady's little volume will assuredly be added to the select library of the war.

A Short Historical Account of the Crimea, by W. B. Baker (Trübner & Co.) professes to be no more than a popular compilation from authorities easily accessible to European readers. The tale is well told, and the writer achieves his object. —*The Encroachments of Russia* (Gratton) is a stern impeachment of the Russian Government—an impeachment of facts—being "a summary history of the forcible seizures of territory by Russia since the reign of Peter the Great,—of its insidious progress in Persia, Turkey, and the East,—of its ruin of the Polish nation and partition of their territory,—and generally of the fraudulent, ambitious and blasphemous pretensions of the Russian Czar." —*The Warnings of the War*, by a British Commoner (Bosworth), is a letter to Lord Palmerston on the great reform expected at his hands in the reconstruction of our national forces.

Mr. A. A. Paton, whose opinions on Continental politics are known to our readers, has uttered his oracles once more under the title of *The Bulgarian, the Turk, and the German*. (Longman & Co.)—The substance and spirit of this new contribution to a confused view of European affairs are both visible in a brief extract.—

"I regard Austria and Turkey as the two local counterpoises to Russian ambition, and that the rest of the substitutes in vogue with various parties, such as Byzantine Empires, Debreczin Republics, German democracy of the Frankfort school, re-establishment of Poland by the efforts of the Polish emigration, &c. &c., to be bubble schemes, nay more, pro-Russian, because they are anti-Turkish and anti-Austrian. This is as clear as daylight."

Such is the text, prominently set forth in the preface; the sermon is of course to match.

Balaklava, a Poem—[*Balaclava, ein Gedicht*] (Williams & Norgate) is a little German lament, not very original, though it is musically and elegantly written, and interesting as a proof of the German's sympathy with his Saxon brother. The best thoughts are those of the setting sun

kissing the lips of the dead. — *Inkermann, a Poem*, by George Small (Hope & Co.), is a sign of the times, — being good English, good metre, and good sense, written by a gunner in the Royal Artillery, who fought in the battle he still lives to sing. We are willing to pardon the enthusiasm that drags the rough name of "Metternich" into blank verse, and the taste that speaks of Lord Raglan "riding the whirlwind." The following, though noisy, is full of strong patriotism.—

> Immortal spirits of the mighty dead!
> Reviving from the dust of Time's decay,
> Your gallant deeds shall animate the few
> Who trace above each comrade's bloody grave
> The acorn-seed for Britain's future hope;
> While, grafted on the deadly cypress-stock,
> We rear the bitter fruit of grief for those
> That die, and, when we weep their loss, lament
> Those virtues scatter'd in the blast and blare
> Of the hot battle-field. Yet let this be
> Our consolation,—they have fought and bled
> For the great Charter of the World, whose cry,
> Deep as its heart, was—Liberty for Man!

War Lyrics, dedicated to the Friends of the Dead, by A. and L. (Saunders & Otley).— These are rather newspaper rhymes than poems, but are still worth reading. They are not wanting in energy, but are licentious and lawless, both in rhythm and metre simple as the ballad is which the writers have chosen.

NEW NOVELS.

Westward Ho! or, the Voyages and Adventures of Sir Amyas Leigh, Knight, of Burrough, in the County of Devon, in the Reign of Her Most Glorious Majesty Queen Elizabeth. Rendered into Modern English by Charles Kingsley. 3 vols. Cambridge, Macmillan & Co.; London, Bell & Daldy.

GREAT pains have been taken to get up this book,—and there are many fine things in it,—scenes which will make the pulse beat, and passages that will make the reader feel choked and miserable, and force tears from him in spite of himself. The amount of reading and research that have been gone through to mount the piece, and put it on the stage before the reader, must have been considerable.—The pictures of out-door and in-door life,—the descriptions of people and scenery,—are vividly and graphically executed, and with an appearance of ease as well as minuteness that could not have been exceeded had they been descriptions of the every-day life of this year of grace in the nineteenth century. 'Westward Ho!' is intended to give a panoramic view of the state of England at the time when the physical and moral activity of men had found "fresh fields and pastures new," and all Europe had entered upon a new inheritance of material and intellectual wealth. It was a noble period, and one rife with events that excite the sympathies of Englishmen; but the very extent of the canvas renders the plan of the story more like a lengthened procession of brilliant phantasms than the development of a finely-woven plot of individual interest; this, however, being the evident intention of Mr. Kingsley, must as such be accepted, no one having the right to complain that he should have followed out his own idea in preference to that of another. The result is all we have to deal with; and the book, as a whole, is not so satisfactory as might have been expected from the excellence of many of its parts. The story is straggling, tumultuous and incoherent; the individual characters are elaborately drawn; but the general intention is confused. The capital error in the book—the error that swallows up its success—is, that Mr. Kingsley never, for a single page, forgets himself, nor keeps himself out of sight; he is all along in a pulpit preaching at his readers, expounding the meaning of his mystery, and making the virtues of his different characters the themes for so much scolding and comparison betwixt what men were in those days and what they are now. He turns the noble qualities he has set forth in his heroes into so many "St. Stephen's loaves," and pelts his readers with them without mercy, so that, if they do not pretty well hate Sir Amyas, and his brother, and Salvation Yeo, and Mrs. Leigh herself, it is only because a sense of justice turns their anger against the author instead, and Mr. Kingsley must lay his account to inspiring as little love as Timon himself could desire. The spirit in which the book is written is neither good nor pleasant. The generality of men are neither heroes nor angels; and Mr. Kingsley has not taken the way to make them either. Mr. Kingsley uses his power over the feelings and the sympathies to excite a hatred of Catholicism. He may intend nothing but Christian love and charity; but the actual effect is to rouse a spirit of religious hatred and bitter intolerance, against which the reader may protest, if he pleases; but he is none the less carried away. There is an occasional attempt to make exceptions in favour of the Catholic laity,—and even, now and then, a mitigating phrase on behalf of individual priests, which may serve to persuade Mr. Kingsley himself that he is impartial; but it is none the less true that the whole spirit and tendency of this book is, to excite that bitter and most relentless of hatreds,—theological sensibility, which, when once wounded, can never heal—once offended, can never forget.

The Catholic priesthood is held up as a race inimical to humanity. Mr. Kingsley does not seem to see that inasmuch as the Catholic priesthood is the most compact and best organized hierarchy that any church ever possessed, it has so far had more power; but the sacerdotal spirit is the same in every sect and every form of worship, no matter what their points of theology may be,—and the clergy of one church is as little to be trusted with irresponsible power as that of another. We regret that Mr. Kingsley should have taken this opportunity to stir up strife. The incidents connected with the Inquisition are horrible in themselves, and forced and unnatural as regards the story. Rose Salterne has given no sort of indication of being either a saint or a martyr; she has been represented only as a beautiful and somewhat coquettish young woman, with no end of admirers; but she fixes her affections on precisely the one man whom it is highly undesirable she should marry, he being at once a Catholic and a Spaniard. Refused permission by her father, she abandons her home and flies with her lover,—leaving all her friends in the most painful uncertainty as to whether she is married to him or has brought disgrace upon her father's name. She has never given the smallest indication of any ardent attachment to the Reformed faith, or, indeed, to faith of any kind; yet she is represented as enduring tortures and martyrdom for no other purpose apparently than to give an opportunity for identifying Catholicism with the Holy Inquisition. The concluding scenes of the book have a look of coming out of one of the melo-dramas at Astley's; red fire and a storm of thunder and lightning make the catastrophe highly effective as a spectacle and piece of stage effect. There has been a chase of many days by Sir Amyas Leigh after one of the vessels of the Spanish Armada, on board which is the Spanish husband of Rose Salterne, against whom he has sworn deadly vengeance.—

"On they swept, gaining fast on the Spaniard. 'Call the men up, and to quarters; the rain will be over in ten minutes.' Yeo ran forward to the gangway: and sprang back again, with a face white and wild—'Land right a-head! Port your helm, Sir! For the love of God, port your helm!' Amyas, with the strength of a bull, jammed the helm down, while Yeo shouted to the men below. She swung round. The masts bent like whips; crack went the foresail like a cannon. What matter? Within two hundred yards of them was the Spaniard; in front of her, and above her, a huge dark bank rose through the dense hail, and mingled with the clouds; and at its foot, plainer every moment, pillars and spouts of leaping foam. 'What is it, Morte? Hartland?' It might be anything for thirty miles.—'Lundy!' said Yeo. 'The south end! I see the head of the Shutter in the breakers! Hard a-port yet, and get her close-hauled as you can, and the Lord may have mercy on us still! Look at the Spaniard!' Yes, look at the Spaniard! On their left hand, as they broached-to, the wall of granite sloped down from the clouds toward an isolated peak of rock, some two hundred feet in height. Then a hundred yards of roaring breaker upon a sunken shelf, across which the race of the tide poured like a cataract; then, amid a column of salt smoke, the Shutter, like a huge black fang, rose waiting for its prey; and between the Shutter and the land, the great galleon loomed dimly through the storm. He too, had seen his danger, and tried to broach-to. But his clumsy mass refused to obey the helm; he struggled a moment, half hid in foam; fell away again, and rushed upon his doom. 'Lost! lost! lost!' cried Amyas madly, and throwing up his hands, let go the tiller. Yeo caught it just in time.—'Sir! Sir! What are you at? We shall clear the rock yet.'—'Yes!' shouted Amyas in his frenzy; 'but he will not!'—Another minute. The galleon gave a sudden jar, and stopped. Then one long heave and bound, as if to free herself. And then her bows lighted clean upon the Shutter. An awful silence fell on every English soul. They heard not the roaring of wind and surge; they saw not the blinding flashes of the lightning: but they heard one long ear-piercing wail to every saint in heaven rise from five hundred human throats; they saw the mighty ship heel over from the wind, and sweep headlong down the cataract of the race, plunging her yards into the foam, and showing her whole black side even to her keel, till she rolled clean over, and vanished for ever and ever. 'Shame!' cried Amyas, hurling his sword far into the sea, 'to lose my right, my right! when it was in my very grasp! Unmerciful!' A crack which rent the sky, and made the granite ring and quiver; a bright world of flame, and then a blank of utter darkness, against which stood out, glowing red-hot, every mast, and sail, and rock, and Salvation Yeo as he stood just in front of Amyas, the tiller in his hand. All red-hot, transfigured into fire; and behind, the black, black night."

We doubt whether Mr. Astley's magicians can beat such a picture of a ship going down. Exhibitions of force like these are ghastly and unwholesome. Mr. Kingsley has yet to learn the right use of his gifts.

Our World; or, the Democrat's Rule. By Justia, a Know-Nothing. 2 vols. Sampson Low & Co.

THERE was a time when English gentlemen arranged parties of pleasure to see the young girls whipped at Bridewell. To their descendants, if any there be, of the present generation, 'Our World,' and all novels like it, are addressed. It is a story of strippings and floggings, described in an exaggerated and disgusting style. "Justia," who calls himself a Know-Nothing without showing why, pauses to surround the nude figures in his picture with such accessories as please his own fancy, and, as he thinks, will pique that of the reader. The Lupercalian treatise of Boileau, and the notes on private flagellations appended by his Editor, have a salt of humour mixed with a gravity which conceals the repulsive nature of the subject; but the scenes in 'The Democrat's Rule' are mere elaborations of coarseness. Allegorically speaking, Youthful Beauty is the heroine of the tale, of which Brutality is the hero. Bru-

tality whips, and Beauty is whipped. This is the essence of the narrative, and "How shocking!" is the moral,—though something in the tone suggests that other feelings than those of sympathy had a place in the author's mind when he touched up his revolting tableaux. It is unfit that such productions should be tolerated. We are threatened with a whole class of them, to succeed the 'Moaning Maniac,' 'Jack Sheppard,' and Cholera-Morbus schools. They who formerly read Mr. Harrison Ainsworth on Burglary, or Mr. Samuel Warren on Fits, seek a stronger stimulant in the agonies of women flogged with the catwhip, or bruised to mortification with the paddle. These are the same persons who go to witness executions, — or at least they are of a cognate order. The question arises, however, is this the legitimate object of fiction? Is it suggested by good motives, or justified by good results? Let us take the latest, and one of the worst examples—'Our World.' It professes to have a social bearing, to aim at the reformation of manners, to supply information to those who will not read essays, reports or orations. What are the materials? Sarcasms, intended to be bitter, against the author's countrymen, and accounts of slave punishments which are unctuous and unchaste where they are not loathsome and vile. Such readers as are inclined to amuse themselves with "Justia's" story, must be able to endure sketches of women with their "flesh hanging in quivering shreds," of men with "crusts of sores," with "bleared optics," and with the horrible symptoms of the "black vomit." The companion groups are composed of young girls standing naked in the market-place, of masters stripping their female slaves to admire them, and of "fair and beauteous" creatures undergoing the processes of the whipping-house. The style is compatible with the subject. A trio of intoxicated brawlers "pay their penance to the floor in an indescribable catacomb," and "Justia" himself explodes in this wolfish fashion:—"See the monster seeking only for the things that can serve him on earth, see him stripping man of his best birthright, see him the raving fiend, unconscious of his bell-born practices, dissevering the hope that by a fibre hangs over the ruins of those beings who will stand in judgment against him. His soul, like their faces, will be black, when theirs has been whitened for judgment in the world to come!"

But there is a sentimental side to the romance. There is a Franconia, whose mind "burns with joy and buoyancy," who has "a ravishing simplicity more than earthly," who indulges in a love that "tells its tale in nervous vibrations," who is ultimately drowned,—though the author pursues her into eternity, and describes her fortunes even beyond the grave. There are other beings, — some immaculate, sweet and lovely; others transcendentally pious; others impossibly wicked, and all subjected to influences which never did, and never could, exist among mortals. The maudlin virtue of "Justia's" good people is even more tiresome than the monotonous ferocity of his demons. Add to all this, that there are chapters of satire, and pages of ejaculation, and it is superfluous to characterize 'Our World' as a dismal book, written in a bad spirit, and insufferably tedious, in spite of the licence which its author permits to himself.

Memoirs of a Bourgeois of Paris—[*Mémoires, &c.*]. By Dr. Véron. Vols. V. and VI. Paris, De Gonct.

THESE two concluding volumes remind us of a cheap Parisian dinner. After having in one of these apparently gone through every course, *plat*, and delicacy required by persons desirous of dining conscientiously in France, the little satisfied tourist (we speak from hungry recollection) may be found, two hours later, in some corner at Broggi's, the *Café Foy*, the *Café de Paris*, or the *Café Véron*, solacing himself for the pretexts of the former meagre meal with some feast less Barmecide and more costly. — The bill of fare of our *Bourgeois* is magnificent, but its separate "portions" come under the denomination of "short allowance"; and the parallel is still further borne out by the fact, that Dr. Véron's materials have been obtained in a questionable manner.

The fifth volume treats of the downfall of H.M. Louis Philippe, and of "the distress without dignity" which attended his flight from France and his arrival in England. A small amount of subject-matter is derived from Dr. Véron's own experiences. Some details of the period anterior to the royal departure, with letters and diplomatic notes, have fallen into the hands of our *Bourgeois* in on odd way. Who has not heard of the sack of the Tuileries, when the crowds of Paris broke into the Palace, — when *gamins* tapped the ex-King's claret, while the companions of *gamins*, decked out in the satins and laces of the expelled royal Ladies, danced their *Carmagnole* to the pianoforte accompaniment of a Polignac? Dr. Véron's share of the spoil was neither liquor nor finery,—but private papers. With regard to the incidents of *Mr. Smith's* flight from the French coast, our *Bourgeois* (truly Parisian in his disdain of English names) owns himself in debt to an article in the *Revue Britannique*—the translation of an article contributed to our *Quarterly Review* by M. "Kroker." This gentleman, it is affirmed, was primed with the facts of his narrative by the *Roi Citoyen* himself during the residence of the latter at Claremont.

Other illustrations of the habits, proceedings, and modes of intercourse of the Royal Family now in eclipse, exhibited by Dr. Véron, can only be characterized as the smallest of small gossip, collected with a bad taste, which is not always clear of malice or of desire to wound. Madame de Mirbel writes to beg a spare *toupet*, in order that she may complete a portrait of His Majesty. The King complains to *Général* Athalin, in 1834, that too many of the guests who were invited to the ball of the Queen of the Belgians got drunk,—and ordains that among the refreshments for a coming festivity neither wines nor *liqueurs* shall be served, but that the musicians and attendants shall receive a gratuity instead. What a treat is here for M. Jules Lecomte and other such charitable neighbours as have been given to accuse the English of a monopoly of love for "strong drinks"! The Queen of the French writes how much "our Sovereign Lady" was diverted, on her visit to the *Château* d'Eu, "by the French postillions"; and recognizes that the English Ministers have made "every effort to live on good terms with France,"—this at no distant period from that strange piece of diplomacy, "the Spanish match."—An epistle is printed, purporting to have been received by one of the Princes when in England; which Dr. Véron remarks, in the true spirit of a *Tartuffe*, it was scandalous to have kept—and prints accordingly. In short, both the contents of this fifth volume and the taste of their cookery—vapid, though pretending to spice and savour — remind us of the dinner at a *restaurant à deux francs* appealed to by way of simile in our opening paragraph.

Volume the sixth is more showy, slighter, and more suspicious in its contents than its predecessor. How such events as marked the short-lived days of the Republic,—the experiment at Socialism,—the Presidency,—and the *coup-d'état* could be treated with fullness, fairness, life or vigour, under the censure of such a censorship as now constrains French literature, amounts to a puzzle which it would baffle the wit of M. Robert Houdin or "the Wizard of the North" to solve. Dr. Véron has not, at all events, the requisite amount of legerdemain. On one point, however, he has made a sensation, namely, in an accusation levelled against M. Thiers and General Changarnier, of a desire to use violence with General Cavaignac and the republican chiefs, in 1849. M. Thiers flatly denied the imputation as soon as the book appeared: whereupon Dr. Véron appealed to the recollections of M. de Morny, half-brother of the Emperor, and this political celebrity confirmed it in the most formal manner. M. Thiers then gave a more explicit denial. General Changarnier, more impetuous and impatient, wrote to the Paris and Brussels papers: "I give the lie most completely to" MM. de Morny and Véron. General Lamoricière is said to have also written a stinging letter to M. de Morny:—"However degraded you may be," writes the famous republican General to the President of the Legislative Assembly, "if you are not a coward (*si vous n'êtes pas un lâche*), I will still do you the honour of crossing swords with you, if you will come here. I cannot enter France; but you are at liberty to go abroad!" Here, consequently, is a very pretty quarrel, which may render Dr. Véron the hero—if not the principal—in a duel or two, and help to sell his book. Had it not been for this fruitful paragraph, the book would have fallen from the press a literary and social failure. Even when Dr. Véron was on the ground where free speech was possible, and ample confession might have been made amusing—the stage of the *Grand Opéra* of Paris—he was singularly scanty in his anecdotes and reminiscences. In his sixth volume he is yet scantier; treating the readers of his Memoirs to a few disconnected outlines, which are not so much coloured as suffused "in the purple light of love" for everything Imperial, obtained, we suspect, by looking through a pane of glass blown and annealed in the State manufactory.

OUR LIBRARY TABLE.

Treatise on Clock and Watch Work; with an Appendix on the Dipleidoscope. By F. Dent. (Edinburgh, Black.)—The illustration which the subject of clock and watch work receives from Mr. Dent is partly scientific and partly historical. It touches on a variety of clocks, ancient and modern:—the old clock of Halifax Church, with a pendulum fifty-six feet in length, and the new clock of the Houses of Parliament, with a pendulum six hundred pounds in weight. In the opinion of the writer, the Americans are far ahead of us in the matter of clocks for popular use, as they are, generally, in the making of machines by machinery. The common English time-piece for kitchens and cottages, though reverenced as a sacred institution by the lovers of old things, is worse than it was fifty years ago; while the Americans, though they apply little finish to their work, though they stamp all their wheels out of plates of metal, and though in many of their clocks "there is probably not two shillings' worth of mere manual labour," are rivalling in every market the more tasteful productions of France. It is a singular fact, that there is no *manufactory* in England devoted to this branch of industry; but Mr. Dent supplies a hint for a capitalist. His treatise is likely to be useful, containing as it does a review of late improvements, and a discrimination between the fantastic novelties that abound and the really useful inventions applied to watch-work. The Americans, it would appear, have returned to some discarded methods of ingenuity superseded among us, though not by superior devices. For instance, they have revived the oldest form of pinion—and the best—which has been universally disused in England

and France. It is creditable to Mr. Dent that he points out circumstances of this nature, and that he assigns merit in the proper quarters. His own observations exhibit a thorough knowledge of clock-mechanism, and leads us to expect that a restoration may take place in such branches of horology as may have been neglected by the English.

Christian Politics: an Essay on the Text of Palcy. In Three Books. By the Rev. Henry Christmas. (Hope & Co.)—The authorship of this book is so divided between Mr. Christmas and Paley, that the text, in many chapters, is confused. We think, however, that it is a somewhat unnecessary publication. As a new edition of Paley's treatise, it is incomplete, for Mr. Christmas omits some parts of the original, and corrects others. Paley, he informs us, left an essay on political science, which is the foundation of nearly all the books that have since appeared on the subject. But, from the premises he laid down, he often deduced inadequate, startling, or inconsistent conclusions. Mr. Christmas, therefore, adopting Paley's basis, builds up a superstructure which is partly original:—he puts his own straw into Paley's bricks. And yet we cannot discover much superiority in the inductive method which has been substituted for that pursued by the Author of 'The Principles of Political Philosophy'; nor do we see how, if all political theories are to be tried by an ancient and immutable standard, the experience of recent developments can be made available. Mr. Christmas partially eludes this difficulty, by abstaining from a precise definition of the meaning we are to attach to his phrase, "Christian Politics." Without such definition, however, the title has no purpose. Why early marriages, indirect taxation, the various kinds of food, commercial exchanges, the use of machinery, and nameless items in the criminal code, should be discussed in a book so named is a question to which Mr. Christmas, we suspect, could offer us no reasonable reply. Of all theories that of politics requires the largest scope and the most logical order of treatment,—but, though the present volume is earnestly written, we are not very confident of its utility.

Mengotti's Prize Essay on the Commercial Enterprise of the Ancient Romans. Translated, from the Italian, by S. Korner, Ph.D. (Edinburgh, Johnstone & Hunter.)—Charles James Fox said that, in the administration of justice, he preferred the old word Law to the new word Discretion. We, too, when we find on a title-page that 'Mengotti's Prize Essay' has been "translated from the Italian," are disposed to apply a similar rule. We prefer the old word Translation to the new word Selection; and are, therefore, disappointed when we discover that "only the most interesting and important portions of the original Essay" are included in Dr. Korner's English version. As it is, Mengotti's treatise will appear to the reader to be a loose and fragmentary composition. In itself, it is a rapid, eloquent and masterly summary of Roman commercial enterprise. The author has a philosophical appreciation of the value of arts and industry as penetrating and pervading a nation's social life; but his judgment on the Roman people savours of fierceness rather than of equity. If we received their character from him, we should regard them,—lawgivers, soldiers and populace,—as little better than gladiators, gluttons and thieves. It is true, no doubt, that oratory, history and philosophy, as well as trade, slowly progressed in the Empire, and that their culture was owing to the benign and diffusive influences of Grecian civilization; but an historical critic has no right to warm his style with passion, even for the sake of rendering it more persuasive. Mengotti declaims,—and here is the fault of his production. With its general opinions, as to the part taken by Rome in the commerce of the world, every student will agree. The Roman Empire was unpropitious to trade. The caravans of the East were encouraged chiefly for the luxuries they brought to the capital;—the wheat of Sicily and Egypt was paid, rather than sold, to the masters of the earth;—the energies of the conquering race were exhausted in military works, monuments of pride and sumptuous fabrications. In all this Mengotti is unquestionably right; but his Essay, learned and brilliant as it is, is not calm enough to serve as an historical "class-book."

Slave Life in Georgia: a Narrative of the Life, Sufferings, and Escape of John Brown, a Fugitive Slave. Edited by L. A. Chamerovzou.—There is too little variety in these Slave-narratives to render their multiplication necessary. The severities of masters, incarcerations, escapes, captures, floggings, and excessive task-work, occur in one as in another, and we scarcely see how the public is to be instructed by repetitions of accounts so piteous and so harrowing. Of course, if the fugitives find a market for their stories they have a right to deal in them; but we can promise our readers nothing more than the stereotyped account of horrors, and nothing less than sickening amplifications on the effect of the bull-whip and the cobbing-ladle. Mr. John Brown, however, writes in no bitter spirit, and is evidently solicitous to keep within the limits of truth. He seems to be of an enterprising character,—and while planning and accomplishing his escape, to have exercised patience, vigilance, and caution.

O'Byrne's Naval Annual for 1855. (Piper & Co.)—The first year of war gives a more general interest to Mr. O'Byrne's Naval Annual, which contains, not only a chronological narrative of maritime proceedings in 1854, but all the gazetted naval despatches in full. Various memoirs of admirals and other officers, and particular notices of "gallant exploits," are added. Mr. O'Byrne remarks, in an article on the Russian army, that Russia possesses the best materials for ship-building, and that her oaks are as fine as the oaks of Canada. This magnificent timber, however, having been wasted by the improvident prodigality of her officials, the woodlands in the central districts are unequal to the supply of the navy, which has lately been built partly from the north. But Russian captains, says Mr. O'Byrne, who knows something of that class, are not of the tough and bluff quality of Drake and Blake, of Tromp or Ruyter. "Slippered they are, and wrapped up in morning gowns, and got up in the most splendid style of ease; they loll on soft sofas of purple velvet, reading French novels, or they sit at the piano by the hour, playing *Etudes par Chopin*." In a contest with a naval power at sea, the Russians, Mr. O'Byrne thinks, would not have a chance of success. The 'Naval Annual' contains much useful information, and is a neat, portable volume.

The Year-Book of Facts in Science and Art, exhibiting the most Important Discoveries and Improvements of the Past Year. By John Timbs. (Bogue.)—As Mr. Timbs proceeds with his annual volumes, the 'Year-Book' will grow into a current cyclopædia of inventions and improvements in science and art. We can see one important use to which his record may be applied; that of enabling working men and others of inventive minds to know what has really been done towards the accomplishment of a particular object, and what actually remains to be attempted. Many an ingenious person, after exhausting his efforts to improve a rude process into an easy one, comes to a patent-office and finds that he has been anticipated—perhaps long ago; but if Mr. Timbs is careful to render his 'Year-Book' complete, its facts will gradually accumulate and form a consulting dictionary, that may spare much disappointment to inventors, and lead them to safer ground. In many other respects it is a serviceable and meritorious publication,—as a manual for such readers as are interested in the advance of science, as a summary of our annual progress in discovery, and as a register of names deserving to be noted and remembered in the scientific and artistic world. Mr. Timbs arranges his matter carefully, quotes authorities where necessary, and gives his information in such a condensed shape as to render each statement clear, precise and practical. In truth, the "facts" announced from time to time in public journals, and afterwards vaguely recalled, and vainly searched for by interested amateurs are here collected, classified, and furnished with an index; so that the 'Year-Book,' as we have said, is to science, what the 'Annual Register' once was to politics—a volume for reference, necessary to such readers as it addresses.

Music and Musicians (especially English), to the Days of Henry Purcell: a Brief Historical Sketch. By the Rev. Richard Hooper, M.A. (Willis.)—We know not how better to characterize this Lecture, originally delivered at a "Literary and Scientific Institution," than as "good-natured,"—not calculated to offend the prejudices of any one,—to afford a single new idea to those who have read the cheap manuals lately published (we especially refer to the little book given out by Messrs. Cradock & Co. in 1846),—or to add one new fact to the amateur's store. Thus, we cannot admit the Rev. R. Hooper as having added a word to the library of musical literature, though we find nothing to object to in his manner of treating a favourite art.

The Book of Psalms and Sacred Harmonies; the Text alone printed by Authority. (Edinburgh, Johnstone & Hunter.)—This book has a double meaning—containing words and music so arranged by a division of the pages across, that the full vocal score of any psalm tune given out may be brought under the eye of the singer, together with the words of any sacred lyric in the appropriate metre. What the value of the collection of tunes may be, let congregational singers decide;—enough to say, that they seem plainly (which, to our thinking, is also devotionally) harmonized. As a combination of typography and book-binding, ingenious without unwieldiness, the volume claims praise, and may be referred to comparatively with those old pieces of printing in which the separate parts of the vocal quartett were arranged quadrangle-wise on the same page,—in order that *Cantus, Tenor, Baritonans* and *Contratenor* might take part in the service, "with one consent," and from one page of the Mass-book or Psalter.

Blue Beard; or, Fatal Curiosity. Semi-Burlesqued by Peter the Friar. With Illustrations by Hubert the Monk. (Chapman & Hall.)—'Blue Beard' is here dramatized for drawing-room theatricals. Whether the language is suited to the locality will be seen from one or two extracts, which we subjoin.—

Blue Beard. Let not my Fatima denounce me cruel,—
The rascal put no sugar in my gruel,
Or spice, or brandy in his watery swizzle.
Now for the present cut your lucky—mizzle.
Busta (Fatima's Mother). If she don't funk, why need you be afeard?
Cheer up, my gals!

—And in another speech, the same delicate lady tells us:—

His coming back
That is, may be expected in a crack.

We hope the "Friar" is not given to the good things of this world, and that he does not indulge in heavy suppers, or he may expect to be roughly treated some night by a ghost denouncing robbery and murder.—

Be it your care that future ages tell
I loved not rashly—you will use me well.

It is evident from the examples we have quoted that this "drawing-room play" could not be put into the hands of children, and yet the author ventures to hope it may share some of the favour which has been bestowed upon 'Little Plays for Little People.'

Seven Fairy Tales. (J. H. Parker.)—These are precisely the Fairy Tales we have long been wanting for the young. Here are seven sweet sisters,—the fairies Contento, Early Rising, Conscienza, Helpful, Devoirgilla, Soigneuse, and Bonnatura,—all of whom teach such loving and useful lessons that youthful readers will not fail to treasure up and profit by their teachings.

What Aunty saw in Scotland. By Mrs. Sonna. (Nisbet & Co.)—This desirable addition to the Nursery Library consists of an account of a journey into the Highlands, and is written so easily as to lead a child to become unconsciously interested in history and geography. "Aunty" tells her little auditor to be careful in finding out the places on the map as the story proceeds, and she describes the wanderings of Bruce and Wallace in so instructive and simple a manner that we doubt not young people will be highly interested in her account of Scotland.

A School History of Modern Europe, from the Reformation to the Fall of Napoleon. By J. Lord, A.M. (Simpkin & Co.)—Notwithstanding the great number of school-histories already published, there was room for Mr. Lord's, which treats of a portion of history too much neglected in schools. The author is fully justified in claiming for it a more lively style of narration, and a greater amount of useful reflection than are to be found in most historical compendiums. His is not a mere abridgment of a larger work, made by a simple reduction of the scale, and consequently consisting for the most part of a barren list of names and states, with no fullness of detail, no characteristic incident, and no attempt at style. It is not a map or plan exhibiting the bare outlines of European history; but a picture, or rather a series of pictures, representing in vivid colours the principal scenes in the drama. The sketches of character are excellent portraits, drawn with a free bold touch. We have been sorry to observe one or two inaccuracies in matters of fact, and occasional omissions which detract from the completeness of the work. Facts are presumed to have been stated, though they have never been mentioned. Thus we are told of Wilkie being "a second time expelled," without any hint having been given of his first expulsion; and we hear of the blood flowing from Robespierre's broken jaw as he was led to execution, but nothing is said of his attempt at suicide which caused this circumstance.

Hellas; or, the Home, History, Literature, and Art of the Greeks. Translated from the German of Friedrich Jacobs, by John Oxenford. (Parker & Son.)—Having recently [No. 1411] dealt pretty fully with the original work from which the present translation was made, we need only express our satisfaction that a production which well deserved to be introduced to English readers has fallen into the hands of so competent a translator. Mr. Oxenford's version has the rare merit of combining fidelity to the German, with such a purity and freedom of style as to read like an original English work. A few explanatory notes have been subjoined, for the benefit of less informed readers, and occasional references to original sources of information. We think Mr. Oxenford has acted wisely in adhering to the ordinary mode of spelling Greek names, not merely because, as he says, it is more intelligible to general readers, but because the new method, sanctioned by the authority of Mr. Grote, cannot be consistently carried out, as appears from that historian's own practice. On the other hand, the translator is equally right in giving Greek names to Greek deities, instead of the names of Latin deities supposed to occupy a similar place in the Roman mythology. Those who wish to become acquainted with the Hellenic race in all its varied manifestations, cannot consult a better authority than Prof. Jacobs as here represented.

Dr. Bernays's *Introductory Lecture* delivered at Queen's College at the commencement of the academical year, has been printed separately, and also an *Introductory Discourse* on the objects and advantages of educational lectures, delivered at the London Institution by Mr. Alfred Bruce.—Educational pamphlets cease here for the present; but we find on our table a variety of miscellanies, more or less of a didactic character, *The Alluvial Formation and Local Changes of the South Coast of England,* by Captain Manby, exemplifying some remarkable phenomena in the natural history of this "tight little isle in the ocean;" *Agriculture, Past and Present,* being two introductory lectures delivered in the University of Edinburgh, by Mr. John Wilson; and a *Lecture on Respiration,* by T. Hopley.—On other subjects related to science we have Dr. Lauder Lindsay's interesting account of his *Experiments on the Dyeing Properties of Lichens,* of which the results promise to be of some importance; and Prof. Low's Treatise *on the Chemical Equivalents of Certain Bodies, and on the Relation between Oxygen and Azote.* A curious description has been published by Mr. J. Henderson, of *the Chinese Potatoes; or, The Dioscorea Batatas, and Holoes Saccharatus, with Directions for Cultivation.* The plant referred to is a particular kind of yam, believed by many horticulturists to be nutritious, safe from disease, easily reared and propagated, and likely to prove a substantial article of food. In China it is extensively grown, and in the native treatises on agriculture notices of it frequently occur. Mr. Henderson's pamphlet is at least worth perusal, especially as it is obviously free from exaggeration. *Every Man his own Printer* professes to make lithography an easy acquisition; but, as is customary with such volumes, it contains little more than recommendations of a particular process.

Of a personal, rather than of a general nature, are the following:—Mr. S. L. Sotheby's *Postscript to the Letter addressed to the Directors of the Crystal Palace Company,*—a Civilian's *Review of the Evidence before the Second Court-Martial on Lieut. Perry,*—and *Our Consuls in the East: a Parliamentary Enquiry into their Proceedings Imperative,* by an Anglo-Levantine. Mr. Sotheby adopts a very reasonable tone; the "Civilian" is temperate, though positive;. but the Anglo-Levantine does no more than make charges of cruelty, treachery, and tyranny against persons whom he only designates by initials. We presume that he has sojourned so long in the Levant that he has forgotten the English idiom, for there is a modern Greek tinge in his diction.

LIST OF NEW BOOKS.

Account of Mrs. Cl. Singlehart, by Author of 'Mary Powell,' 7s. 6d.
Alison's History of Europe, People's Edition, Vol. 9, cr. 8vo. 4s. cl.
Andersen's (Rev. J.) Bible Light from Bible Lands, 12mo. 1s. 6d.
Arthur's (T. S.) Advice to Young Ladies, 32mo. 1s. 6d. cl. gilt.
Bailey On the Philosophy of the Human Mind, 1st Series, 8vo. 8s.
Balfour's Sketch of the late Dr. Golding Bird, fc. 8vo. 1s. cl. swd.
Barclay's (H.) Digest of the Law of Scotland, 2nd edit. 1l. 11s. 6d.
Barker's (W. B.) Short Historical Account of the Crimea, 3s. 6d.
Baxter's (W. E.) America and the Americans, fc. 8vo. 1s. 6d. bds.
Bell's English Poets, 'Thomson, Vol. 2,' fc. 8vo. 2s. 6d. cl.
Bohn's Standard Library, 'Smyth's Modern History, Vol. 2,' 3s. 6d.
Bohn's British Classics, 'De Foe's Novels, &c. Vol. 4,' 3s. 6d. cl.
Carmichael's Treatise on the Differential and Integral Calculus, 9s.
Cochrane's (Rev. J.) Discourses on the Last Things, post 8vo. 5s.
De Porquet's Le Trésor de L'Écolier Français, 37th edit. 3s. 6d.
Entomologist's Annual for 1855, ed. by H. T. Stainton, 2nd ed. 2s. 6d.
Family Atlas of Modern Geography, royal 4to. 21s. half-bd.
Forms of Prayer on Receiving the Holy Eucharist, fc. 8vo. 2s. 6d.
Fowler's (G.) History of the War, 2nd edit. fc. 8vo. 2s. cl. swd.
Francis's (G. W.) British Ferns, 5th ed. rev. by A. Heufrey, 5s. cl.
Frank Fairlegh, new edit. post 8vo. 2s. 6d. bds.
Fullom's (S. W.) History of Womau, 2nd edit. post 8vo. 21s. cl.
Greek Testament, Notes by Webster and Wilkinson, Vol. 1, 20s.
Green's (M. A. E.) Lives of Princesses of England, Vol. 6, 10s. 6d.
Hamilton's (W.) East India Gazetteer, 2 vols. 8vo. reduced to 21s.
Hardwick's (T. F.) Manual of Photographic Chemistry, 6s. 6d.
Hay's Harmonic Law, Nature applied to Archit. Design, 2s. 6d.
Hood (C.) On Warming Buildings by Hot Water, 3rd edit. 10s. 6d.
Hook's Sayings and Doings, Man of Many Friends, new ed. 1s. 6d.
Howitt's (M.) Birds and Flowers, new edit. square, 3s. 6d. cl.
Jameson's (Mrs.) Sisters of Charity, fc. 8vo. 4s. cl.
Jones's Observations respecting Conditions of the Stomach, 9s. cl.
Kidd's Friendly Appeals to "the People," No 1, 'Am I Right?' 4d.
Knowles's (J. S.) The Gospel attributed to Matthew, fc. 8vo. 2s. 6d.
Knox's Ornithological Rambles in Sussex, 3rd edit. cr. 8vo. 7s. 6d.
Kugler's Handbook of Paiuting, Italian Schools, 3rd ed. 2 vols. 30s.
Letters to a Child, by Author of 'Miuistering Children,' 2s. 6d. cl.
Lights and Shadows of English Life, 3 vols. post 8vo. 31s. 6d. cl.
Lost Heiress, by Mrs. Southworth, fc. 8vo. 1s. 6d. bds.
Lyell's (Sir C.) Manual of Elementary Geology, 5th edit. 8vo. 14s.
Mackenzie's (Rev. W. B.) Lamp to the Path, 3rd edit. 18mo. 1s. 6d.
Marcus's Couversation Guide in English, French, German, &c. 5s.
Maury's (M. F.) Physical Geography of the Sea, royal 8vo. 8s. 6d.
Michelseu's (Dr. E. H.) Moderu Jesuitism, post 8vo. 5s. cl.
Nicholson's (W.) Pearls of Great Price, 10th edit. 32mo. 2s. cl. gilt.
Prime's (S. J.) Travels in Europe and the East, 2 vols. 16s. cl.
Proud's (Rev. J.) Aged Minister's Last Legacy, 2nd edit. 3s. 6d. cl.
Pott's (Rev. R.) Liber Cantabrigiensis, fc. 8vo. 5s. 6d. bds.
Publishers' Circular Catalogue of Books for 1854, 8vo. 3s. 6d. swd.
Railway Lib. 'Devereux, by Sir E. B. Lytton,' fc. 6vo. 1s. 6d. bds.
Ridley's (Rev. W. H.) Holy Communion, new edit. 18mo. 7d. cl. swd.
Romance of the Bush, by E. P. R. fc. 8vo. 3s. 6d. cl.
Scholefield's (Rev. J.) Memoir, by his Widow, 8vo. 10s. 6d. cl.
Sheil's (Rt. Hon. R. L.) Memoirs, by W. T. M'Culiagh, 2 vols. 24s.
Sisters of Charity, and some Visits with Them, fc. 8vo. 2s. bds.
Smith's (J.) Public Worship, 12mo. 3s. 6d. cl.
Snape's (Rev. A. W.) Fountain of Love, fc. 8vo. 3s. 6d. cl.
Starr's (F.) Vision of Midsummer Morning's Dream, cr. 8vo. 5s. cl.
Stewart's (Dugald) Works, edited by Sir W. Hamilton, Vol. 6, 12s.
Suckling's (Rev. R. A.) Memoirs, by the Rev. J. Williams, 5s. cl.
Traveller's Lib. 'Gregorovius's (F.) Corsica, 3 parts,' 1s. each, swd.
Turnerelli's (E. T.) Emperor Nicholas and his Family, post 8vo. 6s.
Virgil, Georgics of, translated by Rev. W. Sewell, 12mo. 2s. 6d. cl.
Wife Trials, a Novel, 3 vols. post 8vo. 31s. 6d. cl.
Woodleigh, or Life and Death, by Rev. G. Tugwell, fc. 8vo. 2s. cl.
Young's (Dr.) Life, by Dr. Peacock, 8vo. 15s. cl.
Young's (Dr.) Miscellaneous Works, ed. by Dr. Peacock, 3 vols. 45s.

[ADVERTISEMENT.]

THE AUTHORITY FOR THE OBSERVANCE OF GOOD FRIDAY.

It is so universally admitted, as to render the production of proof unnecessary, That our Blessed Lord was raised from the dead on the First Day of the week; and it is as universally admitted, that while on earth he himself declared, Matt. xii. 40, "For as Jonas was three days and three nights in the whale's belly; so shall the Son of man be three days and three nights in the heart of the earth." The entire authenticity and correctness of these words are not questioned by any one; their Literal Sense is clear, and determines, That if our Saviour was raised from the dead on the First Day of the week, he must have suffered, and been buried, on the Thursday preceding.

The record of the duration of an event, admits of two distinct Forms of description. The event may be described, in relation to the actual amount of time that it occupied; or, in relation to the number of the appointed divisions of time on which it occurred. Thus a journey to Rome may be described as completed in ten days, or, on the eleventh day; either is equally correct: the one specifies the actual amount of time it occupied, the estimate of which commences with the journey; the other the number of the days, the appointed divisions of time, on which the journey was being performed. In Greek as in English, the one Form is distinguished from the other, by the Expression and Omission of the Preposition On. In the specification of the actual amount of time an event occupied, the Preposition is not expressed; in the specification of the number of the appointed divisions of time on which it occurred, the Preposition must be expressed. Supposing our Blessed Lord to have suffered on Friday, all the following statements are just; He suffered *on* the first day—He rested in the grave *on* the second day — He was raised from the dead *on* the third day—He laid in the grave two days—He was two days and two nights in the heart of the earth—He was raised from the dead the second day; certainly not, He was raised from the dead the third day; or, He was three days and three nights in the heart of the earth; for then, from Friday to Saturday must be, *Two days and two nights,* and, *One day and one night* can have no existence. Who says to his gardener, in relation to such time, Here is three days' hire? Who computes the creation of the world, From Sunday to Tuesday three days, then to Thursday three days, then to Saturday three days, theu to Sunday two days? making together eleven days. Thus then, supposing our Blessed Lord to have suffered on Friday, in no statement of Holy Scripture respecting it, can the word *Three* be used; or even the word *Third,* unless it is preceded by the Preposition *On;* yet in numerous passages of Holy Scripture these words are so used, see Matt. xxvii. 63, John ii. 19, and Matt. xvi. 21, Mark ix. 31, Luke ix. 22, 1 Cor. xv. 4, &c. &c., and they are also so used in each of the Three Creeds; therefore, it is certain, That our Blessed Lord did not suffer on Friday.

Thus then it appears, That in relation to the time of our Blessed Lord's suffering, the *Word of God* is clear and determined; yet this "*Word hath been made of none effect through Tradition.*"

Tradition assumes, That the word *Sabbath,* as a mere Appellation of a day, is Synonymous with *The Seventh day;* yet in Lev. xxiii. 32 it is recorded "*In the ninth day of the (seventh) month at even, from even unto even, shall ye celebrate your Sabbath.*" And in the record of the Ten Commandments it is, Exo. xx. 10, "*But the seventh day is* (not *The Sabbath,* but) *A Sabbath to the Lord;*" hence this assumption cannot be regarded. Every *Seventh Day* is *A Sabbath,* but every *Sabbath* is not a *Seventh Day.*

Tradition may assert, That our Blessed Lord suffered on *A day of preparation;* for Holy Scripture so records it. Tradition may assert, That it was on *A day of preparation for a Sabbath;* for Holy Scripture so records this also. But Tradition cannot justly assert, That that *Sabbath* was *The Sabbath of the Seventh Day;* for Holy Scripture records a contradiction of it. "*So shall the Son of man be three days and three nights in the heart of the earth.*"—St. John xix. 14 records "*It was a day of preparation for the Passover;*" and St. Luke xxiii. 54 records "*That a Sabbath drew near,*" not a Sabbath of *The seventh day,* for that approaching day was Friday, but *A Sabbath of the Passover;* heuce St. John xix. 31, "*For that Sabbath Day was an high day.*"

It therefore appears, That there is no authority for the observance of Good Friday, above, Dogmatic Teaching; or, The Edict of a Living Infallible Head.

HERMAN HEINFETTER.

17, Fenchurch-street,
October 1, 1851.

P.S.—Mar. 30, 1855. This is the One Million One Hundred Thousandth appeal. "*How long halt ye between two opinions? if the Lord be God, follow him, but if Baal, follow him; ye cannot serve God and Mammon; for he that is of God heareth God's words; and whosoever shall be ashamed of me or of my words, of him shall the son of man be ashamed. I beseech you, therefore, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service; and be not conformed to this world; but be ye transformed by the renewing of your mind, that ye may prove what is that Good, and acceptable, and perfect will of God; for whosoever doth not bear his cross, and come after me, cannot be my disciple; heaven and earth shall pass away, but my words shall not pass away.*"

Be not deceived. This is not an Immaterial selection of one day for another, but a question of grave importance; even of acceptance or rejection of our Lord Jesus Christ; the decision of which we cannot avoid. We know that our Blessed Lord hath declared, and we must either accept his declaration, or "*make him a liar.*"

Be not deceived. We feel that there is no uncertainty in our Blessed Lord's declaration, and that the disturbing cause, is an opposing declaration of Tradition. We know that our Blessed Lord has said—Three days and *three* nights; and that Tradition says—Three days and *two* nights.

Be not deceived. If appearances are of peace, Facts determine that war is raging: That Christ and Tradition are warring for our submission, and one must secure us.

Be not deceived. Tradition has not secured any one, that is not so convinced of its authority, as to satisfy himself of his adhesion to it, as clearly, as though Tradition's Badge was marked on his forehead; and that does not by his actions, and the systems he supports, as clearly point out to others his conviction, as though Tradition's Badge was marked on his hands. Tradition is not a scrupulous master; it has been, that it has denounced buying and selling, without all required marks of adhesion to it.

GOING HOME.

We said that the days were evil,
We felt that they might be few,
For low was our fortune's level,
And heavy the winters grew;
But one who had no possession
Looked up to the azure dome,
And said, in his simple fashion,
"Dear friends, we are going home!

"This world is the same dull market
That wearied its earliest sage;
The times to the wise are dark yet,
But so hath been many an age.
And rich grow the toiling nations,
And red grow the battle spears,
And dreary with desolations
Roll onward the laden years.

"What need of the changeless story
Which time hath so often told,
The spectre that follows glory,
The canker that comes with gold,—
That wisdom, and strength, and honour
Must fade like the far sea foam,
And Death is the only winner?—
But, friends, we are going home!

"The homes we had hoped to rest in
Were open to sin and strife,
The dreams that our youth was blest in
Were not for the wear of life;
For care can darken the cottage,
As well as the palace hearth,
And birthrights are sold for pottage,
But never redeemed on earth.

"The springs have gone by in sorrow,
The summers were grieved away,
And ever we feared to-morrow,
And ever we blamed to-day.
In depths which the searcher sounded,
On hills which the high heart clomb,
Have trouble and toil abounded:—
But, friends, we are going home!

"Our faith was the bravest builder,
But found not a stone of trust;
Our love was the fairest gilder,
But lavished its wealth on dust.
And time hath the fabric shaken,
And fortune the clay hath shown,
For much they have changed and taken,
But nothing that was our own.

"The light that to us made baser
The paths which so many choose,
The gifts there was found no place for,
The riches we could not use;
The heart that when life was wintry
Found summer in strain and tome,
With these to our kin and country:—
Dear friends, we are going home!"

London, 1855. FRANCES BROWN.

PICTORIAL COPYRIGHT AND COPYWRONG.

WE continue to receive a great number of communications on the subject, which it has been the fortune of Mr. Ward to raise, and which we trust it will prove his happiness to settle. Most of our correspondents agree that registration is necessary, and nearly all concur in the belief that legislative interference is required in order to give a legal sanction to the act of registration, and impose a penalty on those who perpetrate the sort of violence to fame and profit from which Mr. Ward has rescued himself by his prompt and manly exposure of the wrong.

A story told by Mr. Stirling, and quoted in another column, of the repainting of the Velasquez in the National Gallery, scarcely impeaches more strongly the infallible wisdom of picture-cleaners than the facts related in the following extract from a letter addressed to us by Mr. Ward impeach the wisdom of picture-dealers:—

"11, Upton Park Villas, Slough, March 24.

"I am sure you will be pleased to hear that the publicity you have kindly given to the forgery case has already had the good effect of bringing back the spurious copy into the hands of one of the dealers, Mr. Lloyd, who has sent it down to me to have my written opinion upon it, with a view of returning it into the hands of Mr. Gambart; and I have no doubt it will soon find its way back to the person who first originated it. The copy is a very indifferent affair. On the whole, some of the subordinate parts are tolerably well imitated; but the principal heads are very poor indeed. I cannot imagine a competent judge being deceived by any part of it, except the signature, which is admirably forged, and would, indeed, have deceived myself. I have received letters from several first-rate collectors thanking me for the exposure I have given to the affair, and expressing their gratification that it has been taken up by the *Athenæum*. In reference to the letter which appeared in your last number, I think the idea excellent in the main; but I cannot agree with the writer in his opinion concerning legislative interference, as I feel convinced that the very existence of a law making the forgery felonious would be the only one to affect the fears of such as unfortunately carry on their nefarious transactions with comparative impunity at present. The price paid by Mr. Lloyd to Mr. Gambart for the copy was 200*l.*; and I have every reason to believe that it must eventually have fetched between three and four hundred pounds. It is really not worth five pounds. I am, &c. E. M. WARD."

Another artist, who first suggested in our columns the use of a stamp as a means of preventing forgery, writes:—

"March 28.

"The remarks of your Correspondent last week in reference to the suppression of picture forgery are worthy of consideration; but I cannot altogether understand his objections to a legislative enactment, without which, it appears to me, there could be no protection. The registration and stamping of pictures by some public body cannot be objected to, but unless they, or the artist, have the power legally to punish an offender for forging the stamp, which could be as easily imitated as the picture, I fear the matter would be almost in the same state as it is now. The stamp *could* be the only evidence of the picture having been registered, and how could any one in the hurry of a large picture sale by auction possibly ascertain whether the picture had been registered, but from *the evidence of the stamp* which for the time might satisfy the purchaser, who upon inquiry afterwards finds that the *stamp is a forgery*. Where would be the remedy without a legislative enactment?

"I am, &c. J. C."

The following notes, from a Correspondent who has had ample means of knowledge, are also worthy of consideration:—

"London, March 28.

"Will you allow me to add a word or two to the plan suggested by your last Correspondent for the prevention of picture piracy? The remedy proposed at present, as I understand it, is the establishment of a registration office in London, and the placing of that office under the ceremonial superintendence of Members of the Royal Academy. Why should not the office itself be set up in the first instance by the Royal Academy, and be placed in the building in Trafalgar Square? By this means, your Correspondent's suggestion might be practically carried out entirely by the painters themselves. The Royal Academy is rather apt to stand on its dignity, I know; but it is not easy to see why the Members might not just as gracefully, and with quite as much propriety, be registrars of pictures as exhibitors of pictures. Then, again, as to the stamping, there seems no reason why the Academy,—which makes its own laws, gets the Queen's ratification of them when made, and imposes them on all artists who wish to exhibit or to win professional honour, in Trafalgar Square, should not invent a special seal to be impressed on the backs of pictures sent for registration. The Royal Academy stamp would be the most satisfactory of all certificates of genuineness. On the question of legislative enactments, I am not competent to speak; but I apprehend that the counterfeiting of the seal of a public institution would be an offence punishable at law; and that the establishment of a small fund to meet the necessarily rare contingency of legal expenses incurred for prosecuting counterfeitors might be taken into consideration, in regulating the amount of the registration fee, without imposing any unendurably heavy tax on the pockets of artists. Whether this registering and stamping plan be the best that can be devised, I know not; but of this I feel certain, that the prevention of picture-piracy might fairly and gracefully originate with the Royal Academicians, who represent the profession of painting, and who, during the summer months, keep the largest picture-market in England. Is it not their interest as our principal picture sellers to protect our picture buyers?—or, if this be too low ground to take, I will say, is not their professional position concerned in coming forward to offer this said protection? If I had money enough to buy pictures, I should be apt, in reference to the Royal Academy and its duties towards helpless patrons of Art, to reason with myself in this wise:—if I want to be certain of the soundness of a horse, I have an incorporated profession of veterinary surgeons to appeal to: if I want to be certain of the genuineness of a picture, why should I not have an incorporated profession of painters to appeal to also?—I am, &c. W. W. C.

We concur in this suggestion. The Royal Academy, though at present pretending to no higher place than that of premier private association of artists, may ere long assume a larger character, becoming a real National Academy instead of "a secret and irresponsible society." Even under present circumstances, it is the natural guardian of the rights of artists—the body to which all artists look up, and into the ranks of which they all hope to enter. Within the edifice in Trafalgar Square a machinery already exists—or might easily be introduced—for such registration as may be found necessary.

OUR WEEKLY GOSSIP.

THE appointment of Sir Charles Eastlake as salaried Director of the National Gallery—with large powers and large responsibilities—completes the more important changes needed in the Art department of the public service. From a Director so eminent as a painter and so intimately acquainted with schools of painting as Sir Charles Eastlake, and a Secretary so active and well informed as Mr. Wornum, the public will naturally expect a vast improvement in the Gallery. Mistakes are henceforth inexcusable; spurious or doubtful pictures in the one Gallery of the State must no more vex the public patience. We have not heard whether Sir Charles Eastlake means to resign—or to retain—his office as Secretary of the Fine Arts Commission, or the Presidency of the Royal Academy. The first is a salaried office: the second will become so on the death of Lady Chantrey. Is it desirable that all these offices should be held by the same artist? Is it wise to establish a precedent for their being so held? Apart from personal considerations, which fairly have some weight—there is something to be said for and something against this system of pluralities. Art, like Literature, offers very few public prizes to its votaries:—it may be urged that the paucity of public rewards is a good reason for not throwing all into a single hand. As regards Sir Charles Eastlake, no one will deny his great deserts—his learning, his urbanity, his respect for his profession; but a time may come when so many eminent qualities cannot be found in a single person, and then the precedent for such a combination of offices as he may justifiably hold, will prove a serious evil. On the other hand, it may be urged that the Presidency of the Royal Academy is an office of dignity, absorbing much time, for which no adequate money value is received by the occupant, and that therefore it is desirable to improve its state by adding the salary of some office, such as that of Director of the national taste in pictures. Such are the views that occur at first consideration. If Sir Charles should live to hold the two offices of President of the Royal Academy and Director of the National Gallery for a number of years, a connexion between them would be established which no man in this precedent-governed country would choose to disturb. Is it desirable that the two offices should go together for ever?

On Wednesday the Literary Committee appointed to draw up a scheme for a new Charter for the Literary Fund Society met for the second time. —While referring to this subject, we may take occasion to say a word on a point suggested by the *Times*, by *Lloyd's Newspaper*, and other journals:—namely, that the salary of 200*l.* a year to the Secretary of the Literary Fund is the least part of the evil. We speak no word against the Secretary; we are willing to admit all that his best friends say of him: in a post demanding daily care, incessant activity, and thorough business habits, we assume that he would be distinguished. We are sure he would be worth his salary and more. But in Bloomsbury there is, under the present system, no field—or ought to be no field—for his abilities. If the officers were to do the duties which they undertake there would not be three days' work a year for a Secretary. Indeed, a Secretary is no more required for the Literary Fund than a fine house. It is the name that justifies the expense, not the necessities of the case or the wants of the institution.

Mr. Ewart has obtained leave to introduce his measure for promoting the establishment of Free Public Libraries in Ireland.

The easy way in which our Ministers dispose of the property of English authors, confiscating it at the Cape and in Canada by a mere Order in Council, reminds us, by way of contrast, of the care with which the German governments regard the rights of their own authors. Not only do they religiously guard the property of all—extending the line of ownership of intellectual wealth in every case for thirty years after the creator's death, —but they seek, with a deep veneration, for every

chance of marking their gratitude to genius by extending this line. Children and grandchildren of several German writers are at this moment living on their copyrights :—we recall those of Jean Paul, of Herder, of Wieland, and of Schiller. In respect to their descendants these writers worked as profitably as the bankers, bakers and soldiers of their time : for the wealth they created by toil of hand and force of fancy has not been confiscated to the public use. But what advantage have the descendants of Milton, of Defoe, of Fielding, from their labours? The profits are all confiscated. Had Defoe put his genius into a quack medicine instead of into literature, he might have done the world some harm, and gained house and lands which the law would have protected. He put his faculty into 'Robinson Crusoe :' the world appropriated his property, and his descendants are only snatched from starvation by the beneficent interposition of a few men of letters. In the eyes of Red-tape such is the just reward of genius!

An interesting sale began yesterday (Friday) of coins and medals collected by the late Mr. Loscombe. The sale will extend over nine days, and will bring to the arbitration of the hammer a number of rare specimens :—comprising Greek coins, in gold and silver, Roman Imperial gold and silver,—first, second, and third brass, each series affording rare and choice specimens,—ancient British and Anglo-Saxon coins, English silver and hammered gold coins,—beautiful patterns and proofs, in gold, silver, and copper,—Anglo-Gallic and Indian coins, in silver and gold,—historical medals, in the different metals,—coin cabinets, and a collection of numismatic books.

In the library of a nobleman, sold this week by Mr. Hodgson, were several lots of Oriental manuscripts and books, which realized good prices. A Persian MS., Shah Jahan Nama, a History of the Emperor Shahjahan, in 2 vols. folio, 1616 pages, with 36 illuminations, some being portraits of the Kings of Persia, which MS. was formerly in the possession of the King of Delhi, was bought by the Messrs. Boone at 94*l.*, probably for the British Museum,—the Koran, in Arabic, 868 pages, sold for 7*l.* 5*s.*,—the Odes of Hafiz, small 8vo., 334 pages, for 3*l.* 2*s.* 6*d.* A small volume, a Tragedy, supposed to be the only production in print of Napoleon Bonaparte, which was taken from the carriage of King Joseph at the Battle of Vittoria, and presented to His Royal Highness the Duke of Clarence, fetched 3*l.* 10*s.* Morrison's Chinese Dictionary, 6 vols., fetched 12*l.* 15*s.* The rest of the books went off at good prices.

Mr. Nichols has favoured us with a very long letter on the subject of Richard the Third. We give the material paragraphs of his communication :—

"Historical documents of any kind, whatever their authenticity or their official authority, require to be used with caution and with criticism. It is unsafe to jump to conclusions. And this is what Mr. James Gairdner has done when in his letter printed in your last paper, page 351, he expresses his surprise that I did not discover documents proving the Duke of Gloucester to have been Protector on an earlier day than the 14th of May, 1483, inasmuch as your Correspondent is able to produce two, one of which is dated the 2nd of May, and the other the 21st of April. I beg to reply that I have omitted neither of the documents in question. That dated the 2nd of May, or rather 'the ijde day of June,' occurs at page 63 of my book, where I have appended this note : 'In MS. *May*, evidently in error.' It is so, because it immediately follows documents dated the 23rd, 25th, 28th, 29th, and last day of May, and another dated the 2nd of June, in regular sequence. The word 'May' is clearly, therefore, a clerical error. The second document to which Mr. Gairdner refers is the Commission of the Peace for the County of Somerset, dated the 21st of April. This is noticed in my abstract of the Patent Roll at page xxxii of the Introduction, in these words :—'Somerset (21 April, with the names of the Dukes of Gloucester and Buckingham, but possibly this date is a clerical error.)' I might have expressed myself with more decision, as the existence of some error was manifest; and besides the same commission is entered a second time as dated on the 3rd of June. There are, in appearance, twenty-six Commissions of the Peace entered on the *dorso* of this roll, but the proofs of clerical carelessness are many. There are really only twenty-two; for those for the county of Westmerland and the parts of Kesteven in the county of Lincoln are entered twice without a difference; that for Devon twice, first under the correct date of the 14th of May, and again as dated the 24th of May; and that for Somerset twice, first with the date in question of the 21st of April, and afterwards as having been issued with that for Dorsetshire on the 3rd of June. The Commission for Gloucestershire is dated the 14th of June, probably in error for the 14th of May. Now the presumptive proof that no one of these commissions was issued before the 14th of May, consists in these considerations:—1. That such is the date of seventeen out of the whole, whilst four others are dated on the 27th of May, 3rd and 4th of June. 2. They all contain the names of the Duke of Gloucester as Protector, and the Duke of Buckingham, and not the names of the Marquess of Dorset and Earl Ryvers; whilst, 3. The Commissions of Taxes (in various counties) entered on the same *dorso*, which were dated on the 27th of April, all contain the names of the Marquess of Dorset and Earl Ryvers, and *not* the names of the Dukes of Gloucester and Buckingham. These facts I have pointed out at page 14 of my book as being of some interest, from their supplying additional evidence that either party was ready to circumvent and supplant the other; and the Commissions of Taxes clearly prove that the Duke of Gloucester was not Protector on the 27th of April, nor before his arrival in London, as Mr. Gairdner has suggested.

"I am, &c., JOHN GOUGH NICHOLS."

The Cupola of the new Reading Room begins to show itself above the outer buildings of the British Museum, and to attract attention from the street passengers. When completed, the interior of the room will be one of the finest in the world —being some feet larger than the dome of St. Peter's, at Rome. Light will flow in from twenty windows and a great central circle in the cupola; between the windows will be twenty broad spaces, arched and well lighted. What is to be done with these spaces? We trust they will not be thrown away on whitewash. London offers few public buildings to the artist; the simplicity of our Protestant ritual denying him the privilege of covering churches, as in Italy, with mural works. Grand art—monumental art—has therefore scarcely any room to flourish. Here, however, is a field for our Raphaels and Michael Angelos. The slopes of this fine cupola offer as fine a ground for a series of grand historical or allegorical paintings as any in Europe. What would not Barry have given for such a canvas on which to write his pictorial history of civilization — those glorious works so long buried in the gloomy apartments at the Adelphi.

Messrs. Hurst & Blackett announce as forthcoming the third and fourth volumes of the Duke of Buckingham's 'Memoirs of the Court and Cabinets of George III.,' from origiual Family Documents, comprising the period from 1800 to 1810,' and completing the work,—'The Memoirs of Lieut. Bellot, with his Journal of a Voyage in the Polar Seas in search of Sir John Franklin,'—a new work by Mr. Leigh Hunt,—'The Monarchs of the Main,' by Mr. George W. Thornbury,—'My Travels; or, an Unsentimental Journey through France, Switzerland, and Italy,' by Capt. Chamier; also new novels by Mrs. Trollope, the Author of 'Emilia Wyndham,' Mrs. Maberly, the Author of 'Temptation,' and the Author of 'Singleton Fontenoy.'

Excavations on a very extensive scale are going on at Capua Antica, and some highly interesting and beautiful objects have been brought to light. Many vases have been discovered in excellent preservation, some of which are gilt. Some coins were found on this same site last year; these have just been sold to the Museum for 500 dollars.

From Paris we hear that M. Ponsard, author of 'Lucrèce,' 'Agnès de Méranie,' 'Charlotte Corday,' 'Honneur et Argent,' and other dramas, has been elected a Member of the French Academy in the room of M. Baour-Lormian, by 16 votes out of 28. M. Liadières had 7 votes, and M. Augier 5. The political tendencies of the Academy have received a slight check. M. de Falloux, who was spoken of to fill this vacancy, abandoned the contest as hopeless.—The Emperor has allowed M. Berryer to abstain from the usual visit to the Tuileries, observing that he "respects in the adversary of to-day the defender of former times." M. Berryer defended Louis Napoleon after the affair at Boulogne in one of his most powerful forensic speeches. — MM. Rossignol and Miller have been appointed Professors of Greek Literature, of the first and second degrees, to the College of France.

M. Ste.-Beuve's Lectures are suspended. Despotic as the Government is, the students of the Quartier Latin have conquered its obstinacy. At first, it is said, the Emperor refused to accept M. Ste.-Beuve's resignation, and ordered the Professor to persevere; but on the morning of the resumed Lectures the student district was placarded with a seditious paper, and the Emperor gave way.

An application has been made by the early Closing Association to the wholesale booksellers, to close their establishments at either two or three o'clock on certain Saturdays, in lieu of five o'clock, as agreed on the 14th of July, 1854; and the principal houses—Messrs. Longman & Co., Simpkin, Marshall & Co., Whittaker & Co., Hamilton, Adams & Co., A. Hall, Virtue & Co., Aylott & Co., Piper, Stephenson & Spence, W. Kent & Co., Groombridge & Sons, Houlston & Stoneman, Tegg & Co.—having given consideration to the application, have come to the conclusion that four o'clock is the earliest hour at which their establishments can be closed. These houses have consequently agreed to close their establishments on Saturdays at four o'clock during the light months, from April to September inclusive, excepting those Saturdays which may happen to be influenced by the excess of business on Magazine days. The new arrangements will commence on the 7th of April—this day week.

A project is on foot for "Exploring and Evangelizing Central Africa by means of Native Agents," and is rapidly gaining a solid basis of strength. The object seems to be—to dispute the possession of Interior Africa with the followers of Mohammed; and if we may judge by the moderation of the Prospectus, the warfare is to be carried on in no spirit of vindictive rivalry. The Committee state their case with modesty, and without that rancorous abuse of their opponents which at times accompanies religious zeal. The toleration, the disposition to help, and other good qualities of Moslem rulers are pointed out :—"No obstacle exists among any of the Arab tribes, or the Twareg, 'the lords of the Sahara,' to induce them to oppose or impede the circulation of the Bible, since every Moslem has the highest respect and veneration for Torat, Elanbeyae walangeel Saidna Aisa, 'the law, the prophets, and the testament of our Lord Jesus.' We can also mention the name of a Mohammedan prince and that of a cadi, residing in an oasis of the Desert, who have actually already done much towards so desirable an object. Mr. Richardson, previous to his departure for Central Africa in 1849, drew up a paper, in which he says :—'Whilst endeavouring to excite the Christian Churches to dispute Central Africa with the Mohammedans, I would not assert that Africa has not benefitted by the introduction of Mohammedanism, I would not be guilty of such injustice, even to the followers of the false prophet of Mecca. The Mohammedans have introduced deism in contradistinction to fetishism, and the worship of many gods. They have abolished human sacrifices. They have limited and regulated polygamy, and so protected the rights of widows and children. They introduced principles of abstinence and moderation in living by the Ramadhan. They have also introduced reading and writing with the Arabic language, besides many other things which have raised the Africans from mere brute existence to social and political confederacies. But they have failed in teaching the knowledge of the true God, as revealed in the Christian Scriptures." It is just and generous to cite this testimony. The Committee add :—"Ignatius Pallme, a Bohemian, who travelled in Kordofan in the years 1837 and 1838, strongly urges European Societies to direct their attention to Central Africa. 'If they delay much longer,' he says, 'it will be too late, for when the negroes have once adopted the Koran no power on earth can induce them to change their opinions. I have heard,' Pallme continues, 'that there are but few provinces in the interior of Africa, where Mohammedanism has not already begun to gain a footing.'" If the explorers and missionaries work in the spirit of these words, faithfully, patiently, and without offence, they will at least merit success.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five. Admission 1*s.*; Catalogue 6*d.* GEORGE NICOL, Secretary.

EXHIBITION of the SOCIETY OF BRITISH ARTISTS, incorporated by Royal Charter.—The THIRTY-SECOND ANNUAL EXHIBITION of the Society is NOW OPEN from 9 A.M. till dusk.—Admittance, 1*s.* ALFRED CLINT, Hon. Sec. Suffolk Street, Pall Mall East.

The PORTLAND GALLERY, 316, Regent Street (opposite the Royal Polytechnic Institution). The EIGHTH ANNUAL EXHIBITION of the NATIONAL INSTITUTION of FINE ARTS is NOW OPEN from Nine till dusk. Admission One Shilling, Catalogue Sixpence. BELL SMITH, Secretary.

NOW OPEN.—THE EXHIBITION OF ART-CONTRIBUTIONS in aid of the PATRIOTIC FUND for the Relief of the WIDOWS and ORPHANS of BRITISH OFFICERS, at the Gallery, 121, Pall Mall, opposite the Opera Colonnade. Open from 10 to 6 o'clock daily.—Season Ticket, Five Shillings; Admittance, One Shilling. Catalogue, Sixpence.

LEICESTER SQUARE.—The AZTECS and the EARTHMEN. The first of either race ever seen in Europe. Exhibited daily from 3 to 5, and 7 to half-past 9. Lectures at 4 and 8. Vocal and Instrumental Concerts every Exhibition.—Admission, Stalls, 2s.; Reserved Seats, 1s.; Gallery, 6d.

LOVE'S LENTEN ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—REGENT GALLERY, 69, Quadrant.—Every Evening at 8, except Saturday; Saturday, at 3. Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, called 'THE LONDON SEASON,' Wednesday, Thursday, and Friday, a LECTURE on the OCCULT POWERS of the VOICE; with the entertainments, LOVE IN ALL SHAPES and LOVE'S LABOUR'S LOST.—Saturday at 3. Love in all Shapes, and other entertainments.—Pianoforte, Miss Julia Warman.—Stalls, 3s.; Area, 2s.; Gallery, 1s.—Tickets at Mitchell's, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

SCIENTIFIC

SOCIETIES.

Royal.—*March* 22.—Lord Wrottesley, President, in the chair.—A paper was read 'On the Anatomy of Nautilus Umbilicatus,' by Mr. J. Macdonald.

Geographical.—*March* 26.—The Earl of Ellesmere, President, in the chair.—R. E. Arden and L. Oliphant, Esqs., were elected Fellows.—'Extract of a Letter from Admiral Mathieu to Admiral Smyth, on the Survey of the Strait of Gibraltar.' Admiral Mathieu states that all the triangulation and hydrographical reconnaissance of the Spanish and Morocco coasts are finished. The sounding operations have only been suspended by unfavourable weather. Some soundings have, however, been already obtained at the prodigious depth of 4,000 mètres, or 2,188 English fathoms. It is expected that the survey will be completed in October next.—'Traces of Leichhardt's Expedition in Australia, and rumours of the Existence of Mr. B. Boyd, on the island of Guadalcanar,' communicated by Capt. P. P. King, R.N., to Admiral Smyth. Intelligence has reached Sydney, N.S.W., that some horses and a mule had been found on the confines of the colony, which are supposed to have belonged to Leichhardt's expedition. The brands on the horses have been made out, and may lead to their identification. A further communication may be expected. It is rumoured that Mr. B. Boyd, who is supposed to have been massacred by natives in the Pacific; while on a voyage in his yacht, the Wanderer, is still alive in the island of Guadalcanar, in the Solomon group; and a further search is proposed to he made for him.—'Report on a Group of Islands seen in the Southern Ocean,' by Capt. J. S. Hutton, commanding the merchant ship Earl of Eglintoun, of Glasgow.—'Despatch from Loanda, respecting Dr. Livingston's Exploration of Central Africa,' communicated by Consul Brand through the Foreign Office. Dr. Livingston left the Cape of Good Hope in May 1852, for the purpose of exploring the interior of the continent and establishing mission stations beyond Lake N'Gami, which, in company with Capt. Oswell, he had discovered on a previous journey. After travelling for eight months, he reached the river Leeambye, or Zambeze, where it bends from a southerly to an easterly course, between 17° and 18° S. latitude, and about 24° E. longitude. He was received by Sekeletu, the chief of this country, in a most friendly manner. He acquired a knowledge of its geography, its inhabitants and their language; and remained there, instructing the people in Christianity and civilization, for eight months. With the assistance of Sekeletu, he continued his travels up the Zambeze river and its affluent as far as 11° 30′ S. latitude, into the Balonda country, the chief of which (named Matiamvo) is reputed to be the most powerful in this part of Africa. The subjects of this chief treated him with kindness, but his desire to push on for the west coast prevented him from visiting their master. In passing through the countries adjacent to the frontier of the Portuguese territory of Angola, he experienced great difficulties from the rapacity of the tribes, who now intercept the traffic passing between the coast and the interior, and are permitted to levy extortionate imposts on everything which comes within their grasp. But having reached the limits of Angola, the Portuguese protected him from all annoyance, and assisted him to reach Loanda, where he was treated with marked attention and friendship by the governor, the bishop, and the whole population,—having thus accomplished a journey of 2,500 miles through unknown countries. In an address to the Portuguese settlers at Loanda, Dr. Livingston maintains the opinion that two or three years of honest commercial intercourse would result in establishing a profitable trade with the interior. Bees'-wax and other articles of commerce, with which the country abounds, are now thrown aside as useless. Ivory is abundant, and a ready sale would increase the supply. Cattle thrive marvellously in the Borotse Valley, on the river Zambeze. At present the obstacles to commerce are, the absence of roads and the rapacity of the border tribes. About ninety men are now required to carry a load in Angola, which a Cape merchant would convey in two large bullock-carts, with cattle and five Hottentots. Dr. Livingston urges on the Portuguese merchants the construction of a road from Loanda to Matiamvo's country, with the concurrence of that powerful chief, as the best means of overcoming the difficulties of transit, as well as the extortion of the intervening tribes, and yielding a profitable revenue from moderate tolls. Dr. Livingston adverts to the remarkable fertility of the province of Angola. Its coffee stands high in the London markets; it grows throughout the whole of the interior, and trees once planted continue to bear fruit even when entirely neglected. The country is particularly suitable for cotton, and the introduction of a better quality of seed is desirable. Dr. Livingston left Loanda with his faithful African attendants, on his return into the interior, on the 20th of September last. He had perfectly recovered from the effects of his extraordinary journey, and he is the bearer of a friendly communication and a present of a quantity of trade goods from the merchants of Loanda to his friend the chief Sekeletu. After his return to Sekeletu he intends to trace the river Zambese to its mouth, with the expectation of reaching Quillimane, in the Portuguese territory, on the east coast, in November next. The Governor of Angola has given him letters to all the Portuguese authorities; and Lord Clarendon has been requested to cause one of Her Majesty's ships on that station to make occasional inquiries for him at Quillimane, and enable him to proceed to the nearest port to England.

Society of Antiquaries.—*March* 15.—F. Ouvry, Esq., Treasurer, in the chair.—Mr. Tymms exhibited some leaden inscribed crosses found at Bury; also, some Anglo-Saxon relics.—Mr. Morgan exhibited an ivory Viatorium.—Sir H. Ellis exhibited a cast from a seal of Boppart on the Rhine.—The Secretary communicated an extract from a letter from M. Troyon, 'On the Subsidence of the Waters of the Lake of Neuchâtel,' which had brought to light the remains of ancient habitations.—The Secretary also communicated transcripts of five letters written by Dr. Devevier, a surgeon in the army of the Parliament, to Capt. Adam Baynes.

March 22.—J. P. Collier, Esq., V.P., in the chair.—The Rev. T. Hugo exhibited two bronze sword-blades found in the Thames.—Mr. Mackenzie communicated remarks on the supposed submerged city of Vineta.—Mr. Collier read an account of a MS. written by Thomas Norton, M.P. for London and City Remembrancer, describing the duties of the Mayor and Corporation.

British Archæological Association.—*March* 14.—J. H. Davis, Esq., V.P., in the chair. Three Associates were elected.—A fine specimen of Bellannine was exhibited by Mr. Beauchamp, received from Wiltshire. Mr. Bradbury sent the impression of a Sassanian gem, upon which Mr. Pettigrew made some remarks, referring the Society to a paper by Mr. Thomas, of the Bengal Civil Service, printed in the 13th vol. of the Journal of the Royal Asiatic Society, and also to a collection recently put forth in the Nineveh room of the British Museum. These gems are of considerable interest, inasmuch as they serve to elucidate the ancient philosophy of Central Asia.—The Rev. Beale Poste forwarded a paper in relation to the Chronicles of Tysilio and the territories of Vortigern,—in which he undertakes a defence of Geoffrey of Monmouth, in answer to the objections of Mr. Wakeman and others.—Mr. Gunston exhibited three specimens of padlocks: one of which was of a globular form, another wedge-shaped with the keyhole at the side, and the third a flat lock, pointed at the base, and so contrived that the loop bow does not move on a hinge, but is forced up with a stem from beneath when the bolt is thrown back.—Mr. Sidney Cooper exhibited a Spanish Medio-Peseta of Ferdinand and Isabella, struck between 1474 and 1504.—Mr. Syer Cuming read some observations on the Nimbus, in continuation of the remarks by Mr. French at a former meeting, and exhibited some fine specimens obtained from the East, and showed also by others that this type of glory was not unfrequent in America and in the South Seas. Illustrations are also to be seen in the collection of Mexican antiquities now exhibiting in Pall Mall.—The Chairman announced that the autumnal Congress of the Association would be held at Newport, in the Isle of Wight, under the Presidency of the Earl of Perth and Melfort; and that on this occasion it was proposed to examine several of the most interesting barrows in the island.

Numismatic.—*March* 22.—J. B. Bergne, Esq., in the chair.—Mr. Roach Smith exhibited a fine Imperial Greek coin of Caracalla, struck at Perinthus. The reverse is a galley with a sail set. This rare coin was found, a short time since, during some excavations made near the Tower of London. It is almost, if not quite, the only Greek coin, Mr. Roach Smith observed, he could authenticate as discovered in London. With this coin was exhibited an ancient leaden piece, struck from the dies for the penny of William the Conqueror. It is similar to the coin on Pl. xix, fig. 246, of Hawkins's 'Silver Coins,' and was found at Walbrook, in the City. It is now in Mr. Roach Smith's collection.—Mr. Evans exhibited two copper coins, of Cunobeline, in singularly fine preservation.—Mr. Vaux read a paper, 'On Bactrian Coins,' by Dr. W. H. Scott, of Edinburgh.

Statistical.—*March* 19.—Thomas Tooke, Esq., V.P., in the chair.—Thomas Hopley, Esq., was elected a Fellow.—A discussion on Mr. Newmarch's paper, 'On the Loans raised by Mr. Pitt during the First French War, 1793–1801,' occupied the entire evening.

Royal Institution.—*Feb.* 9.—William Pole, Esq., Treasurer and V.P., in the chair.—'On the Anthropoid Apes, and their relations to Man,' by Prof. Owen.

Feb. 16.—Frederick Pollock, Esq., in the chair.—'On Siege Operations,' by Edward Jekyll, Esq.

Feb. 23.—The Rev. John Barlow, V.P. and Secretary, in the chair.—'On Providing an Additional Supply of Pure Water for London,' by John Dickinson, Esq.

March 2.—William Robert Grove, Esq., V.P., in the chair.—'On the Economical Applications of Charcoal to Sanitary Purposes,' by Dr. John Stenhouse.

March 9.—The Rev. John Barlow, V.P. and Secretary, in the chair.—'On the Mining Districts of the North of England,' by Mr. Thomas Sopwith, Esq.

Institute of Actuaries.—*March* 26.—E. J. Farren, Esq., V.P., in the chair.—Two candidates were elected Associates of the Institute.—'An Examination of the Objections urged against the Plan of Decimal Coinage proposed by the Royal Commissioners and by the Select Committee of the House of Commons,' by Charles Jellicoe, Esq.—The author commenced by stating that for the most part the objections had no real weight, or at least

they were founded on misconceptions. Thus it was proved, that labour would not be increased by the change, as was asserted; that no real embarrassment would arise from the cent and the mil not being aliquot parts of any present coins; that very simple arrangements might be made to obviate such inconveniences as would naturally arise during the transition state; that the notion of a revision and alteration being necessary of the taxation based on the penny, such as the Income-Tax and Customs rates, was utterly groundless. The author alluded to the smallness of the number of persons who had written in opposition to the Committee's plan; and to the fact that, on the other hand, it was recommended by a host of persons of the highest intelligence, amongst whom might be numbered some of the profoundest thinkers and men having the widest range of knowledge and experience of this or any other age; and he concluded by observing that with such a phalanx of ability as they represented, and after the length of time during which they had digested the proposed innovation and the unanimity with which they had joined in the recommendation of it, it was somewhat surprising that a government which had with the easiest *nonchalance* issued several coins nobody ever asked for, should look with such coyness on the small request now made, and so powerfully supported,—viz., that they would issue simply two more comparatively insignificant pieces to complete a system which they themselves had initiated, and which without such addition must remain altogether imperfect and abortive.—A protracted discussion followed, resulting in an almost unanimous expression of opinion in favour of the pound as the basis of a decimal system.

MEETINGS FOR THE ENSUING WEEK.

Mon. Entomological, 8.
— Royal Institution, 2.—General Monthly Meeting.
Tues. Institution of Civil Engineers, 8.—Renewed Discussion on Mr. Robinson's paper, 'On the Application of the Screw Propeller to the larger Class of Sailing Vessels.'
— Horticultural.
Wed. Society of Arts, 8.—'The Diseases and Accidents of Miners,' by Mr. Mackworth.
— Geological, 8.—'On the Comparative Geology of the Palæozoic Rocks of the Hartz, the Thüringerwald, and other Parts of Europe,' by Sir R. I. Murchison.
Thurs. Zoological, 3.—General.

FINE ARTS

SOCIETY OF BRITISH ARTISTS.

The Exhibition of the Society of British Artists opened on Monday. The walls present an average number of average works, and, we think, a fair proportion of pictures worthy attention.

Landscape stands higher in Suffolk Street than figure, and portrait is at a very low ebb. With originality we are not overburdened, and can generally predicate what each artist will produce. Mr. Pyne loves Italy, and Mr. Pettitt Wales,—Mr. Wilson, jun. rules the sea, and Mr. Boddington paints the land very pleasingly by rule. Of the young artists Mr. Rolt seems the most ambitious and the most promising. Mr. Darvell (a new name) has a Tennysonian subject, well painted, and with much mediæval and pre-Raphaelite feeling, but without any absurdity. Mr. Clint is dashing and careless; and Mr. Zeitter picturesque to the bounds of obscurity. Mr. Woolmer is poetical and unreal, and appears this year with one of his most successful works. The minor artists are less meritorious than usual.

Mr. Woolmer is so charming in the scenes he gives us to make us long for more variety. His mannerism is not only too marked, but his colouring is fanciful and monotonous. We entreat him to paint with a more lavish palate, to remember Oriental depths of azure and crimson, and not to weary the eye with his cold, northern, yellowish greys and low-toned greens. What a world it would be if Mr. Woolmer had devised the sunsets with no richer flush than buff and Naples yellow! Could he not be less sketchy and more modelled, and tint less with dry crispness and more with juicy fullness? His fairy world has a cold March air about it; but we suppose we must bear these faults and be thankful for the real grace and poetry we get, for the originality and the idyllic feeling. Of all his pictures we like the *Den of Error* (No. 13) best. It has quite a Spenserian feeling about it, though perhaps more of a Pilgrim's Progress reality—and this is Greatheart at the cave of the Giant Despair, who is gnashing his teeth in the twilight just out of sight. There is great mystery and terror about the cave,—and we already seem to follow the Knight in his perilous quest by the glow-worm flicker of the light upon his armour. The Lady watching on the bank clung over with bramhles and flowers is graceful, but she is not looking towards the hero. We like the great Titanic, Druidical slahs of rock heaved against the sky, and the oak with its broad antlers and hillowy, gnarled boughs. In this picture Mr. Woolmer's monotone of colour comes seasonably into play, and rather enhances the subject. His *Cymon and Iphigenia* (21) is one of his average studies of landscape with classical figures. We should he glad to see fewer pictures from his hand, and more of his hand in those fewer pictures. *The Sound in the Shell* (62) is the old story of a boy putting a shell to his ear, and told in no new manner.

Mr. Noble has an *Incident in the Shepherd and Shepherdess Time of Louis XIV.* (164),—an ambitious, large picture of the Leslie school. The story is this: during the reign of false sentiment, when operatic shepherdesses with heribboned crooks sighed amid luxurious gardens for a rural peace which they had only heard of in the pompous novels of Mdlle. Scudéry, the Countess de Lamballe gave a grand entertainment and private theatricals, at which a real shepherd was to appear driving real sheep. The "brebis de Panurge," alarmed at the bahhle of the company, leapt over a fence among them, and the rams seeing supposed enemies defying them from the looking-glasses dashed them to a thousand pieces. The subject requires the strength and humour of a Ward. Mr. Noble has given us little more than a clever sketch, well grouped, and gay and vivacious in its colour. But the figures are not half finished. The expression of the faces is slurred, and much opportunity for contrast is lost. In the detail there are many defects. No lamb could fly like a deer over a three-foot fence. The broken glass is heavy and opaque as slahs of ice. The best hits are the stupid, distracted shepherd scratching his head in perplexity, and the hleating sheep that puts his head over the railing. The scene is well chosen.

Mr. Buss's *Origin of the English Free Press* (58) is a clever sketch, but scarcely worth enlarging, being defective in character and deficient in truth of dress and feeling of the age. The subject is a village barber reading to his gossips the narrative of Elizabeth's procession to St. Paul's to return thanks for the defeat of the Armada. The barber is like a stage fool, who is always ten times more of a fool than any natural fool. There is no knowledge of the age in the picture, and the costumes are incongruous.

Mr. Hurlstone is as clever and sketchy as ever,—as pleasing in expression, but brown, smeary,—and glutinous in colour. A beautiful boy's head is his *Neapolitan Fisher* (169), hut we think more care and labour greater artists than even Mr. Hurlstone would have condescended to expend upon so large a canvas. The public do not care how long an artist is at his work,—*all* they want is perfection, or as near it as they can get.

Mr. Rolt shows much power and some high-toned feeling both in his head of *St. Paul* (399) and in his *Cordelia* (117). The former is so firmly painted and of so solemn a tone of colour that, though it he a mere study of a head, and shows little of the intellect of the gifted and learned apostle, it arrests the attention like a fragment of a high-art picture. In his 'Cordelia'—a very beautiful head—there is considerable pathos. We hcautiful head—there is considerable pathos. We expect much from Mr. Rolt,—and hope that he will not be wanting in boldness of aspiration.

Among the new men, Mr. Darvell stands well in a careful and poetical *Lady of Shalott* (357). The accessories are well chosen, and have none of the flimsy insincerity of mere studio properties. The landscape seen through the magic glass wants tenderness and distance.—Though not quite in drawing, there is something minute in the finish and expression of Mr. Hallyar's faces in his *Teetotaller and Tippler* (482). The character of colour is almost too strongly marked, and gives the picture the appearance of heing painted by two hands.—Mr. Zeitter is clever and dashing as ever. Spots and smudges of pure colour give his works a meretricious air of self-confident mastery that has its attraction. He is eminently picturesque, and his figures are generally heaps of coloured shreds and flying rags. His most respectable men look beggars, and his beggars we do not know what. His *Hungarian Piper* (201) illustrates all his excellencies and all his defects.

Mr. Montaigne's *Good Samaritan* (97) is an ambitious, well-painted picture, of a rather raw tone. It hardly tells the story, and would do much hetter for a Dominican friar supplicating a man fresh from the Peruvian rack to repent. There are vigour and life about the whole, and yet the result is unsatisfactory. There is that something wanting which Wilson could only express hy cracking his fingers. There is no compassion in the Samaritan's face, but rather the insane excitement of a vindictive bigot.—Mr. Powell's *Timidity* (370) is powerfully painted and is rich in colour; hut his female figure is gross, and her expression unmeaning. About the whole there is an oily, glistening, lamp-light tone which seems like an effort to imitate the effect of time and London fog upon a Titian.

Mr. Cowie, in his *Brides of Venice* (420), is too palpably an imitator of Mr. Pickersgill, even to the colours of his caps and gowns, and to the character of his faces. With originality, his picture, as far as the female figures, would be good in colour and graceful in composition.—Mr. A. F. Patten's *Bridal of Andalla* (566) is a very pleasing realization of the old ballad of Zarifa and the golden cushion.

Mr. Buckner's best portrait is the (very) full-length of the *Duchess of Hamilton* (101); who is, according to the artist, nearly ten feet high. The face is very heautiful, but rather thin and feehly painted; and yet with an expression that would make us forget errors, if there were a thousand.

Mr. Pyne appears in full force this year, in all the originality of his singular manner. Bright and clear in colour, he is frequently flimsy and vapoury, and not always truthful. His *Evening at Chelsea* (108), though excellently painted and full of freshness and life, is, to our eyes, more Continental than English in character; and the *Tuffa Ravine at Sorrento* (136) is far inferior to his English scene. We give no credence to those pink wainscoat cliffs to the right, and utterly dishelieve in the brown indistinctness of the foreground beneath.

Mr. Pettitt is, as usual, poetical and eccentric; but more elahorate in finish,—or rather, in the affectation of finish. He frequently shows evidence of want of taste, and seems to us to he a man rather straining to appear imaginative than really to be so. In this year's pictures, we have brown oily water, frothy scum, and heavy opaque bubbles till we cloy with them. His foliage is indistinct and vague, his boughs want massiveness, and his rocks are streaky and resemhle chalk. His boldest flight is the *Fairies' Glen on the Conway* (175), on a midsummer's night. The moonlight is more fanciful than real.

Mr. Wilson, jun. has made a great stride this year. His water is sparkling, frothy, glistening, and foamy; and he promises to be in time the first sea-painter of the day. We know no one who conveys better the purity and freshness of summer air,—no one who conveys real distance with more beautiful truth, and yet with a truth dashed with poetry. His touch is rather dry and thin:—with more paint, and a holder and fuller brush, his mechanism would delight as much as his feeling. In landscape, his *Water Mill* (44) is a perfect little gem, so dewy and sparkling that the sun is felt as it steals along the grass. *Off the South Coast of England* (92), and *Fishing Boats off Fécamp* (77), are perhaps his hest examples in this Exhibition.

Mr. Clint is, we are sorry to say, careless and sometimes slovenly, trusting to dash and talent, and neglecting the good gifts with which he has heen endowed. When we see hroad tracts of hill literally smeared in, we are sure an artist is either in had health, indifferent to his subject, pressed for time, or bent on the mere covering of saleable canvas. The *Evening near Ilfracomb* (28) displays

great power and great knowledge of Nature; but the result is a clever sketch,—not a picture that deserves perpetuity.

Mr. Boddington's best picture is, *Summer Morning on the Thames* (130); though even this is distinguished by that creamy opaqueness which constitutes this artist's mannerism. The picture is full of light and morning, and is pleasant and refreshing to the eye, though slurred and careless in detail.

Mr. West contributes more of his spirited and grand Norwegian scenes, which are neither better nor worse than usual. The figures in one of them are ill drawn. The *Sögne Fiord* (213) is a wonderful scene of rock and lake, grander than Switzerland as to lake, but inferior as to mountain. The pines, in these Titanic rocks, sink to mere bushes, and amongst them the smoke of waterfalls boils up as from witches' cauldrons. The sky of this picture wants air and softness, and is the hardest spot in the work.

Modest and not flaunting with green and gold into notice, but worthy attention for their thought and poetry, are Mr. Lear's two works—*The Calabrian Ravine* (214), and *The Devonshire Glen* (216), —companion pictures. A grand and epical feeling pervades both, and there are a dignity and terror about each that make us look upon them as creations. The one is a great, gloomy cleft of the hills, worn by rain, and unvisited by birds. The other, a pass, ramparted by dark rocks, with blue distances, down which the giants may have been driven when they fell from heaven,—Jove's bolts thundering and burning through their broken ranks.

PATRIOTIC FUND ART-EXHIBITION.

WORKS of charity it would be uncharitable to criticize severely. We will, therefore, only notice briefly those drawings of the Patriotic Exhibition which have either some interest, exclusive of their being works of Art, or those which demand attention as artistic performances. Considering that this effort of kindness must appeal, after all, to a limited class, it speaks well of our national kind feeling that nearly eight hundred drawings, sketches, statuettes, &c. should in a short time have been contributed to the "fund for the relief of the widows and orphans of British officers engaged in the war with Russia." Abounding, as might be expected of amateurs' works, in defects either of ignorance or inability, we have seldom felt more powerfully convinced of our growth in Art than when we looked round the walls of this Exhibition. We see a wider range of amateur subject, a bolder and more unshackled taste, greater technical power, and, above all, a wider diffusion of Art-education. When amateurs attain with such comparative ease to the level of the artists of twenty years ago, we feel sure that the artists of twenty years hence will have also progressed,—for though genius rises far above the multitude, it still is of great consequence that the multitude from which it springs should themselves be elevated above the race in general. Shakspeare rose, for instance, high above his contemporaries, — but it still heightens his greatness a thousand-fold to remember that his rivals were also great, and were themselves raised far above the great of many other ages. Our English tastes are conspicuous in this Exhibition; and the foreigner, without any very profound sagacity, might gather from it that we were a people who travelled much, who loved external nature, delighted in flowers, were deeply sympathizing in the war now raging,—that we were fond of the sea, — that we were imaginative and domestic people.

Great interest is, of course, felt in the five drawings by the Royal Family:—the *Knight* (No. 1), by the Prince of Wales,—*The Battle Field* (2), by the Princess Royal,—*Prince Hal* (3), by Prince Alfred,—*Prayer* (4), by the Princess Alice,—and the *Girl Asleep* (5), by the Princess Helena.—The best of these is undoubtedly 'The Battle Field,' by the Princess Royal. It represents a dead soldier, with a woman bending over him; the background is a red, autumn sunset, and has a solemn feeling full of repose. The picture is rich in colour, and the drawing careful and correct.—'Prayer,' by the Princess Alice, is a study of a praying figure; very chaste and pure in feeling, and not unlike the manner of Mr. Dyce.—The 'Girl Asleep' is a pretty head of a sleeping child; and sleep is well expressed.—The 'Knight' and 'Prince Hal' are mere pen sketches, boldly drawn, but of less merit. All these sketches show an hereditary taste for Art which will, we hope, educate a race of enlightened patrons for artists yet to be born.—The Duchess of Gloucester's sketches (6, 7, &c.) of friars, gamekeepers, shepherds, and fishermen, though rather careless, are bold and spirited; and have a rough character far removed from the prevalent tameness and servility of amateurs.—Perhaps the most notable sketches in the room are Nos. 22 and 23, by a Lady of title. The *Camaldolese Monk* (22) is powerful in its light and shade. —Miss Blake's *Rest by the Wayside* (104) is very highly finished and excellent in expression. The head of the old man reminds us of Edie Ochiltree resting in the Antiquary's porch. — Miss Bostock's *Child's Head* (115) is firmly and skilfully painted.—The Countess of Clarendon's *Porch of the Cathedral at Ulm* (163) is a clever architectural sketch, free and artistic, and very delicate in colour. —Miss Colson's *Rocks at Cromer* (174) is warm and rich in tone, and full of Nature.—In a frame of Sketches by distinguished Artists (192), the *Deserter*, by Mr. W. Douglas, is worth observing from its original and imaginative character. The deserter is up to the arm-pits in water, half hid by reeds, and his pursuers stand in the distance, black against the white sky.—Mr. T. E. Gordon's *Etchings on the Rhine* (275) are free and truthful.— Among the more poetical landscapes is the Hon. C. Hardinge's *Ruins at Thebes* (294), deep toned, and excellent in keeping. — Miss Hasker's *Crypt* (316) is worthy of a mature artist. — Mr. A. Hughes contributes a Pre-Raphaelite sketch (345). It represents the soldier's return in the spring, embracing his wife and child. —Capt. Inglefield (348) furnishes a sketch of one of the shipwrecked vessels of the Spanish Armada. Though rather smooth and clean, his sketch has all that real sea truth and free touch that we generally see in marine sketches when executed by naval officers.—Miss Kirby has thrown much expression into her well-drawn *Italian Peasant Girl* (384).—Miss Paris's Welsh sketches (474, 475) have great breadth, and display singular perception both of the picturesque and the beautiful.— Mr. Townsend's *Dead Game* (663) is very commendable.—Mr. Wyndham's *Club-House at Gibraltar* (721) is excellently clear and lucid, but too cold in colour.—One of the most beautiful landscapes is, *A View in Wotton Wood* (526), by Mrs. R. Redgrave. It is an interesting trait of the times that one of the best photographs exhibited should be by a Lady.—We must not forget to mention an exquisite medallion, over the fireplace, by Mr. Munro, delicate in drawing, pure and classical in feeling, and subtly poetical in touch.

FINE-ART GOSSIP.—At the last meeting of the Literary Society of Jerusalem, Mr. Finn, the English Consul of Jerusalem, remarked that the old masters were correct in the blue and red dresses that they always gave to the Bethlehem peasantry, and which were still to be seen daily in the suburbs of the Holy City.

A collection of pictures, by living artists—and by some of the more recent illustrators of the English school—from the galleries of more than one proprietor, will be sold next week; including 'A View of Pæstum,' a recent work by Mr. David Roberts,—'On the Danube,' by Mr. W. Müller,' —Crossing the Sands at Low Water,' by Mr. F. R. Lee,—'Coast Scene,' by Mr. C. Stanfield,—'Sherwood Forest,' by Mr. T. Creswick; the figures introduced by Mr. Ansdell,—'Wood Green,' by Mr. Linnell, — four examples of Mr. Sidney Cooper,—'A Roman Peasant Woman,' by Mr. T. Uwins,—'The Rescue,' by Mr. P. F. Poole,— 'Nineveh,' a grand composition, by Martin,— 'Children at Prayers,' by Mr. T. Webster,— and specimens of Messrs. F. Stone, C. R. Leslie, G. F. Herring, J. Phillip, W. P. Frith, E. W. Cooke, F. Danby, J. Sant, W. E. Frost, Etty, G. Lance,—'The Brides of Venice,' by Mr. J. R. Herbert,'—'The Scribes reading the Chronicles,' by Mr. H. O'Neil,—'Beilstein on the Moselle,' by Mr. J. D. Harding,—and some few others.

Two pictures have lately left the studios of Düsseldorf:—one of them ('Die Lorelei,' by Prof. Sohn) suggested by a popular German tradition, and the other ('Romeo und Julie,' by Prof. Köhler) owing its origin to Shakspeare's drama. Everybody knows the Saga of 'Lorelei,' the beautiful but nefarious water-fairy of the Rhine. Properly speaking, it is not a genuine national legend. Lorelei is a child of the glowing imagination of Clemens Brentano (the late brother of Frau Bettina von Arnim), who, some forty years ago, produced first his ballad of 'Lorelei,' giving by it a soul and a charm to the mighty rock of that name which presents itself to the eye of the traveller after having left, on his way southwards, the lake-like basin of St. Goar. Since then, almost every German poet of note has made the wicked river-fairy the theme of his songs,—most happily so Heinrich Heine, whose sweet and melodious stanzas are on the lips of every German. But it is not in the gorgeous light of the setting sun that Prof. Sohn (unlike the late Begas, whose picture of 'Lorelei' is almost a downright transcription of Heine's poem) has represented the fair sorceress. He shows us Lorelei in the grey tints of twilight; the rock is half-veiled by the deepening shadows— the moon is invisible—only one dim star stands over the head of Lorelei, whose fine and wanton figure, relieved by the double darkness of evening and drapery, leans over the edge of the precipice, and, with eyes of an almost fiendish expression, looks passionately down to the river. The figure is large and full, and of a perfect beauty. The arms are said to produce a peculiar life-like effect. They remind one, a Correspondent writes to us, of the Northern legend of that white-armed maiden who, stepping forth from the castle of her father, lighted up the darkness of the night by the snowy splendour of her white arms. Altogether, the picture makes a deep and fascinating impression on the beholder, and proves quite as attractive in its sombre and monotonous light as Prof. Köbler's 'Romeo und Julie' in the rich and splendid colouring which is at the command of that artist, and which he has lavishly bestowed upon this his latest work. He gives us the celebrated parting-scene on the balcony, pouring out over it the threefold light of the silvery moon, of the slowly-dawning morning, and of the last rays of the night lamp which has witnessed the raptures of the lovers. Both pictures are at present at Darmstadt, standing side by side in the studio of Prof. Felsing, the eminent engraver, who is about to reproduce them by his art, having almost completed already the plate of 'Lorelei.' Among those who admired the paintings in his *atelier*, we find also mentioned that august friend and protector of Art, King Ludwig of Bavaria.

MUSIC AND THE DRAMA

ST. MARTIN'S HALL.—Programme of Mr. ALFRED MELLON'S FIRST CONCERT, MONDAY EVENING NEXT, April 2, to commence at 8.—Part 1. Overture, 'Ruy Blas,' Mendelssohn; Duett, 'Nolla Notte,' Meyerbeer; Fantasia (violin), 'Rigoletto,' first time, M. Sainton-Sainton; Scena, 'Ocean, thou mighty monster,' Weber; Symphony, Pastoral, Beethoven.—Part 2. Overture, 'Heloise' (first time), A. Mellon; Aria, 'Deh vieni,' Mozart; Andante and Rondo (pianoforte) in B minor, Mr. Cusins, Mendelssohn; Aria, 'Largo al Factotum,' Rossini; Overture, 'Carnaval Romain,' Berlioz. Vocalists, Madame Clara Novello and Herr Formes. Conductor, Mr. Mellon.—Stalls, 7s. 6d.; Reserved Seats, 5s.; Galleries, 2s. 6d.; Area, 1s. Tickets to be had of Messrs. Cramer & Beale, 201, Regent Street, and at St. Martin's Hall.

CONCERTS.—"What a bad musical season!" is the cry. Mr. Addison's loungers in Regent Street take up the lament of Messrs. Cramer & Co.'s guests echo-wise. Yet, let us just enumerate what any strange amateur passing through London might have managed to hear betwixt Wednesday week and the day before yesterday. 'The Creation,' sung (we read) to a crowd at *St. Martin's Hall*,—Mendelssohn's 'Lobgesang' and Mozart's 'Requiem' at the last concert of the *Sacred Harmonic Society*,—the second *Old* and the second *New Philharmonic Concerts*,—the former including Beethoven's 'Choral Symphony,' — the latter, English music, in a selection from Mr. C. Horsley's 'Comus,'—the *Bishop Concert* at *Exeter Hall*,

—'The Messiah,' by the *Harmonic Union*, at the Hanover Square Rooms,—not to speak of *M. Billet's Soirée*, and of Mr. Ella's last *Winter Evening*, for those who prefer chamber-music. The cry and facts appear to be as diametrically at variance as cry and facts are apt to be. The latter establish that there is a public for music,—a public for novelty,—a public for native talent, in the fullest activity,—and, indeed, so ample and rich is the list, that the critic who is not a special reviewer, is tempted to reverse Burney's axiom, "*Praising all is praising none*," —and to act, for common justice sake, as if "noticing none in detail were noticing all." It is necessary to reserve the *Philharmonic Concerts* for separate comment; but with regard to the other entertainments, the above enumeration must suffice.

Philharmonic Society.—The *Second Concert*, comprising the overture to 'Der Freischütz' and Beethoven's 'Choral Symphony,' had possibly been arranged so as to give Herr Wagner full opportunity of displaying himself as a romantic conductor. It was to be perceived that the new comer's predilections lean towards music *alla fantasia*, from his handling of the *bâton* during the overture—which was *encored*—and the Symphony; and his reading may be credited with a certain coarse and overstrained enthusiasm. To impress this on the orchestra, that precision to which the hand (with all its imperfections) had been wrought during later years, has been already sacrificed. A case of more discreditable scrambling through well-known music—period and place considered—is not in our recollection. The accompaniment, too, to Mendelssohn's *Violin Concerto*, played by Mr. Blagrove, was positively bad, in spite of the affectation of care given by the withdrawal of the *ripieni* instruments from the *solos*. In the dashing disrespect, however, with which this masterpiece of music was treated, Herr Wagner was self-consistent. He has, as a critic (unless we mistake) "finished up" Mendelssohn, having described him as a man "who, having nothing to say, said it elegantly." As a transcendental conductor—having nothing to do with such music—he did that nothing with due bustle and pretension.

Besides appearing as conductor and critic on Monday evening, Herr Wagner also produced himself as a composer. Some fragments from his last, and, we think, his best, opera were performed. On these we must dwell for a moment. The selection from 'Lohengrin' consisted of—1st. An instrumental introduction, musically describing "the *Saint Greal*, brought to this earth by a miraculous escort of angels";—2nd. The bridal procession, when *Lohengrin* weds *Alice of Brabant*;—3rd. The *entr'acte* to the third act (specified in our notice of the production of the opera at Weimar, *Athen.* No. 1194), and an epithalamium. So far as we can recollect, these are about the only movements (belonging to 'Lohengrin,' which is a long opera) in which there is even a pretext of melody,—as melody was understood before it was "emancipated" by these men of the future, and its existence asserted to be independent of form, rhythm or beauty.† In No. 1 the idea, if idea it be, recalls a phrase used by Weber in 'Euryanthe,' and another by Halévy, in his 'Guido.' This is dressed out by a division of the violins and the employment of them at the *altissimo* notes of the scale, so as to produce an impression of singularity rather than sublimity. Thus, also, M. Félicien David and (in his 'Attila') Signor Verdi have described dawn effects by the orchestra; thus M. Jullien has, more than once, fitted out a sunrise, for one of his descriptive Quadrilles, previously to the bursting out, in all their glory, of the orb of day and of the conductor's luminous smile. Employing a like principle, it would not be difficult to paint a night-picture or a descent of *Proserpine* into the lower regions, for any *maestro* who had courage to use the deepest notes of united *viole* and *violoncelli* for one hundred bars;—but (as the Irish Lady asked concerning the *Torso*) "where are the features?" The name of the *Saint Greal* and the angels, nearly as good as "the mohled queen" in 'Hamlet,' and the length of such an unrelieved piece of monotony apparently impressed a part of the audience with the idea that the Introduction was celestial and new, and they applauded it accordingly. No. 2, to our thinking, which better merited favour, pleased less. In this wedding music, a certain dignity is to be recognized; though no tone of festivity, no bridal tone. Herr Wagner has, nevertheless, tried as hard for musical climax as though he was one of the wicked effect-makers on whose destruction he is bent—and to obtain it, he has used his voices as arbitrarily as the most conventional copyist of the Rossinian *crescendo*. On what principle of dramatic truth are all the female singers kept still so long, when a bride is in the case, merely that they may bring up the *cortège* with a few bars at last,—a sort of "trot for the avenue"? And yet, somehow, the climax comes to nothing. The magic cauldron bubbles, but does not boil. The effect, to attain which the writer has stooped so low, (trying him by his own canons) never arrives. In this music again, Herr Wagner's acute fancies of scoring give the ear more pain than pleasure.—No. 3, the *entr'acte* is (as we have heretofore said) the best page in the opera,—but the *Epithalamium*, as an accomplished musician remarked to us, is as petty and pretty a tune of short phrases, as if M. Adam had flung it off for the opera-wedding of some *Trianon Jocrisse* with some *Toinette* of *Marly*. —Dr. Liszt or Herr Wagner would be sadly puzzled to prove the propriety or truth of such a piece of common-place at nuptials so sublime, told by a poet so mystical in his meanings.—It is true, that the episodical strophe sung by eight ladies, "while the sumptuous robes of *Lohengrin* and *Alice* are taken off by their attendants," is symphonized by certain *pizzicati*,—and these may possibly represent the withdrawal of the diamond pins; but as a whole, the chorus is small to silliness—one which, had it been presented at a *Philharmonic Concert* as an extract from some old-new opera by Ricci or Coppola, could hardly have been allowed to pass. Herr Wagner, however, in his commonplaces "stands by his order." Those who have abused the melodious school of musical thinkers have always recurred to rhythm and melody whenever they could—and in this recurrence have often taken refuge in frivolity or dryness. Except, in short, for the stir which has been made in the matter, and the empiricism with which the music was recommended in the *programme*, these specimens of "composition for the future" would hardly have been worth a line of analysis for any intrinsic novelty or merit they possess. Compared with outlines so lean and with colours so exaggerated, what a treasury of rich, distinct, and various *motivi* seemed to be the *Choral Symphony!* There are thoughts, indeed!—there are melodies!—and it is because the first are so vigorous and the second are so hauntingly sweet that the Symphony is accepted; —and not because of the novelties of form contained in it, since these are not happy,—and not because of its evidence of purpose, since it is manifest, from the printed analysis of the composer's meaning (written by Herr Wagner in 1846, and translated, and circulated on Monday evening), that there is no amount of solemn bombast or of sentimental nonsense which may not be imputed to poor Beethoven on the occasion by the initiated, who can see in the clouds "whales or ouzels" as their distempered fancy pleaseth.

† That we may not be accused of caricaturing, when our purpose is to offer a fair picture, let us refer those who have any curiosity to examine further to two separate *Opera Airs* (as they are called) from the series now in publication by Messrs. Ewer:—one, No. 4, 'Vie Todesahnung,' from 'Tannhaüser'; the other, No. 5, 'Athmest du nicht mit mir,' from 'Lohengrin.' We have heard the former spoken of throughout "Young Germany" (Dr. Liszt has written of it) as something equal to the best of Schubert's *Lieder*,—that is, to Schubert's 'Ave Maria,' 'Ständchen,' 'Ungeduld.' The pass at which tolerance and partizanship can arrive can hardly be more instructively tested than by verifying such a comparison.

Standard.—On Saturday, the tragedy of 'The Duchess of Malfi' was introduced to the stage of this theatre. No other play of the same class has yet established itself on the boards. Horror is rightly a prohibited element, and ought not to be—though it has been by careless critics—confounded with the Terror which, with Pity, is a legitimate attribute of the more severe and sublime drama. But, in mitigation, it is pleaded that old Webster has "touched the horror skilfully"; and the objectionable points, in the acting copy, have been still further reduced by the adapter of the tragedy, Mr. Horne. Neatly as all this has been accomplished, the unsophisticated audience of this ultra-popular theatre were not exactly prepared for the catastrophe, and showed their compassion for the awful fate of the heroine by manifesting their indignation at the atrocity of her murderers. Howbeit, they survived this feeling, and confessed audibly enough their appreciation of the tragic power which had produced but too strong an excitement. The tragedy has been mounted with great care; the scenery and costume are really excellent; and the acting is better fitted to the characters than it was in the more ambitious effort that preceded. Even Mr. Bradshaw was not exactly out of place in *Bossola*. Miss Glyn still acts the part of the *Duchess*, according to her original conception. The first scenes are light and airy;—the later ones slow and solemn. That the contrast thereby obtained makes the character the more acceptable to a mixed audience, there can be no doubt; and, indeed, on the present occasion, the sympathies in favour of her innocent gaiety were evidently secured in more than an ordinary degree. In noticing Mr. Marston's *Duke Ferdinand* for the first time, we must take the liberty of recommending to him the expediency of more minute detail in the working of the initial scenes. When the passion fairly sets in, he is remarkably powerful; and the moment of the accession of madness was fearfully depicted; as were also its more mature manifestations in the last act. We must add, that in the incident of the echo among the abbey ruins, supposed to be the voice of the deceased Duchess, advantage is taken of the allusion in the text to the sudden light among the trees to introduce the ghost of the assassinated lady slowly vanishing in the spiritual illumination. We suspect that Webster intended something of this;—and though ourselves inclined to a more ideal treatment, we cannot deny the effectiveness of the theatrical expedient. The house was overflowing; and, notwithstanding the excruciation of the feelings that had been experienced, the curtain fell to unanimous applause, and "the stars" were recalled before it to receive "assurance doubly sure" that "they and their tragedy" had succeeded.

Musical and Dramatic Gossip.—The *Bishop Concerts*, great and less, have been so successful, that Mr. Mitchell announces his intention of resuming them after Easter.

It is reported that the Lady who in her unmarried days was Miss Hawes intends to resume her career of oratorio and concert-singing.—Mr. Charles Braham is expected in London during the musical season,—also Signor Marchesi.

The Drury Lane Lenten season closed last Saturday. A day or two ere it closed the Lessee addressed his public on the occasion of his benefit, with especial reference to his crosses in the matter of 'L'Étoile.' Mr. Smith's speech was curiously at variance with the advertisements of the preceding fortnight. Those told of "hundreds nightly turned away from the doors." The oration complained of want of justice done to a spirited manager. In alluding to the criticisms of the press on the occasion as having damaged him, Mr. Smith answered one complaint with statements which will appear singular to calculators. Referring to the engagement of *solo* singers—his having been stigmatized as inferior—the manager said he had done the best he could, and alluded to the high terms of better vocalists than those of his *troupe* as among the difficulties which he had to encounter. Now, if, with nightly "overflows" and cheap singers, Mr. Smith found himself obliged to speak so drearily of his speculation, and to close his theatre a week ere Lent closed, what, may it be asked, would have been the result had M. Meyerbeer accepted Mr. Smith's five-hundred-

guinea proposal, claimed his usual number of rehearsals, and made out his own cast? Among many explanations addressed to the public, under the assumption that said Public is a monster, from whose composition memory has been totally omitted, Mr. Smith's funeral elegy over 'L'Étoile' is one of the most curious. Let him be reminded that loss (if loss there has been) was not rushed into without warning:—'L'Étoile,' from the moment of its production in Paris, having been universally described as one of the most difficult operas to put on the stage ever produced.

The *Sacred Harmonic Society* is taking another step towards consolidating itself (if the Johnsonian verb may pass) by establishing a "Benevolent Fund" in aid of those who have been connected with it in a professional capacity, and who may stand in need of assistance. This is a considerate design, and we are glad to see that it has been already responded to in a manner promising permanence to the new benevolent establishment. But while we announce it, let us also warn all concerned against the formalities and accessories by which one institution of the kind after another has been rendered useless, its funds absorbed, and the motives of those concerned in its administration impugned. We trust that there will be the utmost simplicity in the statutes, the smallest amount of speechmaking over the distribution of the funds,—that beneficence will manage its work with as much secresy as strictness,—without perpetually dining with itself, without hanging on its charities those compliments, social courtesies, and other agreeable abuses, for which, in reality, the recipients of the monies contributed have to pay. To assist and to befriend are a pleasure and a privilege such as ought to raise those practising Man's dearest duty above jobbery and jollification.

We hear that the foreign opera talked of for Drury Lane is to be conducted (supposing the plan carried out) by Mr. Balfe. Madame Persiani is mentioned among the artists likely to appear there. So far as we can gather, Signor Baucardé has not kept his ground at Paris as *primo tenore*. His voice has grown uncertain, without its having been cultivated to that point of execution at which decay of physical power can be concealed.

Madame Goldschmidt has been munificent, after the old *Lind* fashion, in Holland; and has devoted the large proceeds from one of her concerts in Amsterdam to the sufferers under the late inundation.

We paraphrase, from the *Journal des Débats*, M. d'Ortigue's account of the Symphony, by M. Gounod, which was lately brought forward by the *Society of Young Artists*.—

> This is the work of a master. The first *allegro*, in D major, is carried on spiritedly, without an introduction;—the second movement is an *andante*, in D minor, in which is to be found a delicious little fugue. The minuet is charming,—it is in F, if I recollect right,—and the final *rondo* is full of vivacity and effect. * * In all, there is an abundance of ideas, freshness of imagination, clearness of line, unexpected details, and a science all the more consummate because it is capitally disguised beneath a light and brilliant veil.

—M. d'Ortigue further commends this Symphony,—avowedly written for a young society,—for the comparative simplicity of the means employed. We note his praise for the benefit of all who confound progress and novelty with exaggeration, and who forget that in Music this has *not been* the law. Long after Beethoven's Ninth Symphony, and *Missa Solennis*, and Posthumous Quartetts were written came Mendelssohn's Symphonies, and Oratorios, and Quartetts; and these can get a hearing and keep favour, though the amount of genius exhibited in them be smaller—though their style be less pretending and their executive claims less difficult than Beethoven's.

We are told that M. Biletta, whose "White Magic" produced so agreeable an impression of his power as a dramatic composer in London, is engaged on a work for the *Grand Opéra* of Paris,—and that M. Schimon, who also passed some seasons here as professor and accompanist, is at work for the *Théâtre Lyrique*.

An anecdote from a paper by M. de Varennes in the *Revue Français* throws too pleasant a light on one of the greatest artists who ever trod the stage to be concealed. We offer it in a compressed form:—

> On the day of Mdlle. Rachel's *début* at the *Théâtre Français* as *Camille* in 'Les Horaces,' after she had appeared in secondary parts elsewhere, without exciting much attention, I met [says M. Varennes] Mdlle. Mars. "Ah!" said she to me, "did you know that we have a *début* this evening?"—"Yes, but they say that the new comer is nothing extraordinary."—"On the contrary, people competent to judge tell me that she is full of promise. Come with me to see her." * * We were three in her box, the third being a young gentleman who, possibly with the view of paying court to Mdlle. Mars, was disposed throughout the evening to be very critical on the young actress. When *Camille* entered, Mdlle. Mars observed her closely; then, half turning to me, with a slight smile, and approving motion of the head, said, "She walks well." This was praise worth having, as coming from Mars.—*Sabine* has to address some words to *Camille* when the latter is entering. Mdlle. Rachel had not opened her mouth, when Mdlle. Mars turned to me with a yet more cordial smile. "She listens well" was now the praise. * * *Camille* began to reply; she had not been heard for many instants when Mdlle. Mars exclaimed, with an air of satisfaction I shall never forget, "Ah! she does not declaim; she speaks." When at last came the famous imprecation,—
>
> Rome, l'unique objet de mon ressentiment—
> Rome, enfin, que je hais, parcequ'elle t'honore,—
>
> in place of venting one of those classic bursts of voice which traditionally "brought the house down," the young tragedian, whether from fatigue or settled purpose, delivered the verses with a dull, dogged, concentrated passion; and the public, not used to the reading, failed to applaud "the point."—"Well!" said our young gentleman, "there's no power here! She has pitched the part too low."—"But, sir," exclaimed Mdlle. Mars, turning round impatiently, with an air of almost irritation, "Give her time to get power, then! Are you afraid that she will not get older? That girl will grow while she is acting."

The above, we repeat, is pleasant, precisely because it is not according to the stage-pattern of *Roxalana's* greeting to *Statira*. All actresses, however, are not (as we remarked when dealing with Madame de Beauvoir's flimsy book concerning this very Mars) such greedy, jealous, illiterate creatures as those who would reduce the art to a mere sensual excitement have delighted contemptuously to describe them. M. de Varennes's anecdote reminds us of the farewell of a *Statira* to a *Roxalana* for which we can vouch. This was the remark of a great operatic *artiste* on the last performance of Madame Pasta, when that Lady appeared, a few years since, at *Her Majesty's Theatre* for one night. The speaker had never before heard and never seen the "*Medea* of other days"; but hardly had Madame Pasta sang a dozen bars, than, turning eagerly, with tears in her eyes, Madame —— exclaimed, "You are right. She is like the *Cenacolo* at Milan! There is nothing left of the picture; yet it is still the greatest picture in the world!"

Mr. C. Mathews has publicly announced his secession from the management of the Lyceum, and from all management, "at once, and for ever." Our readers will do us credit to remember, that we have traced the decline of such management step by step, and from time to time assigned its proximate causes. The result confirms the opinion that the custom of living on the *vaudeville* productions of a foreign stage is one not only "more honoured in the breach than the observance," but must ultimately prove ruinous to the conduct of a large and important theatre. The public may not loudly express its dissatisfaction with being thus systematically cheated of nationality and originality in new pieces;—but the audiences gradually diminish, and out-of-doors an influence gradually gathers which induces conscientious and well-informed individuals to stay away. They wait for the report in the morning paper, and having read it, exclaim —"Another French piece! We are tired of French pieces! Can't we have something English?" And in this way the dishonest practice has died out. Want of capital is pleaded by Mr. C. Mathews in extenuation of his failure; and to the same want may be traced the managerial preference for translations. They cost less than first-rate productions procured first-hand from living authors; sometimes cost nothing but the manual labour of the manager himself in transferring them from one language into another. "Why," once said a manager in our hearing, "should I give four hundred pounds for an original five-act play, when I can get for some fifty pounds a translated melo-drama, that will run two hundred nights?" This intimates what is the true state of the question;—it remains with the English public to decide whether they will be the victims of such parsimony or impecuniosity? We read their answer in part in the present failure, and entertain no fear of the final response in full. "The English stage for English genius" is the decree of justice; and ultimately the English public will see it executed.

MISCELLANEA

Scott's Signature.—"It would appear that Sir Walter Scott sometimes signed his initials *only*, though the occasions must have been extremely rare; since Mr. Skene, who was in almost daily communication with him for forty years, never saw an example. Mr. Robert Cole has one in his rich collection of autographs, but it is only a scrap of four or five lines, sent from his house in Edinburgh to the hotel of his familiar friend and favourite, Mr. William Scrope; and I feel confident that he never thus abbreviated his name when addressing Mr. W. Spencer, to whom his letters were very 'few and far between.' Yet as I observe that the *pseudo* "Waverley Novel," 'Moredun,' is advertised for immediate publication, I think it right the public should know that brevity is far from being the chief objection to the genuineness of the signature in question. In the tracing of the *contrefaçon* which was shown to me, these immortal initials are written in imitation of PRINTED letters (W. S.); *a mode of signature which you may be perfectly certain Sir Walter Scott never used on any occasion.* I remain, &c.

"GEORGE HUNTLY GORDON."

Chouse.—Leipsic, March 16.—The passage you quoted in your last number from Trench's 'English Past and Present,' may well serve as a caution to etymologists, who are too often led astray by a mere resemblance of letters. Even Mr. Webster is not free from this fault. On referring to his Dictionary you will find that, not knowing what to do with the word "chouse," coming as it does "in such a questionable shape," and unable to trace it to any root of the Indo-European family, he straightway takes us into the region of the Semitic languages, and sets up in array a number of words having about as much connexion with the word whose root he wants to trace as the man in the moon. A pity it is that, standing on Oriental ground, Webster should, in this instance, have entirely overlooked the Turkish language,—here, as Mr. Trench shows, the one thing needful, for he would then at least have perceived himself to be on the wrong track. He might very probably have been puzzled at the discovery that the English meaning of the word differs so widely from the Turkish, as it does not necessarily follow, though it may occasionally happen, that an interpreter is a cheat; but at least we should have been spared the pain of seeing a man like Webster proceed in so unscientific a manner as is here exhibited. For neither the Arabic nor the Ethiopian has any affinity with the word in question; they are both identical with the Hebrew כזב (*Kasab*, to lie, deny), and no analogy warrants Webster to assume that the last letter of the root was dropped on its transmigration into the English language. It, however, has the merit of confirming Mr. Trench's statement, the first authority he quotes being 'Hudibras.' This leads to the supposition that Butler, who lived so close to the time when the great fraud was practised by the Turkish interpreter, may have been the first of the great writers of the age to lay hold of the foreign importation for his burlesque; and by his authority to stamp it for ever as a genuine coin of the realm.—Your insertion of the above in your valuable columns will greatly oblige. Yours, &c.,

DR. D. ASHER.

Official English.—"The schoolmaster is said to be abroad; if so, he had better come home as soon as possible. The Committee of Council on Education, in requesting certain returns from the managers of parish-schools, have issued a short circular (signed, R. R. W. Lingen) in which occur two grammatical errors,—one a violation of orthography, the other of construction. Here they are:—1. 'The annexed fly-leaf should then be detatched.' 2. 'Add a cross to the name of every *such* master or mistress *who* has been an apprentice.' Is not the Schoolmaster wanted at head-quarters?

"KAW."

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Annual Premiums thereon			19,624 8 8
Policies issued from the commencement of the Institution in December, 1835			17,494
Policies now in force			13,175
Annual Income—From Premiums (after deducting 33,348*l*. abatement allowed)	£177,999 5 9		
Ditto—From Interest on invested capital	44,073 7 7		
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Amount returned to Members in abatement of Premiums		240,134 11 8	
Amount of Bonuses added to sums assured		126,564 0 0	
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LIVES of the PRINCESSES of ENGLAND. By MRS. EVERETT GREEN. The SIXTH and Concluding Volume, comprising the Conclusion of the Life of the Queen of Bohemia—Mary Princess of Orange—Henrietta Duchess of Orleans, &c., with Portraits.

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CHEAP EDITION of PEPYS' DIARY and CORRESPONDENCE; comprising all the recent additional Notes and Emendations, printed uniformly with the last Edition of Evelyn's 'Diary,' in 4 vols. post 8vo. with Portraits, &c., price only 6*s*. each bound.

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Printed by JAMES HOLMES, of No. 4, New Ormond-street, in the county of Middlesex, at his printing-office No. 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in the said county; and published by JOHN FRANCIS, of No. 14, Wellington-street North, in the said county, Publisher, at No. 14 in Wellington-street aforesaid; and sold by all Booksellers and Newsvenders.—Agents: for SCOTLAND, Messrs. Bell & Bradfute, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, March 31, 1855.

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1432. LONDON, SATURDAY, APRIL 7, 1855. PRICE FOURPENCE *Stamped Edition*, 5*d*.

UNIVERSITY of LONDON.—EVENING CLASSES, for Caudidates for Matriculation, Ordinary Degrees, and Honours, under the direction of Rev. J. HEYWOOD, M.A., and G. R. SMALLEY, B.A., will be resumed for the ensuing Term on April 16.—Apply to BELL & DALNY, 186, Fleet-street; or Mr. LEWIS, Gower-street North.

KING'S COLLEGE, LONDON.—New Students will be admitted into the following Departments on TUESDAY, April 17th, 1855:—

The THEOLOGICAL DEPARTMENT, which provides a course of instruction for those who propose to offer themselves as candidates for holy orders.

The DEPARTMENT of GENERAL LITERATURE and SCIENCE, including Greek and Latin, Mathematics, English Literature, History, and Composition, French and German, and adapted for those Students who purpose to offer themselves for the Civil Service of the Hon. East India Company's service, or to proceed to the Universities.

The DEPARTMENT of APPLIED SCIENCES, which provides a course of instruction for those who are likely to be engaged in Civil Engineering, Surveying, Architecture, and the higher branches of Manufacturing Art.

The MILITARY DEPARTMENT, intended for the training of those who expect Commissions in the Army, or direct appointments in the Hon. East India Company's service.

The CIVIL SERVICE and COMMERCE DEPARTMENT, designed:—1. For those expecting or intending to offer themselves as candidates for appointments in the Civil Service of Her Majesty's Government; 2. For those who are preparing themselves for Mercantile, or other similar pursuits.

Full particulars may be obtained from J. W. CUNNINGHAM, Esq., King's College, London. R. W. JELF, D.D. Principal.

ROYAL BOTANIC SOCIETY, Regent's Park.—The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT this Season will take place on WEDNESDAYS, May 9th, June 13th, and July 4th; and of AMERICAN PLANTS, MONDAY, June 18th.

Tickets of admission are now being issued; and may be obtained at the Gardens only, by orders from Fellows, or Members of the Society. Price, on or before May 5th, 4*s*.; after that day, 5*s*. each.

BOTANICAL SOCIETY of LONDON.—DISTRIBUTION of BRITISH PLANTS, 1855.—Members are requested to send their Lists of Desiderata forthwith marked on the 4th Edition of the London Catalogue of British Plants.

20, Bedford-street, Strand, G. E. DENNES, Secretary.
1st March, 1855.

N.B.—The Herbarium may be inspected every Monday, Wednesday, and Friday, from Ten until Five. The Library is open on the same days.

HORTICULTURAL SOCIETY of LONDON.
GARDEN EXHIBITIONS.

Notice is hereby given, that the FIRST EXHIBITION of the Season will take place, by permission of Her Majesty's Commissioners for the Great Exhibition of 1851, in the GROUNDS of GORE HOUSE, on WEDNESDAY, May 16.

Privileged Tickets, at 3*s*. 6*d*. each, are now issuing to Fellows of the Society, or their orders, at 21, Regent-street, daily, from 11 to 4.

ROYAL INSTITUTION of GREAT BRITAIN, Albemarle-street.—The WEEKLY EVENING MEETINGS of the Members of the Royal Institution will be resumed on FRIDAY, the 20th of April, at half-past Eight o'clock. The following COURSES will be delivered after Easter:—Eight Lectures, by Professor Tyndall, F.R.S., on Voltaic Electricity, on Tuesdays, commencing on the 17th of April. Eight Lectures, by C. Scharf, Esq. jun. F.S.A. F.R.S.A. (with Illustrations), on Christian Art, from the Earliest Period to Raphael and Michael Angelo, on Thursdays, commencing on the 19th of April. Eight Lectures, by Dr. Du Bois-Reymoud, on Electro-Physiology, on Saturdays, commencing on the 21st of April. The above Lectures will begin at Three o'clock in the afternoon. Terms, One Guinea for each Course; or Two Guineas for all the Courses.

JOHN BARLOW, M.A. Sec. R.I.

DEPARTMENT of SCIENCE and ART.
DIVISION OF ART,
Marlborough House, Pall Mall.

LECTURES on ORNAMENTAL ART, by R. N. WORNUM, Esq., Lecturer on Ornament, on the following MONDAY EVENINGS, at half-past Eight o'clock, and on TUESDAY AFTERNOONS, after Four.

Lecture 1. Decorative Art of the Ancient Egyptians.—2nd and 3rd of April.
— 2. Egypt; Ornamental Details.—16th and 17th of April.
— 3. Greece; Heroic Age of Greek Art.—23rd and 24th of April.
— 4. Greece; Ornamental Details.—30th of April and 1st of May.
— 5. Rome; the Decline.—7th and 8th of May.
— 6. Early Christian and Byzantine Art.—14th and 15th of May.
— 7. Byzantine, Romanesque, and Saracenic Art.—21st and 22nd of May.
— 8. The Siento, Norman and Early Pointed Style.—28th and 29th of May.
— 9. Gothic Ornament, Decorated Pointed.—4th and 5th of June.
— 10. The Renaissance Trecento.—11th and 12th of June.
— 11. The Cinquecento.—18th and 19th of June.
— 12. The Elizabethan, the Louis-Quatorze.—25th and 26th of May.

Tickets, for the Course of 12 Lectures, at 6*d*. each, or 1*s*. for a single Lecture, to be had at the Museum, Marlborough House.

ROYAL POLYTECHNIC INSTITUTION, REGENT-STREET.
Resident Director—J. H. PEPPER, Esq.

A SELECT EVENING CLASS, not exceeding Four, for the STUDY of PRACTICAL CHEMISTRY, is in progress of formation in the LABORATORY of this Institution, under the superintendence of J. H. Pepper, Esq. and Mr. J. Spiller, of the Museum of Practical Geology, and late Senior Assistant in the Royal College of Chemistry.

The Course, which will consist of Twelve Demonstrations and Twelve Experimental Lessons, will embrace the general principles of Chemistry and of Chemical Analysis, with special reference to the Application of the Science to the Useful Arts.

Also, an EVENING CLASS for the STUDY of the CHEMISTRY of PHOTOGRAPHY, under the superintendence of Mr. J. Spiller.

This Course will consist of Twelve Lectures, in the Laboratory of the Institution.

ROYAL ACADEMY OF ARTS, Trafalgar-square.—NOTICE TO ARTISTS.—All Works of Painting, Sculpture, Architecture, or Engraving, intended for the ensuing EXHIBITION at the ROYAL ACADEMY, must be sent in on Monday, the 9th, or Tuesday, the 10th of April inst., after which time no Work can possibly be received, nor can any Works be received which have already been publicly exhibited.

FRAMES.—All Pictures and Drawings must be in gilt frames. Oil Paintings under glass and Drawings with wide margins are inadmissible. Excessive breadth in frames as well as projecting mouldings may prevent Pictures obtaining the situation they otherwise merit. The other Regulations necessary to be observed may be obtained at the Royal Academy.

JOHN PRESCOTT KNIGHT, R.A. Sec.

Every possible care will be taken of Works sent for exhibition, but the Royal Academy will not hold itself accountable in any case of injury or loss, nor can it undertake to pay the carriage of any package.

The prices of Works to be disposed of may be communicated to the Secretary.

TESTIMONIAL to the late LORD DUDLEY COUTTS STUART.—At a PUBLIC MEETING, held at Willis's Rooms, on Friday, the 23rd of March,—

The Right Hon. the EARL of SHAFTESBURY in the Chair,

It was Resolved,—

That a subscription be opened for the purpose of erecting a testimonial to Lord Dudley Coutts Stuart, in commemoration of his persevering advocacy of the rights of the Polish nation, and of his incessant and benevolent labours in succouring the afflicted and oppressed of every country and condition.

Contributions will be received at Messrs. Coutts & Co.'s, 59, Strand; Messrs. Hanbury, Taylor & Lloyd's, 60, Lombard-street; and by the Secretary of the Literary Association of the Friends of Poland, 10, Duke-street, St. James's.

R. MONCKTON MILNES, Chairman.
W. L. BIRKBECK, } Hon.
CHARLES SZULCZEWSKI, } Secretaries.

PATRIOTIC FUND for the RELIEF of the WIDOWS and ORPHANS of BRITISH OFFICERS engaged in the WAR with RUSSIA.

Under the Sanction of HER MAJESTY.

DRAWINGS by MEMBERS of the ROYAL FAMILY, and Works of Art by Amateurs and others, are now being exhibited at 121, Pall Mall.—Admittance, One Shilling. Catalogue, Sixpence. Open from Ten till dusk.

PATRIOTIC FUND, for the RELIEF of the WIDOWS and ORPHANS of BRITISH OFFICERS engaged in the WAR with RUSSIA.

The FIELD of BATTLE, drawn by H.R.H. the PRINCESS ROYAL.—The Committee having obtained Her Majesty's most gracious permission to publish an Engraving, in Cromo-Lithography, from this Drawing by H.R.H. the Princess Royal—the entire profits to be devoted to the above-named object—beg respectfully to announce that the Print will be a perfect fac-simile of the Drawing; that the execution of it has been entrusted to Mr. VINCENT BROOKS, and is rapidly advancing towards completion.

PRINTS, 1*l*. 1*s*. Subscribers' Names received by all Print and Booksellers in Town and Country; by the Publisher, J. HOGARTH, Haymarket, London; and at the Gallery, 121, Pall Mall.

MUSICAL UNION.—H.R.H. PRINCE ALBERT, Patron.—Members' Tickets have been sent to their respective residences in London. Those who have nominations are requested to forward the names and address to the Director. Subscriptions are payable at Cramer & Co.'s and Chappell & Co.'s. For further particulars apply to J. ELLA, Director.

THE NEW VOCAL ASSOCIATION, on the Plan of the Berlin Sing-Akademie, for the PRACTICE of AMATEURS in UNACCOMPANIED CHORAL MUSIC, directed by Messrs. BENEDICT and HENRY SMART. The FIRST MEETING will take place immediately after Easter. Terms (payable in advance), 1*l*. 10*s*. for fifteen meetings, including the use of Music. Prospectuses, fully explaining the objects of this Association, may be obtained of the principal Music Publishers and Librarians (by whom also Subscribers' Names will be received); of Mr. Benedict, 2, Manchester-square; and of Mr. Henry Smart, 4, Regent's Park-terrace.

BRIGHTON.—Herr OBERTHÜR, Harpist to H.R.H. the Duchess Pauline of Nassau, begs to announce that he VISITS BRIGHTON EVERY WEEK.—Terms and particulars to be obtained at Herr Oberthür's Town Residence, 14, Cottage-road, Westbourne Park-terrace.

DR. ALTSCHUL'S LECTURES and READINGS.—To Literary Institutions, Schools, and Families.—LECTURES (in English), combined with Dramatic and Literary Readings, are delivered by Dr. ALTSCHUL, M. Ph.Soc., Examiner Royal Coll. Preceptors, Professor of the German, Italian, and French Languages and Literature.—Chandos-st., Cavendish-square.

THE GOVERNESSES' INSTITUTION, 34, Soho-square.—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

PRESBYTERIAN COLLEGE, Carmarthen.—The Office of THEOLOGICAL TUTOR in this Establishment will be vacant at Midsummer next. The Salary will be 150*l*. per annum. Candidates for the office are requested to make application by letter to the Rev. D. DAVISON, the Secretary of the Presbyterian Board, Library, Redcross-street, Cripplegate, on or before 1st May next.

ST. JOHN'S-WOOD PROPRIETARY COLLEGIATE SCHOOL. 25, St. John's-Wood Park.

Head Master—The Rev. THOMAS MARKBY, M.A., late Scholar of Trinity College, Cambridge, and Classical Master in King's College School.

Second Master—H. DEIGHTON, Esq. M.A., Scholar of Queen's College, Cambridge.

The School is supported by the Proprietors subscribing 21*l*. each, and by the Fees paid by the Pupils.

Each Proprietor has the right of nominating one Pupil at a time to the School. R. HODSON, Hon. Sec.

*** The Second Master RECEIVES BOARDERS at 24, Boundary-road.

LADIES' COLLEGE, 47, Bedford-square.—The EASTER TERM will commence on MONDAY, the 16th of April, under the following Professors:—

Biblical Literature—Rev. J. Baines, M.A., St. John's College, Oxford.
Moral Philosophy—
Ancient History—
Modern History—J. Langton Sandford, Esq., of Lincoln's Inn.
Mathematics—Rev. H. T. Hose, M.A., Mathematical Master in St. Peter's College, Westminster.
Natural Philosophy—John Drew, Ph.D.
Physical and Political Geography—Gottfried Kinkel, Ph.D., formerly Professor of Modern Literature, History of Fine Arts and Civilization in the University of Bonn.
Latin—Rev. J. Baines, M.A.
English Language and Literature—
German Language and Literature—Adolphe Heimann, Ph.D., Professor of German in University College, London.
French Language and Literature—M. Adolphe Ragon.
Italian Language and Literature—Signor Valletta.
Elocution—J. Wigan, Esq.
Vocal Music—Professor Hullah, of King's College, London.
Harmony—W. Sterndale Bennett, Esq.
Drawing—F. S. Cary, Esq.
Fine Art—Gottfried Kinkel, Ph.D.

A Class is now formed for Drawing from the Life, under the superintendence of Mr. Cary.

Dr. Kinkel will lecture on Ancient History during the ensuing Term.

The Junior School will re-open on Tuesday, the 17th of April.

Particulars may be had on application at the College.

LADIES' COLLEGE, 47, Bedford-square.—A Course of EIGHT LECTURES on EARLY ENGLISH LITERATURE will be delivered in the Easter Term, by the Rev. JOHN M. JEPHSON, B.A., beginning on Tuesday, the 24th of April, at Three o'clock.

The first Lecture will be open to Gentlemen as well as Ladies.

WESTBOURNE COLLEGE, Porchester Lodge, Bayswater-road, will be OPENED on MONDAY, April 23, 1855, (under the management of a Committee,) as a School for the Sons of Gentlemen.

Under the Patronage of the Archbishop of Canterbury and the Bishops of Winchester and Lincoln.

Visitor—The Lord Bishop of LONDON.

Principal and Head Master—Rev. CHARLES MACKENZIE, A.M., Prebendary of St. Paul's, and late Head Master of St. Olave's Grammar School, Southwark.

The names of other Patrons, Masters, and Professors will be shortly announced.

The Year will be divided into three Terms, viz.:—From April to July, from September to December, and from January to Easter.

Fees for nominees 5, 6, or 7 guineas a Term, according to instruction; for non-nominees, 6, 7, or 8 guineas a Term.

An entrance fee of 2 guineas, and 1 guinea a-year for stationery.

All Pupils must be introduced by a Patron, a Promoter, or a Master in the College.

Arrangements will be made for Pupils to dine on the premises.

The Masters are ready to take Boarders.

Prospectuses may be obtained at the above address.

NORTHWOOD PARK, COWES, Isle of Wight.—Mr. WHITE (St. John's College, Cambridge) has VACANCIES for PUPILS who are preparing for the Public Schools, the Navy, and the Military Schools. The Mansion and Grounds are unrivalled, and opportunities are given for Sea Bathing, Boating, and Pony Exercise. The Terms are moderate. References and testimonials, extending over 14 years, from Heads of Colleges, Dignitaries of the Church, Officers in both Services, Members of Parliament, &c., can be submitted.

HYDE HOUSE SCHOOL, WINCHESTER.—Dr. BEHR, assisted by Graduates from the Universities of Oxford and Cambridge, and foreign Masters (all of whom are resident with him), undertakes the EDUCATION of a LIMITED NUMBER of PUPILS, the Sons of Noblemen and Gentlemen, with a view to prepare them for the Public Schools, Naval and Military Colleges, or any of the various Professions.

His system of instruction includes—

1. The CLASSICS and MATHEMATICS—in which the Pupils will be thoroughly well grounded, according to the most approved methods.
2. The MODERN LANGUAGES—to which especial attention will be paid, and for the acquisition of which more than ordinary advantages are afforded.
3. The USUAL BRANCHES of an ENGLISH EDUCATION—all, or any of which, may be made more or less prominent in the plan of study, as may be deemed desirable in any particular instance.
4. FORTIFICATION, DRAWING, FENCING, and MILITARY TACTICS—in which the Military Class receives regular instruction.

The Establishment is divided into an Upper and a Lower School. Pupils in the latter division are thus kept separate from their seniors, both in the hours of study and recreation.

References may be made to the parents of Pupils and others, including several Noblemen, Dignitaries of the Church, and individuals of high standing in society.

Terms:—If under twelve years of age, 50 Guineas per annum; above that age, 60 Guineas. No extras whatever, except Books and Medical Attendance.

The SPRING TERM COMMENCES on TUESDAY, April 10.

PRIVATE TUITION.—A Married Clergyman, with no Parochial Duty, who is preparing a few Pupils—two for Addiscombe and others for Woolwich and Eton, will have a VACANCY after Easter for a Pupil, to whose health or Education great personal attention is required.—Address the Rev. E. R., Post-office, Tonbridge, Kent.

HOME EDUCATION for BOYS in DELICATE HEALTH.—A Fellow of the London College of Physicians (a Wrangler at Cambridge, and late Scholar of his College), residing at the Sea-side, within three hours' distance from Edinburgh, RECEIVES FOUR BOYS into his family to be educated with his own sons. An excellent resident Tutor (a Graduate in classical honours at Oxford) assists him in the general management of the studies of his pupils, to whose health and physical education special attention is paid. The locality is remarkably dry and healthy, and there are admirable sands and good bathing within five minutes' walk from the Advertiser's house. References, if required, can be given to the most eminent physicians in London and Edinburgh. There is at present ONE VACANCY. Terms from 100 to 150 guineas per annum, according to age.—Address F. R. S., Parthenon Club, London.

A SOUND CLASSICAL, MATHEMATICAL, SCIENTIFIC and GENERAL EDUCATION is afforded on moderate Terms at the LICHFIELD GRAMMAR SCHOOL.—For Prospectus apply to the Rev. J. G. CUMMING, M.A. F.G.S., Head Master.

BRIGHTON.—EDUCATION.—There are VACANCIES in a first-class Establishment where only Twelve Young Ladies are received. A Parisian Governess resides in the house. Signor F. Lablache, Herr Kuhe, Messrs. E. de Paris, Michau, and other eminent Professors attend. References to Parents of Pupils.—For Terms, &c. address Misses B., care of Mr. Rolaudi, 20, Berners-street, Oxford-street, London, where Prospectuses can also be had.

KENSINGTON HALL COLLEGIATE INSTITUTION for LADIES.
Lady Superintendent—Mrs. Johnson.
Director of Education—Mr. Johnson.

The object of this Institution is to provide Resident Pupils with a complete and systematic course of education and instruction, upon a plan that combines the advantages of a School and a College, with more than usual attention to individual peculiarities, and to the useful as well as elegant requirements of after-life.—Terms, List of Lectures, &c., will be forwarded by the Lady Superintendent.
Kensington Hall, North-End Fulham.

DENMARK-HILL GRAMMAR SCHOOL, Near London.
Principal—Mr. C. P. MASON, B.A., Fellow of University College, London.

The aim of the system pursued at the above-named School is to combine the mental discipline of a sound course of Classical and Mathematical study with the acquisition of a substantial knowledge of Modern Languages and of the Physical Sciences.
Pupils are prepared either for the Universities or for commercial pursuits.
There is a separate Preparatory Department for Pupils of from Seven to Ten or Eleven years of age.

Prospectuses may be obtained at the School; and of Messrs. Lindsay & Mason, 84, Basinghall-street; and Messrs. Relfe Brothers, School Booksellers, 150, Aldersgate-street.

DR. KINKEL'S CLASSES for LADIES, in GERMAN and the HISTORY of ART, and MADAME KINKEL'S CLASSES in SINGING and HARMONY, will RECOMMENCE, after April 16, at their residence, 6, Eastbourne-terrace. Twelve Lectures, in English, on the History of Modern Art from the Sixteenth Century. An advanced German Class, for the History of German Literature during the Nineteenth Century, with practice in Composition and Conversation. Two German Evening Classes for Gentlemen.—Particulars in the Prospectus, to be applied for to Dr. KINKEL, 6, Eastbourne-terrace, Paddington.

NORTHUMBERLAND COLLEGE FOR LADIES, 42, CRAVEN-STREET, STRAND.
Superintended by MRS. LOUIS WATSON.
Visitor—The Rev. HENRY MACKENZIE, M.A., Vicar of St. Martin's-in-the-Fields.

EASTER TERM will commence on MONDAY, APRIL 16th, 1855, under the following Professors:—

Algebra, Geometry, and Arithmetic—A. D. Sprange, Esq. M.A.
Biblical Literature—Rev. Sydney Clarke, M.A., St. John's Coll. Cambridge.
Botany——
Dancing and Exercises—Mons. Coulon.
Drawing: Figure——; Landscape and Perspective—H. Wichelow, Esq.; and A. Pelctier, Esq.
Elocution—Alexander Bell, Esq.
English Grammar and Composition and English Language and Literature—Alfred D. Sprange, Esq. M.A.
French—Mons. Tourrier.
Geography—Charles Galbraith, Esq.
German—Rev. A. Lowy.
Harmony and Composition—H. C. Lunn, Esq. R.A. Music.
History (Ancient and Modern)—Rev. A. G. Edouart, M.A., St. John's College, Cambridge.
Italian—Signor Maggioni, R.A. Music.
Latin and Natural Philosophy—Rev. J. K. Jennings, M.A., Queen's College, Cambridge.
Pianoforte—Cipriani Potter, Esq., Principal R.A. Music, and H. C. Lunn, Esq. R.A. Music.
Singing—F. R. Cox, Esq., R.A. Music.
Writing—W. M'Culloch, Esq.

Prospectuses to be obtained on application at the above address.
A JUNIOR CLASS is open at the College.
THERE ARE VACANCIES FOR TWO BOARDERS.
Pupils are received at the Half Term.

GERMAN EDUCATION.—CANNSTATT ON THE NECKAR.—Mr. HIRSCH, who formerly resided in England, and who has now a FEW VACANCIES in his Establishment, will be in London from the 6th of April to the 1st of May. References can be given to Gentlemen in London, whose sons are still under Mr. Hirsch's care.
For Prospectuses—Messrs. Walton & Maberly, 27, Ivy-lane, Newgate-street; or Mr. Cotes, Bookseller, 139, Cheapside. For interviews with Mr. Hirsch, apply to Mr. Cotes, by letter.

A GRADUATE of the University of London offers to READ, either privately or in classes, with Students preparing for MATRICULATION, or for the EXAMINATION at APOTHECARIES' HALL.—Address B. A., Palmer's Library, 27, Lamb's Conduit-street.

WANTED, after EASTER, at BRIGHTON COLLEGE, a FRENCH MASTER. Besides being able to teach his own language well, he must have a fair knowledge of English, and be a man of liberal education. Testimonials of character and attainments to be sent to the Rev. H. Cotterill, Principal of the College, Brighton, who will give full particulars as to the salary and duties to such candidates as appear suitable.

SCHOOLMASTER.—WANTED, a SECOND MASTER for the Boys' School in connexion with the Leeds Mechanics' Institution and Literary Society. The object of these Schools is to provide a thoroughly sound and practical education according to the most approved method. It is material that the Second Master should be able on an emergency, to take charge of the whole school, and therefore he should be competent to teach all the branches of a sound English Education, together with Mathematics, Latin, and the Elements of French. Salary from 80*l.* to 100*l.* per annum, according to qualifications. Applications, with testimonials, must be sent to the Honorary Secretaries on or before the 16th of April. Further particulars may be had from the Secretary.

J. N. DICKINSON, } Hon. Secs.
Leeds, March 30th, 1855. J. TAYLOR, }

HOME for a GENTLEMAN engaged in Town during the day, in the family of an Independent Minister, at a First-class Station on a Railway south of London. Half-an-hour's journey. Separate Rooms and Board. Terms, 100 Guineas a year.—Apply O. O., Ward & Co.'s, Paternoster-row.

MR. CURT, of London, ANTIQUARY, &c., now in Town for the Loscombe Sale of Valuable Coins and Medals, will return to Paris on the 14th of April, to attend the Raoul-Rochette Sale of Coins and Antiquities, the Catalogue of which is just published. Commissions, as usual, executed at 10 per cent.—Address, post paid, 15, Lisle-street, Leicester-square; or Hôtel Brabant, Paris. Mr. Curt will be again in London about the 24th of April.

HYDROPATHY.—MOOR PARK MEDICAL and HYDROPATHIC ESTABLISHMENT, near Farnham, Surrey, within three miles of the Camp at Aldershot. This Institution is now open for the reception of Patients under the Superintendence of Dr. EDWARD W. LANE, A.M., M.D. Edin.—Dr. Lane may be consulted in London every Tuesday between half-past 12 and 2, at 61, Conduit-street, Regent-street.

MILD SEA-AIR.—The WIDOW of a SURGEON and her Daughter RECEIVE DELICATE CHILDREN or YOUNG LADIES requiring Sea-Air and Bathing. They have had much experience in the care of invalids, and devote as much attention to education as the health of the Pupils will permit. References given and required.—For all particulars, address W., Messrs. Groombridge, Paternoster-row.

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REVIEWS

Memoirs of the Right Hon. Richard Lalor Sheil. By W. Torrens M'Cullagh. 2 vols. Hurst & Blackett.

For many reasons we turned with interest to the work before us. Sheil played a distinguished, if not a decisive, part in the history of his times. He was amongst the foremost of Irish tribunes, and was in the House of Commons a successful speaker, of a peculiar kind. In our Clubs and in London society his caustic tone and sparkling sayings were familiar to many, while his literary accomplishments commended him to the regard of several who had no taste for Irish agitation. Of the remarkable scenes through which he passed, and of certain concealed passages in Irish politics, we hoped to obtain here some striking revelations. But Mr. M'Cullagh has entered on his biography too soon. The elaborate reserve, the guarded tone, and the subdued spirit of the whole performance, impart a coldness to the volumes not in keeping with the subject, or in accordance with the picturesque eloquence of the writer. A bright and impulsive nature like Sheil should have been painted with more vivid colour and depth of tone. While placing the orator in the foreground, some of his contemporaries should have been spiritedly grouped together, in order to give a life-like and animated picture of the times in which Sheil flourished.

Sheil was born on the 17th of August, 1791, at Drumdowney—a small country house, near Waterford. Of his family we are told little by Mr. M'Cullagh.—

"Edward Sheil, the father of the subject of these memoirs, had passed his earlier years in Spain. He was a man of quick intelligence, and active in the pursuit of business. Many of his countrymen were settled at Cadiz, where they gradually acquired wealth and distinction by their devotion to trade. * * Not long after his return from Spain, Mr. Sheil married Miss Catherine McCarthy, of Spring House, in the county of Tipperary, whose sister was the wife of General D'Alton, an officer who served with distinction in the Austrian army. These ladies were nearly related to Count McCarthy, who had formerly possessed large estates in Ireland; but who, having disposed of them, settled at Toulouse, where his family subsequently resided."

An old man, James Hincks, retains to this day a recollection of Sheil as a boy.—

"I have often seen him walking about with his book in his hand, and talking to himself, and then, all of a sudden, he would put his book on the stump of a tree, and he would throw and fling his arms about, and he would scold at it as if it was a man he was in a passion with."

How intensely Sheil's instincts pointed towards oratory, we learn from a letter from Mr. Justice Ball (of the Irish Court of Common Pleas) to Mr. M'Cullagh.—

"He had always, as long as I can recollect, been in the habit of speaking of eloquence as beyond all other objects of admiration; and to become a great public speaker was, from the outset, the professed object of his ambition. Aware as he soon became of the obstacles to its attainment in his striking defects of voice, utterance, personal appearance, and manner, he went to work to correct them all with an undoubting faith in his success, and a determination to spare no toil or effort to accomplish it. The course he pursued was to practise declamation, accompanied by gesture and reading aloud. He would often apply to me and others to criticise his performance, and bespeak our candid opinion of its merits or defects; and the earnestness with which he courted and entreated the most unmitigated exposure of his faults, and the thankful spirit in which he welcomed it, were not the least remarkable or least interesting traits of his character. The fact was, he was throughout sustained by the thorough conviction that he was destined to become one day a great orator; and I am satisfied that never for a single day, even while he was at school, was that impression absent from his mind."

The difficulty of the voice was partly overcome by Sheil's paying much attention to the art of pausing, so as to give relief to the ear, and taking great pains with distinctness of articulation. Of the successful speakers whom we now remember Sheil had beyond comparison the worst voice. Its cacophony used to remind us of the two lines by Pope imitative of harsh sounds (preserved by Spence)—

"Shields, helms, and swords all jangle as they hang,
And sound formidinous with angry clang."

Yet let it be told to his lasting honour, in spite of this grievous defect, and with the disadvantages of narrow circumstances, Sheil made his way to social success and high political distinction. If we judge rightly from the hints of Mr. M'Cullagh, Sheil passed through the severest pecuniary difficulties.

It is upon this latter point we see most clearly that this work has appeared too soon. Our readers may recollect how, on a former occasion, it has been shown in these columns how much of what has appeared about Edmund Burke in print is mythical; and that the facts of his early life were carefully concealed. Mr. M'Cullagh, after deliberation, has resolved on the same policy in dealing with the history of his subject. After a pathetic description of the sufferings endured by gifted men of poverty, the writer says:—

"Something of the terrible experience in question was at a later period depicted by Sheil in some of the essays which he published anonymously, and to which allusion will hereafter more particularly be made: and other evidences are still in existence of the bitter mortifications which are the lot of every man who, without the possession of a competency, attempts to tread an ambitious path in life; and who, unable to stifle within himself the inspirations of a divine nature, is perpetually beset and baffled by the meanest exigencies of existence. Ought all these to be set forth in detail to gratify the curiosity of the crowd? Assuredly, no. To the many,—who after all are, happily for themselves, secure from such trials and temptations, and who, happily also for themselves, are out of all true and practical sympathy with those who undergo the struggle,—such details are, perhaps, more likely to convey misleading than correct impressions; and to the comparatively few who have been schooled by fellow-suffering in fellow-feeling, such details are seldom acceptable when uttered in the public way. If it be true of all men, surely it is more especially true of men of genius, that 'the heart knoweth its own bitterness, and a stranger comprehendeth it not.'"

The excess of the difficulties hinted at makes Sheil's subsequent success infinitely more meritorious and encouraging to others. Nothing, however, can be more eloquent as to his early tortures than Sheil's confession after he had risen to the pinnacle of success.—

"The long struggle of his youth with niggard fortune had left an indelible impress on his mind. 'The high-born and opulent,' he would sometimes say, 'are incapable of realizing the misery and humiliation to which a man of education and of feeling is exposed, when he has to gamble with his wits for the price of a dinner. But who that has passed through the ordeal can forget it? For myself I have never been able to get the chill of early poverty out of my bones.'"

It seems that his father, after having realized a large fortune, was by commercial reverses cast very low in the social scale.—

"He was no longer able to afford the expenses necessary for his son's collegiate studies; and these must have been interrupted for a considerable time, if not wholly abandoned, but for the kindness and liberality of a relative, who spontaneously undertook to make Richard an allowance of a hundred pounds a year, until he should have been called to the bar. Dr. William Foley by whom this generous offer was made, was a physician of eminence in Waterford, where he had acquired in his profession a considerable fortune."

Sheil graduated in Trinity College, Dublin, in July, 1811, and proceeded to Lincoln's Inn to keep terms for the bar.

Many curious particulars have often reached our ears of the mode in which young Irish literary adventurers then conducted themselves in London. After the Union, there was for a time a great influx of them. The fact of Tom Moore having got to the suppers at Carlton House, and to a place in the Colonies, roused the ambition of several. His friend, Mr. Croker, a young barrister fresh from the Munster Circuit, becoming Secretary to the Admiralty, added to the desire of others for settlement in London. The success of the clever satire called 'All the Talents,' which gave its name to the Fox-Grenville Cabinet, and report of the pleasant social way in which its author, Eaton Barrett, and his friends, Hugh and John Doherty (afterwards Chief Justice) lived amongst "the Saxons," stimulated other young Irishmen to try their fortunes. Their countrymen, the Wellesleys, Lord Castlereagh, Lord Moira, Canning, and Sheridan, had also great political consideration.

It was in such times that Sheil, encouraged by the examples around him, aspired to recruit his fortunes by writing for the stage. On this part of his story his biographer is not deeply informed, and he has occupied too many pages with extracts from the plays of Sheil. Both the late James Kenney and Howard Payne were full of anecdotes of those days. We must be brief in treating of them. The dramas of Sheil, excepting 'Evadne,' were ephemeral in their success, and owed their effect to the charms of Miss O'Neil (Lady Beecher). 'Adelaide,' the first of them, was written for her; and played in Dublin with success on the 14th of February, 1814. Two years afterwards, when tried at Covent Garden, it did not succeed. His next play was 'The Apostate,' produced on the 3rd of May, 1817. Of the author's reading of this play, Mr. Macready observes:—

"When he began to read 'The Apostate' in the green room, there was a disposition to smile at his very peculiar voice and manner, but its earnestness soon rivetted attention, and the reading terminated to the satisfaction of all but myself, who had to undertake the disagreeable character of *Pescara*. I had met him the day before at Wallace's chambers, and it was impossible to be in his company and not to like him. Our acquaintance soon ripened into friendship, which was never relaxed during his life."

Of his nervous anxiety on the night of its performance, Mr. M'Cullagh tells us:—

"With painful solicitude he watched the performance during the first and second acts. All went well, however. There was some applause, no murmurs, and at length, sick of his own misgivings, and conscious perhaps that he betrayed a certain want of dignity in the irrepressible excitement of his look and manner, he betook himself to the green-room when the third act began, resolved to remain there during the remainder of the play. Few of its usual occupants were lingering there; and one of the attendants soon observed the restless author pacing with measured steps the *estrade*, or narrow platform, which was placed all round the room, and on which a continuous row of seats was specially devoted to the performers. For a time he seemed wholly unconscious that any one was present; he then suddenly stopped, and in a low tone exclaimed, 'Can you tell me, sir, about what time they generally begin to hiss tragedies at this house?'"

Of the profits derived from 'The Apostate,' we are told:—

"Besides the gratification derived from its success, the publication and performance of 'The Apostate' were productive of other advantages, not less acceptable. The copyright was purchased by Mr. Murray for 300*l.*, and in his hands it passed through several editions. In addition to this, the author is said to have received 400*l.* from the managers of the theatre."

—It is probable that the profits from the theatre were not quite so large, but they must have been considerable. For 'Bellamira,' which was played several nights in 1818, Sheil, according to his biographer, received 100*l.* from Mr. Murray for copyright, and 300*l.* from the theatre. Concerning the origin of the play of 'Evadne,' we shall let the biographer speak.—

"It was at Mr. Murray's that Mr. Sheil became acquainted with Mr. Gifford, who was then preparing an edition of the works of Shirley for publication. Gifford spoke of one of the plays as almost fit for representation, and asked Mr. Sheil to call upon him, that he might give him a printed copy: he did so next day, and received from him the proof-sheets of 'The Traitor,' with which he was greatly delighted; he at once applied himself to the task of its adaptation, and exulted in being able to find a new character in *Lorenzo* for his friend Macready. He made considerable alterations, and, omitting altogether the most important scene of the old drama, substituted for it one wholly different in conception and language. Old Mr. Harris, to whom it was then submitted, returned it with the remark, that an altered play never had the same interest and attraction as a new one, and that the person who could write such a scene as that in the third act (the statue-scene afterwards embodied in 'Evadne') ought to write the entire play himself. This suggestion was not unfruitful. His mind continued to dwell upon the subject, and some months after he had completed what was destined to prove the most lastingly popular of his compositions."

Many of our play-going readers must recollect that one of Miss Helen Faucit's favourite parts was *Evadne*. It is stated that the author derived 500*l.* profit from it. His subsequent play of 'The Huguenot' did not succeed, but he was a joint author with Banim in 'Damon and Pythias.' Mr. M'Cullagh does not appear to have received any information from Lady Beecher about Sheil in those days. His play of 'The Huguenot' suffered severely from her having left the stage, for, as Mr. Macready well says, "There was only one Miss O'Neil." In the elaborate paper on 'The Retirement of Miss O'Neil,' by Hazlitt (*London Magazine*, Feb., 1820), there is a pen-and-ink portrait extant of that brilliant and fascinating actress; but Hazlitt, though specially commending her *Belvidera*, *Isabella* and *Mrs. Beverley*, never mentions her successes in Sheil's plays. Yet there was a remarkable coincidence between the histrionic sensibility of the great actress and the oratorical vehemence of the young dramatist.

But we must turn from the dramatist to Sheil, the Irish popular leader. His public life naturally divides itself into his career as a popular tribune, haranguing from the platform, and as a senator, addressing the Imperial public. We cannot plunge into what has been called "the great Serbonian bog of Irish politics." The history of the Catholic Question (at least in its external phases) has often been told, and Mr. M'Cullagh has communicated no new facts upon it.

Sheil appears to have been an artist in words, of singular ingenuity and wonderful success. He did not decide events, or sway society with sustained power. He could scarcely be said to be a statesman, and he never was the leader even of a section in the House of Commons; but he made brilliant speeches, which were read far and wide, and often he lashed into frenzy the passions of Irish auditors and readers. It was easy to sneer at him as a melo-dramatic declaimer, and to call him (as O'Connell did) "an iambic rhapsodist"; but still there was the power of intense susceptibility in his style, joined to mastery over language. It is not correct to say that in oratory he was "a second-hand Grattan." Many of his sentences have the antithesis and epigram of the chief of the Irish orators; but in logical construction, it is evident that Sheil had moulded his style on the masterpieces of the French pulpit which he had studied under the Jesuits.

Criticism on his eloquence would, however, carry us too far. We think that Mr. M'Cullagh might have profitably treated of this theme; but we are more concerned to observe that he gives us no picture of the inner life of Sheil, as an ally and contemporary of O'Connell. In his history of Sheil as a champion of the Catholics up to 1829, there is nothing told here that everybody did not know; and so rapidly, and almost evasively, does the biographer pass over the leading part taken by Sheil in the calamitous agitation for "Repeal of the Union," that an incident, in relation to "Who is the Traitor?" affair, comes upon the reader with surprise. A member of Parliament stated to his constituents that he knew that an Irish member, who spoke with violence against the Coercion Bill, went to Ministers, and "advised them in private not to bate an atom of the Bill." This charge was subsequently applied to Sheil; it was investigated before a Committee of the House of Commons,—and he was triumphantly acquitted.

But in Mr. M'Cullagh's narrative of the affair we are startled with the following passage. While the charge was still pending, Mr. M'Cullagh writes,—the italics in the following passage being our own:—

"Mr. Fonblanque, with whom he had long been intimate, happened to enter the Athenæum Club, and hastily crossed the hall without perceiving that Sheil was standing alone near the fire. Hearing his name sharply called, he turned round, and encountered a look of mingled reproach and despondency too painfully explained by the exclamation—'Are you also going to cut me?'—'Good God!' replied his friend, 'how could you suppose me capable of slighting or neglecting you? What can have induced you to conceive such an idea?'—'Because I fancy that every man I meet is anxious to avoid me; and I knew not whether you might not be disposed to go with the rest.' Shocked by the ill-suppressed agitation of his tone and manner, Mr. Fonblanque drew him aside, and earnestly endeavoured to persuade him that he exaggerated greatly whatever symptoms of coldness or alienation he might have casually encountered. He expostulated with him on the imprudence of betraying anxieties which would be too readily ascribed, however wrongfully, to self-conviction; and tried to rally the sense of pride and moral courage which seemed to have been suddenly paralyzed within him. His utmost efforts for a considerable time were wholly fruitless, and he gladly availed himself of some excuse to seek for Mr. Charles Buller, with whom he almost immediately returned to their desponding friend. Hours passed away in animated discussion of all the various phases which the pending inquiry might assume, and the thousand possible and impossible constructions that might be put upon every trivial word or ironical phrase of ill-remembered conversations. *He was possessed with the idea that O'Connell long desired an opportunity of getting rid of him, and would seize upon the present occasion* 'to destroy him with his constituents in Ireland.' Nothing could be more groundless than such an apprehension, as the sequel soon afterwards proved; but for the moment it was impossible to convince him of its fallacy. After a time his mind appeared to become somewhat more calm; but so deep and settled was the gloom that still hung over him, that his friends resolved not to leave him to himself, and insisted upon his spending the remainder of the day in their company. They dined together at the house of Mr. Fonblanque, and both of them accompanied him to his home. The greater part of the following day was spent in the same manner, and it was only by the continuous care and judicious kindness of his gifted and considerate companions, that he at length regained somewhat of his accustomed buoyancy and self-possession."

In this passage is revealed the chief deficiency in this work, considered as a biography. Why should Sheil have entertained such an extraordinary idea about O'Connell's sentiments towards him? What had O'Connell done that Sheil should then anticipate such ferocious treatment from one who really acted on that occasion as a masterly advocate and generous friend? Only two years previously, when the Repeal party was formed, when Lord Killeen, Sir Henry Parnell, Mr. Wyse of Waterford, Mr. Lambert, Mr. Wallace, and all the moderate liberals of Ireland were assailed by O'Connell, Sheil had joined the agitator, and adopted the Repeal cry, which he afterwards called "a splendid phantom." He supported O'Connell in assailing the Whig Ministers with excessive virulence; and why should he in 1834 have supposed that his ally would then destroy him?

On that important point, on all the most peculiar relations which subsisted between O'Connell and Sheil, and in the singular part taken by Sheil in reference to "Repeal," this biography is silent. After Emancipation was conceded, England was astounded by a new cry being substituted, and the most consistent of liberals being flung out of the Irish representation, and their places given to Repealers, headed by O'Connell and Sheil. This is all that Mr. M'Cullagh has to say—about half a page—on that important passage:—

"He had sacrificed a popularity second only to that of O'Connell, by refusing to join with him in the resumption of agitation after the passing of the Relief Bill. He had steadfastly clung to the belief that Ministers could not long continue to be blinded as to the course which it was their constitutional duty to pursue, by the personal resentments of Mr. Stanley, or of those who contributed with him to maintain intolerant and illiberal views. But experience had falsified these anticipations. The taunts and reproaches of having deserted the cause of country and of creed, which he had previously borne with equanimity because he felt them to be unjust, assumed a very different significance when he could no longer persuade even himself that there was any definite prospect of seeing that sectarian equality established for which he so long had striven. *With the literal realization of the project propounded by O'Connell, for the dissolution of the Union and the reconstitution of a separate Parliament in Ireland, he gave himself perhaps no very practical concern.*"

Let the last damaging sentence be marked. His biographer tells us that Sheil "*gave himself no very practical concern*" (!) with a question that disorganized Irish society, disappointed all Englishmen interested in the prosperity of Ireland, and went far to restore the waning influence of the old ascendancy, by the reactionary influence it provoked. If Sheil's life was to be written at all, the public had a right to know what were his motives in coquetting as he did with such a question. He spoke for it in 1834; but just after he sat down, Sir Robert Peel made the walls of Parliament ring again by producing the evidence of "Richard Sheil, Esq." before a Special Committee in 1825, in which he stated that "Repeal" was only "*a rhetorical artifice.*" Numbers of the most honourable Irish representatives refused to obtain seats by not taking "any practical concern" whether the disastrous Repeal cry was a delusion or reality. It is remarkable that with the Irish democracy and the English Whig aristocracy the conduct of Sheil was looked on as unsatisfactory; and after the revelations in Lord Cloncurry's Correspondence upon those

times, we had a right to expect that Sheil's biographer would have treated fully of his conduct.

The truth seems to be, that Sheil had no talents as a man of action, no presumptive qualities to the title of a statesman. His measure seems to he exactly taken in saying that he was an artist in words. He had few profound convictions—no deep moral passion; and without such qualities no man can expect to be a ruler of his kind. Some passages of his life, after reading these volumes, are more inexplicable than ever. After the (so-called) "Repealers" joined the English Liberals, Sheil's claims to notice were brought before Lord Melbourne, and Mr. M'Cullagh writes:—

"Lord John Russell wrote to Lord Melbourne, suggesting that he should ascertain what his views as to office were. The premier did so, asking him if he still looked for professional advancement. He said, No, that he had very much forgotten his law, and would prefer political or other office. On learning this, Lord John proposed that he should have the clerkship of the Ordnance, saying 'that although he might have forgotten his law, he was certainly well up to working the guns.' Some delay however intervened, and the commissionership of Greenwich Hospital fell vacant. It certainly was hardly worthy of his acceptance; but he had often expressed an anxiety to have something for life, as his income was chiefly dependent on that of Mrs. Sheil, and under the impression that it was permanent and compatible with parliament, Lord Melbourne offered it to him. In the conversation which took place upon the occasion, Sheil said he preferred it on this account to the clerkship of the Ordnance, although he added, laughing, the salary is not very splendid. Lord Melbourne replied that '600*l.* a-year was a very good thing, and 300*l.* a-year was a very good thing: Sir Henry Parnell used to boast that he lived upon 200*l.* a-year, and lived like a gentleman.' * * His acceptance of this appointment was much disapproved of by many of his warmest friends. When Mr. Woulfe heard of it, he exclaimed, 'It is an act that those who love and value Sheil as he deserves, never can forgive him.'"

—This shifting about from office to office reads pleasantly in the face of our disasters in the Crimea. Because Sheil had forgotten his law he was to go into a department the duties of which he had never learnt.

Sheil was not then in want of money; his wife (a most estimable woman) was very rich; he had only one child. A popular leader willing to acquire *any* post with a good salary—hegging and bargaining for a provision, without one thought of his fitness or unfitness for the office — is by no means a wholesome spectacle. He was subsequently made a Vice-President of the Board of Trade, Judge-Advocate General, and Master of the Mint, and afterwards Minister at Florence. It seems, however, that he was not satisfied, inasmuch as he was not made a Cabinet Minister.

On a variety of other important questions we had hoped that Sheil's biographer would have thrown light. The general historian has not much to learn from the outlines in this work, and much of the personal life of Sheil is unnoticed. Several cases in which he distinguished himself at the bar are not even mentioned, including actions for breach of promise of marriage in which he was specially retained. Various important phases of the Roman Catholic question, before and after 1829, are not even indicated, and we have no account of the feelings of Sheil during Cardinal Wiseman's aggression. This reticence is the more remarkable from a biographer whose experience as a publicist must have qualified him for special elucidation of his subject.

From these points we turn to the interesting anecdotes scattered through this work. They are not so numerous as we could wish, but some of them are very good. In their latter days Sir Robert Peel and Sheil often found themselves together.—

"Early in August [1848] he was one of a party invited to meet Sir Robert Peel at Nuneham, the seat of Mr. Vernon Harcourt, in Oxfordshire. He was much pleased with the tone and manner of the ex-Premier, which was, he said, much less reserved and more out-spoken than he had anticipated—no assumption and no compliments, but on the whole conciliatory, and his talk about politics very suggestive. There was a good deal of conversation about Ireland, of which his mind seemed full. The expediency of putting the relations between the State and the Catholic Church on a different footing had obviously engrossed much of his thoughts; and in reply to an observation respecting direct endowment, Sir Robert assented, adding pointedly, 'It would be impossible *for me* to do it.' In a letter, written on his return to town, allusion is made to this visit. 'I went on Saturday last to Mr. Harcourt's, in Oxfordshire, where I met Sir Robert Peel. He was exceedingly gay and agreeable, and *appears* to have no desire to return to office. We had a large party of Tories. I make no doubt that Ministers will propose to endow the Catholic Church next session.'"

The following, about Mr. Disraeli, is interesting:—

"For the wit and eloquence of Mr. Disraeli he often expressed the highest admiration. It was the fashion at the time among his own party, especially amongst the mediocrities and conventionalists, of which the bulk of all parties are made up, to decry the talents of one who had seized on political position by a Parliamentary *coup de main*, and seemed determined to retain it, in defiance of all the solemn protests of dowagerhood and dulness, by his own indomitable will. At the anger of the born-statesmen, that a great party should be led by a man without connexions or landed title to bear rule over a landed Parliament, Sheil laughed heartily. But with those few fellow-plebeians, who, like himself, were not ashamed of their order, the triumph of Mr. Disraeli was felt to be the triumph of unfriended, unaided, untolerated genius over the most relentless of all monopolies—that of political caste. 'It is wonderful,' he would exclaim, in audible soliloquy; 'I have had some experience of what he has undergone and overcome, and I think it wonderful.'"

—And the author then quoted the saying of Sheil, when, in a financial speech, Mr. Disraeli was dull,—"He is an anatomist without a corpse."

In his latter days, Sheil gave himself up to saying very sharp things; some of the best of which were too savage for type.—The following is amusing to the initiated; but it is told guardedly. After alluding to Lord Bessborough's vice-royalty, Mr. M'Cullagh relates:—

"During the famine, a nobleman of large estates in Ireland had rendered himself somewhat remarkable by the publicity of the attentions he paid to a lady of great personal attractions. Many of his friends reproached him with not taking a more exclusive interest at such a time in public affairs. Their remonstrances proved unavailing, and Sheil resolved to try the effect of a joke. 'What is the armorial motto of the family?' he asked, 'for whatever it is, it must after this year be changed, and I can tell you what the new one will be—*Sine Cerere Venus.*"

Of Sheil's extraordinary power of verbal memory, and his mode of preparing all his speeches, we get the following picture. In the O'Connell case, in 1843, he recited his speech to the reporters beforehand.—

"Far greater was their surprise when he undertook to speak it for them by anticipation. With his hands wrapped in flannel he kept moving slowly up and down the room, repeating with great rapidity, and occasionally with his wonted vehemence of intonation, passage after passage, and paragraph after paragraph; then, wearied with the strange and irksome effort, he would lay himself down upon a sofa, and after a short pause re-commence his expostulation with the jury, his allusions to the Bench, and his sarcastic apostrophes to the counsel for the Crown. On he went, with but brief interruptions, and few pauses to correct or alter, until the whole was finished, and had been accurately noted down. Written out with care, it was sent to the printer, and at the moment when he rose to speak in court, printed copies were in the hands of those who had faithfully rendered his ideas previously. As he proceeded they were thus enabled to mark easily and rapidly any slight variations of phraseology; but these for the most part were so few and trivial as to cause little delay in the correction of the proofs."

All through life he carefully wrote out beforehand every word that he was going to say. Of course, such a system left him nothing but "a set speaker," incapable of following an adversary. It made him excel as a rhetorician. A debater he never became.

But there were brilliancy, sarcasm, and high literary finish in his words. His speeches in Parliament were like the essence of a score of pungent leading articles, allusive, caustic, and full of incrimination. They rarely exceeded an hour, and were not discharged often in a session. Though there was more of Vauxhall than of the actual siege of war in their stunning noise and flaming display in a party point of view, they were always ornamental, and often most formidable.

On the whole, we expected more from these volumes. The celebrity of their subject, and the well-known literary accomplishments of their author, made us hope that some important lights would have been thrown on the modern history of Ireland. We have read more effective compositions from the author's pen, and we fear that the constraint in its pages has diminished the vivacity of his style. But the work is composed in admirable temper; unlike the case of other Irish biographers, the author has neither pricked his own fingers nor those of any one else; and, in spite of its reticence and omissions, there is enough of curious matter in its pages to commend it to an extensive circulation.

Sisters of Charity, Catholic and Protestant, Abroad and at Home. By Mrs. Jameson. Longman & Co.

'Sisters of Charity,' a lecture, privately delivered, and now printed, we welcome gladly, for though it makes but a little book it is a leaven that will work much good. It is not only admirable in its design and spirit, but (what is scarcely less essential in the present instance to its success) it is written with exquisite tact and judgment, conciliating whatever of prejudice or adverse sympathy might lie upon the surface of the subject. It is what a woman's appeal ought to be, if it is to be successful,—full of the subtle sympathy and delicate tact which understands the vulnerable point where difficulties may be assailed, and which reconciles rather than conquers. Women have always been treated as though they were a race of beautiful zebras, entirely incapable of being trained for use. The subject presented in Mrs. Jamieson's lecture is, "Whether there be any hope or possibility of organizing into some wise and recognized system the talent and energy, the piety and tenderness of our women for the good of the whole community?"

Here is a subject opened affecting the welfare of society; but it is from women themselves that the help must come,—the word that sleeps yet unspoken must be uttered by one of them. No man can give shape and utterance to the thoughts and aspirations and capacities that lie, latent or fermenting, in the hearts of women. There have been in all ages men endowed with apostolic natures, who have been able to speak to men,—to unite their hearts for the attainment of this or that great object of the moment:—but, as regards women, the ele-

ment of combination and coherence has yet to be discovered. They cannot be true to themselves:—with all their wealth of passionate sensibility, devotion, patient self-sacrifice, noble heroism, and high-minded sense of duty, it is nevertheless true of them as a body that "they all seek their own." Their virtues are individual, and their intense personality carries egoism and exclusiveness to the root of their inner life. Their virtues are all for the benefit of the men to whom they attach themselves; women are rarely friends to each other. It is scant measure of generosity, and still less of justice, that women mete out towards women,—each of them seeks to make her own terms secretly with the world; and being thus divided against themselves, what wonder that the "condition of woman" is still the complicated social problem, for which there are so many patent theories, but which no one has yet arisen to solve. The moral teacher who next rises to instruct the world needs to be a woman! But she is not come; and, in the meanwhile, we must proceed to deal with Mrs. Jameson's excellent little book,—in which there is a full appreciation of all the difficulty and a *presentiment*, at least, of the solution.—

"In the last census of 1851, there appears an excess of the female over the male population of Great Britain of more than half a million, the proportion being 104 women to every 100 men. How shall we employ this superfluity of the 'feminine element' in society, how turn it to good and useful purposes, instead of allowing it to run to waste? Take of these 500,000 superfluous women only the one-hundredth part, say 5,000 women who are willing to work for good, to join the communion of labour, under a directing power, if only they knew how—if only they could *learn* how—best to do their work, and if employment were open to them,—what a phalanx it would be if properly organised? Everywhere I find the opinion of thoughtful and intelligent men corroborative of my own observations and conclusions. In spite of the adverse feeling of '*that other public*, to which *we*, the sensible reflecting public, are not in the least degree related,'—in spite of routine and prejudice,—the feeling of those who in the long run will lead opinion, is for us. They say, 'In all our national institutions we want the help of women. In our hospitals, prisons, lunatic asylums, workhouses, reformatory schools, elementary schools,—everywhere we want efficient women, and none are to be found prepared or educated for our purpose.' The men whom I have heard speak this, seem to regard this infusion of a superior class of working women into our public institutions as a new want, a new expedient. They do not seem to feel, or recognise, the profound truth, that the want now so generally felt and acknowledged, arises out of a great unacknowledged law of the Creator,—a law old as creation itself, which makes the moral health of the community to depend on the co-operation of woman in all work that concerns the well-being of man. For as I have said before, it is not in one or two relations, but in all the possible relations of life, in which men and women are concerned, that they must work together for mutual improvement, and the general good; and I return to the principle laid down at first, 'the communion of love and the communion of labour.'"

The following is admirable as well as eloquent. Mrs. Jameson throughout insists upon *training* and *discipline* as the indispensable prelude to any good word or work.—

"If domestic life be, then, the foundation and the bond of all social communities, does it not seem clear that there must exist between man and woman, even from the beginning, the communion of love and the communion of labour? By the first, I understand all the benevolent affections and their results, and all the binding charities of life, extended from the home into the more ample social relations; and in the latter I comprehend all the active duties, all intellectual exercise of the faculties, also extended from the central home into the larger social circle. When from the cross those memorable words were uttered by our Lord, 'Behold thy Mother! Behold thy Son!' do you think they were addressed only to the two desolate mourners who then and there wept at his feet? No—they were spoken, like all his words, to the wide universe, to all humanity, to all time! I rest, therefore, all I have to say hereafter upon what I conceive to be a great vital truth,—an unchangeable, indisputable, natural law. And it is this: that men and women are by nature mutually dependent, mutually helpful; that this communion exists not merely in one or two relations, which custom may define and authorise, and to which opinion may restrict them in this or that class, in this or that position; but must extend to every possible relation in existence in which the two sexes can be socially approximated. Thus, for instance, a man, in the first place, merely sustains and defends his home; then he works to sustain and defend the community or the nation he belongs to: and so of woman; she begins by being the nurse, the teacher, the cherisher of her home, through her greater tenderness and purer moral sentiments; then she uses these qualities and sympathies on a larger scale, to cherish and purify society. But still the man and the woman must continue to share the work; there must be the communion of labour in the large human family just as there was within the narrower precincts of home. You will wonder that I begin with truisms such as no man in his senses ever thinks of disputing; but the wonder is that, while admitted, they are never acted upon. Can you give me any one instance in which this primal law of our being, with regard to the distribution of work, has been taken as the natural and necessary basis for any improvement in legislation or in education? Can you point to any one among these piles of Blue-books and reports,—educational reports, sanitary reports, jail reports, juvenile delinquent reports,—in which such principles are adverted to? It is granted as a principle that ample scope should be given for the man to perform his share of the social work, and ample means of instruction to enable him to perform it well. What provision is made to enable the woman to do *her* work well and efficiently! It is not charity, nor energy, nor intelligence which are wanting in our women, any more than dauntless bravery in our men. But something *is* wanting; or surely from so much good material, more positive and extended social benefits would arise. What *is* wanting is more moral courage, more common sense on the part of our legislators. If men were better educated they would sympathise in the necessity of giving a better education to women. They would perceive the wisdom of applying, on a large and efficient scale, the means of health, strength, and progress which lie in the gentler capacities of the gentler sex,—material ready at hand, as yet wasted in desultory, often misdirected efforts, or perishing inert, or fermenting to evil and despair. Lying at the source of the mischief we trace a great *mistake* and a great *want*. The great mistake seems to have been that in all our legislation it is taken for granted that the woman is always protected, always under tutelage, always within the precincts of a home; finding there her work, her interests, her duties, and her happiness: but is this true? We know that it is altogether false. There are thousands and thousands of women who have no protection, no guide, no help, no home;—who are absolutely driven by circumstance and necessity, if not by impulse and inclination, to carry out into the larger community the sympathies, the domestic instincts, the active administrative capabilities with which God has endowed them; but these instincts, sympathies, capabilities, require, first, to be properly developed, then properly trained, and then directed into large and useful channels, according to the individual tendencies. As to the want, what I insist on particularly is, that the means do not exist for the training of those powers; that the sphere of duties which should occupy them is not acknowledged; and I must express my deep conviction that society is suffering in its depths through this great mistake and this great want. We require in our country the recognition—the public recognition—by law as well as by opinion, of the woman's privilege to share in the communion of labour at her own free choice, and the foundation of institutions which shall train her to do her work well. I am anxious that you should not misunderstand me at the outset with regard to this '*woman-question*,' as it has been called. I have no intention to discuss either the rights or the wrongs of women. I think that on this question our relations across the Atlantic have gone a mile beyond the winning-post, and brought discredit and ridicule on that just cause which, here in England, prejudice, custom, ignorance have in a manner crushed and smothered up. It is in this country, beyond all Christian countries, that what has been called, quaintly but expressively, the 'feminine element of society,' considered as a power applicable in many ways to the amelioration of many social evils, has been not only neglected, but absolutely ignored by those who govern us. The woman cries out for the occasion and the means to do well her appointed and permitted work, to perform worthily her share in the natural communion of labour. Because it is denied to her she perishes, 'and no man layeth it to heart.'"

In our progress through the book we find we had turned down nearly all the pages for quotation; but better than all quotation will it be if our readers will take the book in hand for themselves. In the belief that such will be the case, we leave Mrs. Jameson with the hope that the good seed she has scattered may take root and bring forth fruit.

History of the Two Tartar Conquerors of China, including the Two Journeys into Tartary of Father Ferdinand Verbiest, in the Suite of the Emperor Kang-hi. From the French of Père Pierre Joseph d'Orléans. Translated and edited by the Earl of Ellesmere. Printed for the Hakluyt Society.

The reasons for the selection of this little work, we are told in the Preface, are, the highly interesting character of the two journeys into Tartary performed by Father Verbiest in the years 1682 and 1683, and the especial claim which all authentic information respecting the Tartar dynasty in China has upon the attention of the general reader at a time like the present, when the progress of that formidable and most singular revolution there bids fair to restore native princes to the throne of their conquerors.

The narrator, Father Ferdinand Verbiest, was sent out to China in 1659 as the coadjutor of the celebrated Adam Schall, a Jesuit of great skill in mathematics and the experimental sciences, and the successor of the illustrious Ricci. As Schall was advanced in life—almost seventy—Verbiest became his coadjutor, and partook of the favour which had been shown him by the Emperor. Soon after, in consequence of the Emperor's death, both Schall and Verbiest underwent under the regency severe persecution:—the former sank beneath his trials, at the age of seventy-eight; but Verbiest survived to become a favourite of the son, Kang-hi, who, on attaining his majority, appointed him successor of Schall in the department of astronomy, and even condescended to take lessons in mathematics, for which purpose Verbiest made himself master of the Tartar language. The varied talents of the Jesuit missionaries had often before—in China, as elsewhere—been put in requisition, but seldom, perhaps, more singularly than in the case of Father Verbiest, who in 1681 was desired by the Emperor to superintend the casting of his artillery, and who succeeded so well in this warlike occupation, that "he had the satisfaction of offering the Emperor a park of three hundred and twenty pieces of his own manufacture." Such a person had, therefore, no common opportunities for obtaining information regarding this far-off and little known kingdom; and we cannot be surprised that his narrative, although now well nigh forgotten, excited much interest on its first appearance in Europe.

The earlier portion of the narrative gives an account of the two successive conquests of China by the Tartars. The first, effected by the Eastern

Tartars,—the second, about a hundred and fifty years after, by the more energetic Western Tartars. Verbiest's narrative—very cursory as to the history of the last three Emperors—presents the usual details of conspiracies and revolts and most sanguinary contests, until the energetic rule of Chunchi reduced the land to peace and to a comparative degree of prosperity. Several anecdotes of this Tartar sovereign show how attached he was to the Jesuit missionaries, and how anxious to benefit by European knowledge. He died, however, while still young, of the small-pox, leaving a son only eight years old as his successor. As Chunchi was strict in maintaining the observance of Tartar customs,

"the queen, his mother, after his example, renewed the cruel custom of compelling the living to follow the dead. Chunchi had had a favourite, a young Tartar, one of the best born and best bred adherents of the court. As soon as the emperor had expired, the empress sent for this young man, and looking at him with an eye of anger, said: 'Is it possible that you are still alive?' The prince understood this language, and the empress was not long in making it clear. 'Go,' she said, more gently, 'go and keep company with my son. He loved you well, and, as I believe, you replied to his affection and the honour of his friendship. He expects you; go and rejoin him, and by your promptitude in so doing show yourself worthy of his impatience for the meeting. You love him. Further discourse is needless. Go and bid adieu to your parents, but hasten to show your fidelity to your sovereign and your attachment to your friend.' The sorrow which this sentence, so sad and so little expected, caused to the young man's family, is not to be described. He himself quitted life with regret, for his attachment was not strong enough to make him hate existence. He was counselled to escape, and was not deaf to the advice; but the queen took care to anticipate it, for she sent him in a gilded casket a bow-string by two messengers, who were charged to give every assistance for its use, which any failure of his own courage might render necessary. Thus perished this prince, happy had he been less favoured by nature and fortune."

Camhi, Chunchi's successor, on attaining his full age, re-established the Jesuits, and became on even more friendly terms with them than his father. After putting down a very extensive revolt, and "peace having been thus re-established, the Emperor set out on the 23rd of March, 1682, to go to the province of Leauton, which is the country of his ancestors, for the purpose of visiting their sepulchres." His eldest son, "his three principal queens, and the grandees and mandarins of the court," with a retinue consisting in all of more than seventy thousand, set forth; and "he desired that I also should accompany him, that I might make in his presence the observations necessary to know the disposition of the heavens, the elevation of the pole, and the declination of each country." For the convenience of this vast multitude, a new road was made, of far inferior construction, indeed, to those of Kublai Khan, but still a work of immense labour, for it extended eleven hundred miles from Pekin, was quite level, about ten feet in width, with a little bank about a foot high on each side, and "as clean as the floor where the labourers thresh the corn in the fields." Inferior roads were made beside this royal causeway, for "the infinite number of waggons, camels, horses, and mules;" besides the droves of oxen, sheep, and other cattle destined for the food of this immense concourse. The road was so well marked out that they encamped each night near the banks of some river. Speed, as may be supposed, was out of the question, and we find that in the space of three months they only advanced nine hundred miles.

A short account of a journey made in the suite of the same Emperor by Father Pereira forms the Appendix; and the whole volume forms a pleasant addition to our stock, hitherto scanty, of *authentic* information respecting "the Celestial Empire."

MINOR MINSTRELS.

Sonnets, Reflective and Descriptive. Second Series. By Lord Robertson. (Edinburgh, Fraser & Co.)—The moment of the late Lord Robertson's decease, when the journals of the day were recording the style and titles on which he was allowed access to the intellectual and brilliant circles of the northern metropolis, was hardly one during which any critic would choose to deal with the deceased's attempts as a sonnetteer.—The funeral train now, however, has passed, the herald has "said his say," the vault is closed, and the book of strange rhymes may be opened. Very strange are the rhymes in the book,—wandering on, betwixt reason and romance, with an aimless feebleness that is little stronger than fatuity. The late Lord Robertson fancied, apparently, that no language could be fine enough for verse; and that provided his language was fine, the fitting or misfitting of epithets and sentiments was a matter of minor consequence. Here, to exemplify, are things said by him concerning "the Mountain Ash" which have been

—"unattempted yet in prose or rhyme."

The Rowan Tree by the Mountain Stream.

Flaunting in summer's pride that garish tree,
Her fan-like leaves, her gems—a gorgeous shower,
Would fondly picture in the glowing hour,
Soothed by the chaunt of thy wild symphony,
That song she deems a serenade from thee.
But ah! like love's lorn wail thy drooping form
No answer yieldeth to her plaint forlorn,
In her dark bosom finds no sympathy.
Where might her mirror be? thy fountain rude
No spangled waters sends through this lone wild;
Simply she warbles, as a rustic child,
The hymn that charms this rock-girt solitude.
Then commune with the gales, bewildered tree,
Or with the glowing sky claim fealty.

Deeper and more mysterious oracles than the above are to be found among the sonnets which were produced by the late Lord Robertson, when he appears to have thought that he was thinking.

Ex Eremo: Poems written chiefly in India. By H. G. Keene. (Blackwood & Sons.)—Here is another odd miscellany, the contents of which may be pronounced "rich and strange," without abuse of language. Here, by way of sample, the ocean is made to "suffer a sea-change" which is new to us.—

Stand by the ocean;
Behold its undulating shelves,
How they alternately uplift themselves,
Their ceaseless motion!

Page 42 of 'Ex Eremo' contains another curiosity—a set of words to the well-known Italian melody, 'O cara memoria'—so constructed that it would be impossible to sing them to the tune. 'The Origin of Caste: a Mystery,' is apparently comical and philosophical, as though far-off echoes of the sarcasms of *Mephistopheles* and of the "buttered thunder" in 'Festus' had swept over the strings of Mr. Keene's harp, making it utter strange sounds. The eight opening lines are spoken by a celebrated historical personage, on the top of "Meru Mountain," which, it may be remembered, the Smiths assured us is

—"ninety times as high as St. Paul's."

Satan. Whew! how I freeze! Of all the walks I've had—
And they've been many—none were e'er so mad
As into this unholy altitude:
Those plains are fine though, and, if I'm not wrong,
The climate there would suit me. I have viewed
The scene before; the people, I have long
Wished for my servants, even now are crossing
This very chain of mountains from the north.

A third and last extract shall show how a bridegroom in expectancy can lisp in numbers.

Creation casts its burthen
On such a holy day;
Shall I not to her then
My full heart's adoration meetly pay?
She who has consented
To be, to-day, my bride,
And has not repented
For any ills that might meantime betide.

Dearer than all creatures
Of sight, or thought, or dream,
Gilds me to-day her features
With the mild lustre of love's languid beam.

While, upon the Evangels,
I pledge to her my faith,
Give ear, all good Angels,
To the true words my passionate spirit saith.

Absurd as are the above fragments,—by no means the most absurd which 'Ex Eremo' contains,—the volume affords indications that Mr. Keene may have been originally capable of better things than making up a book of nonsense-verses for no one to buy.

The Olden and Modern Times: with other Poems. By the Rev. W. Smith Marriott, M.A. (Rivingtons.)—This is a most miscellaneous volume of pleasing and elegant verse—but verse of little force or originality. We have patriotic songs,—recollections of Dorsetshire,—the poor man's Paradise,—and a series of hymns and sacred pieces. They are poems to amuse a domestic circle or a neighbouring square, but are not worth a wider reputation. 'Olden and Modern Times' is a harmless satire by a man with too much of the milk of human kindness in him to have any preponderance of Juvenalian bile. The author attacks the cotton lords and the man who walks on the Drury-Lane ceiling, Sir James Graham and the Bishop of Durham, the Charitable Trust Commission and the voters for the Jew Bill. The verses indicate a good husband and warm politician, and a lover of nature, but not a nature much racked by poetic pains.

Lays and Lyrics. By C. Rae Brown. (Hall & Co.)—Our author, to judge by his Elegy to the Memory of Thom of Inverury, his praises of Roseneath, and his Jacobite Song, is probably a Scotchman. By his verses on a Stale Lobster, we should conclude him to be a man of small taste;—from his commonplace ding-dongs about emigration and progress, we presume him to be a political rhymer of the "good-time-coming" school. A few years ago, under the Pope *régime*, Mr. Brown would not have been bearable, and must have, very deservedly, withered away in the poet's corner of some provincial Scotch newspaper. Now, thanks to the fashion of drawing fresh from nature, we have a few verses that are truthful and graphic. A long experience with poetlings and poetasters enables us to know that a man whose title-page comprises merely a series of 'Caged Larks,' 'Childhood,' 'Nectar of Life,' and such strains, will never pluck the laurel; but we respect the author whose love of nature is sufficiently strong to lead him to wish, by publishing, to rouse other minds to see the same beauties. We esteem the author whose hopes in those climacteric moments of life when verse is written, tend to universal peace, make him sigh for Poland, shout consolation to our distant army, or denounce slavery. But when we find, however amiable such aspirations may be to the individual private man, that his publicly-expressed idealities are not more fervid than those of a debilitated speaker at a vegetarian banquet, or a pale, flaccid chairman at a Tee-total Reunion, we begin to think more of the writer's vanity and less of his disinterested patriotism.

Anglo-Belgic Ballads and Legends, and other Tales in Verse. By Charles F. Ellerman. (Houlston & Stoneman.)—The important pages in this volume are the prefaces to the Ballads and Legends. In these Mr. Ellerman flies at Columbus,—the Court of Chancery,—the Scarlet Lady of Babylon,—and Cobbett's antipathy, the Old Lady of Threadneedle-street, with that

determined sprightliness of style which makes up the most dismal reading printed.

Poetical Enigmas, by F. J. Matthew (Clarke, Beeton & Co.), is the laborious effort of perverted ingenuity. No poetry can redeem the intolerable solemn dullness of an enigma.

The Treasury of Rampsinitus: a Tale of Egypt. By J. T. Phillips, M.A. Illustrated by H. G. Hine. (Bogue.)—This is an old tale, out of Herodotus, chopped into metrical lengths, and loaded with slang and puns.

The Ballad of Sir Rupert, a Ghost Story, by E. H. R. (Monmouth, Farrer), is the story of the "spectre-tower," broken up into readable ballad verse.—*The Lost Child, a Legend*, by H. Stone (Adams & Gee), is a tale of maternal affection, founded, we presume, on a real incident.—*The Christian at Home, Reflections in Prose and Verse* (Fowler), is a well-intentioned volume of prose and verse. Herbert's lines should, however, be quoted.—*A Night in Buenos Ayres, a New Drama in Five Acts*, by Bushby (Settle),—a drama founded on a scene in the life of Rosas. A strange book, as full of murder as 'Titus Andronicus,' and about as amusing. —*Cristel, a Christmas Poem, and Sonnets*, by Cephas (Oxford, Slatter & Rose).—Very quaint verses, but though sadly affected not without merit. The rhymes seem written for the purpose of weaving fresh combinations of words rather than thoughts. — *The Life of C. W. Jayne* (Binns & Goodwin.)—A very harmless satire, not in the best taste, attacking light reading, smoking, mustachios, and other enormities of a country *enveloped*, as Mr. Jayne rather oddly expresses it, in "a howl of war, a fog of ignorance, and a haze of blood."—*Our Country, an Essay* (Hardwicke), is a strange unmetrical protest against the national debt, which if the author wrote with more energy would be mere rant, but is now mere nonsense.

Among minor sacred poetry, we may class, almost without comment, *Sunday Afternoon* (Bagster),—*The History of Our Blessed Lord* (Parker),—*Sacred Melodies* (Edinburgh, Gall & Inglis),—and *Sacred Song-Book* (same Publishers), which are all well-intentioned books, of no merit, never rising in a single line to poetry.

The Chemistry of Common Life. By James F. W. Johnston, M.A. 2 vols. Blackwood & Sons.

No more brilliant page has been written in the history of human progress than that which records the advance of chemical science. Dealing with the properties of elements whose relations to each other lie at the foundation of all human occupations, of all changes in the inorganic and organic worlds, and at the very source of life itself, chemistry is at once the most abstract and the most practical of all sciences. Within the present century it has realized more than the imagination of the most ardent alchemist dared to hope for, and still promises more brilliant results than any which have yet been attained. Although untaught in our Universities and neglected in our schools, it has fascinated a larger number of investigators in this country than any other branch of science; and England, though she cannot boast of her chemical schools, has reason to be proud of the position taken by her chemical philosophers. It will, we think, be a source of astonishment in future times to those who look back on the past history of our country, to find that amidst her vast material progress and the increasing development of her industrial resources, so little was systematically done to encourage a diffusion of the knowledge of the science which, above all others, seems to lie at the very foundations of her prosperity. Of all the natural sciences Chemistry seems the one best adapted for forming a branch of study and a method of education in our schools; but how little has been done the statistics of our teaching will show. That there is a desire to know something more of this subject seems indicated by the demand for such works as 'The Chemistry of Common Life'; but it is a great mistake to suppose that chemistry, or any of the natural sciences, can be taught, or that they can become methods of education, by mere reading. The laws of natural science are derived from observation and experiment, and a correct knowledge of the import and value of these laws can only be imparted through the operations of the senses on the facts they embrace. It is useless to expect to teach natural science without museums, apparatus, experiments, and specimens. We know not to how large an extent there may be a public prepared to intelligently apprehend Mr. Johnston's 'Chemistry of Common Life'; but if we may judge of the want of a knowledge of the most elementary principles and facts of chemistry that characterize what are ordinarily regarded as the intelligent classes of our community, they are really very few. The desire to know, we believe, exists, but the education necessary to appreciate is limited. Yet Mr. Johnston's book is a book for the people: there is hardly a fact or a principle that it would not be for the benefit of the richest as well as the poorest to know. Who is not interested in common life?—and every day this common life abounds with marvels more astonishing than any performed by human dexterity or imagined in Eastern fiction. The Air we Breathe—the Water we Drink—the Soil we Cultivate—the Plants we Grow—the Bread we Eat—the Beef we Cook—the Beverages we Infuse—the Sweets we Extract—the Liquors we Ferment—the Narcotics we Indulge in—the Odours we Enjoy—the Smells we Dislike—the Body we Cherish, are the themes of Professor Johnston's volumes. In the bare enumeration we see the vast field of observation gone over; and yet in every separate department Chemistry has made its discoveries and won its triumphs.

One of the most interesting parts of this work is that devoted to the Narcotics we indulge in. Here the lovers of "the luxurious weed" will find a full account of the culture, properties, and chemical composition of their favourite; whilst those who condemn the use of this and other narcotics will do well to ponder over the curious fact of their almost universal employment by man.—

"Siberia has its fungus—Turkey, India, and China, their opium—Persia, India, and Turkey, with all Africa from Morocco to the Cape of Good Hope, and even the Indians of Brazil, have their hemp and haschisch—India, China, and the Eastern Archipelago their betel-nut and betel-pepper—the Polynesian islands their daily ava—Peru and Bolivia their long-used coca—New Granada and the Himalayas their red and common thorn-apples—Asia and America, and all the world, we may say, their tobacco —the Florida Indians their emetic holly—Northern Europe and America their ledums and sweet gale—the Englishman and German their hop, and the Frenchman his lettuce. No nation so ancient but has had its narcotic soother from the most distant times—none so remote and isolated but has found within its own borders a pain-allayer and narcotic care-dispeller of native growth—none so savage which instinct has not led to seek for, and successfully to employ, this form of physiological indulgence. The craving for such indulgence, and the habit of gratifying it, are little less universal than the desire for, and the practice of, consuming the necessary materials of our common food. Thus it may be estimated that the several narcotics are used—

Tobacco	among	800	millions of men.
Opium	,,	400	,,
Hemp	,,	200 to 300	,,
Betel	,,	100	,,
Coca	,,	10	,,

A tendency which is so evidently a part of our general human nature, is not to be suppressed or extinguished by any form of mere physical, fiscal, or statutory restraint. It may sometimes be discouraged or repressed by such means, but even this lesser result is not always attainable. This was proved by the failure of the Spaniards, in their attempts to check the consumption of coca in Peru, of kings and priests to prohibit the spread of smoking in Europe and Western Asia, and more recently by the similar failure of the Imperial crusade against the use of opium in China. An empire may be overthrown by inconsiderate statutory intermeddling with the natural instincts, the old habits, or the growing customs of a people, while the instincts and habits themselves are only strengthened and confirmed."

In the chapter on the Poisons, we suspect that many will be astonished to find that substances, regarded as poisons too terrible almost for medicinal use with us, are used as a means of developing the normal powers of the system in other countries. Thus, in Styria, Lower Austria, and Hungary, the practice prevails of eating arsenic, not for the sake of its pleasurable effects, but for the purpose of developing personal beauty and increasing the strength of the body. The facts brought forward are numerous and conclusive. Prof. Johnston thus speculates on the use of such substances.—

"The perusal of the above facts regarding arsenic —taken in connexion with what has been previously stated as to the effects of the resin of hemp—recalls to our mind the dreamy recollections of what we have been accustomed to consider as the fabulous fancies of easy and credulous times. Love-philtres, charms, and potions start up again as real things beneath the light of advancing science. From the influence of hemp and arsenic no heart seems secure —by their assistance no affection unattainable. The wise woman, whom the charmless female of the East consults, administers to the desired one a philtre of haschisch, which deceives his imagination—cheats him into the belief that charms exist and attractive beauty, where there are none, and defrauds him, as it were, of a love which, with the truth before him, he would never have yielded. She acts directly upon his brain with her hempen potion, leaving the unlovely object he is to admire really as unlovely as before. But the Styrian peasant-girl, stirred by an unconsciously growing attachment—confiding scarcely to herself her secret feelings, and taking counsel of her inherited wisdom only—really adds, by the use of hidri, to the natural graces of her filling and rounding form, paints with brighter hues her blushing cheeks and tempting lips, and imparts a new and winning lustre to her sparkling eye. Every one sees and admires the reality of her growing beauty: the young men sound her praises, and become suppliants for her favour. She triumphs over the affections of all, and compels the chosen one to her feet. Thus even cruel arsenic, so often the minister of crime and the parent of sorrow, bears a blessed jewel in its forehead, and, as a love-awakener, becomes at times the harbinger of happiness, the soother of ardent longings, the bestower of contentment and peace! It is probable that the use of these and many other love-potions has been known to the initiated from very early times—now given to the female to enhance her real charms—now administered to the lords of the creation, to add imaginary beauties to the unattractive. And out of this use must often have sprung fatal results,—to the female, as is now sometimes the case in Styria, from the incautious use of the poisonous arsenic; to the male, as happens daily in the East from the maddening effects of the fiery hemp. They must also have given birth to many hidden crimes which only romance now collects and preserves—the ignorance of the learned having long ago pronounced them unworthy of belief."

In this book the curious in such matters will find an interesting account of the progress of Chemistry in the discovery of the natural compounds which give scents to fruits and flowers and the bouquet to wines. The chemist will evidently soon make us independent of the vegetable kingdom for the "odours we enjoy."

We might take exception to some of Prof.

Johnston's physiological views; but where physiologists differ, we must allow chemists to take one side or the other.

NEW NOVELS.

Thorney Hall: the Story of an Old Family. By Holme Lee. London, Smith, Elder & Co.

We consider 'Thorney Hall' to mark a great improvement upon 'Maude Talbot,' the first work of this author, which was reviewed in the *Athenæum* last year [No. 1375]. The subject of both stories is "Family Pride,"—a different phase being treated in each. In 'Maude Talbot' it was the barren pride in mere antiquity of descent,—in the dry bones of ancestors and the possession of family monuments,—without care or respect for the heroic qualities which alone can ennoble a house, and enable it to subsist through generations of chance and change. It was the dying out of an old family from sheer moral inanition. In 'Thorney Hall' family pride is shown as an ennobling motive of action, inducing the exercise of courage, self-denial, and unswerving persistence in following out an object once adopted as worthy:—the result is, the building up and renewal of a once noble family fallen into decay. In both 'Maude Talbot' and 'Thorney Hall,' it is a sister who is the presiding influence in the story. 'Thorney Hall' is far the more interesting of the two stories: there is much quiet unobtrusive power evinced, and it is combined with a thoroughly healthy and invigorating tone of thought and feeling. It develops the practical heroism that lies in the most dull and unromantic duties of daily life, for all who do them with a noble motive.

We like the introductory sketch, which is extremely well managed. 'Thorney Hall,' with all its lands, which had been in the same family for six hundred years, has at last been squandered and gambled away by an unworthy descendant,—who, unable to endure the ruin he has brought, *dies suddenly*, leaving two sons and a daughter. The ghastly mystery connected with this old man's death is very well indicated. The daughter of the old squire devotes herself and the fortune she has inherited from her mother to keep a home for her brothers, and to save at least the old hall and a remnant of the estate for them,—living herself in penury and seclusion to give them education and launch them in the world. The elder brother, who is his father over again, sinks the family into irremediable ruin. The family hall passes into the hands of others, and the estates become the possession of strangers. The elder brother is obliged to fly the country, and the sister goes with him;—whilst the younger brother sinks into obscure mediocrity. The character of Miss Grisell Randal is an excellent sketch: her quiet untiring devotion to her brother, her stoical endurance of the utter ruin of all her hopes, and the mournful but noble silence with which she sits down in sight of the old hall, making no secret of her poverty, and no complaint until she dies,—her whole life seeming to have been nothing more than labour and great sorrow.

But it was not so in reality;—and this is the idea in the book which has pleased us. Miss Grisell's example has a living influence; and although she did not herself see the hope of her life realized, it still bears its fruit in the next generation. Nothing truly noble is ever lost. One of the grandsons of her younger brother determines to restore the family to its ancient consequence: it is one of those determinations that is the incantation of a strong will, seldom failing to work out its own fulfilment. He is attended by his sister,—named Grisell, after their great-aunt,—who, without an idea of being anything more than a plain, conscientious young woman, anxious to do her duty day by day as it arises, stands beside her brother, strengthening him, watching over him, devoting herself to him so long as he needs her;—then leading her own life as a wife and mother,—seeming to take up the tangled and troubled web of her aunt's life, and to work it out to a true and worthy result. The story of the fortunes of the brother and sister is extremely interesting. The character of Hugh Randal is well drawn and sustained: his success in the grand object of his life—the restoration of the family to its former state—and the mortal sorrow that dims all the beauty of the hope almost as soon as realized, giving him days of darkness instead of joy, give an interest to the book, which is only kept from being tragic by the skill with which it is softened into "the milder grief of pity."

Our remarks show that we think well of this book; but we are mistaken if the author be not capable of producing something still better. There is occasionally a lack of force and a slurring over of details which ought to be clearly made out; and this often leaves the effect dim when the idea is excellent.

North and South. By the Author of 'Mary Barton.' 2 vols. Chapman & Hall.

We imagine that this year of war will produce few better tales than 'North and South,'—which its author has gathered from the columns of a weekly contemporary, retouched and extended. The Author of 'Mary Barton' possesses some of an artist's best qualities. She *will* be attended to, having never as yet written without engaging the reader's interest, whether he agrees with or dissents from her philosophies. Her dialogue is natural,—her eye for character is keen. She enjoys humour, obviously,—she calls out pathos skilfully. Few things have been met in modern fiction more touching than the fading away of the poor girl to whom Margaret Hale attaches herself on removing from the South to a manufacturing town in Lancashire. The poetical Methodism of this girl,—the homely, uncomplaining affection,—the mixture of rudeness and of reverence with which she looks up to the delicately-nurtured Lady, make up an admirable picture. The Author of 'Mary Barton' seems bent on doing for Lancashire and the Lancashire dialect what Miss Edgeworth did for Ireland and Scott for the land across the border. There has been no use of English *patois* in English fiction comparable to hers. She has strong Lancashire sympathies, too:—if they be class-sympathies such as propel her to a somewhat disproportionate exposure of the trials and sufferings of the poor, her excess is a generous one, and not accompanied by that offensive caricaturing of her more "conventional" heroes and heroines, which must always bring the sincerity of the caricaturist displaying it under question.

In another point the Author of 'North and South' is open to remonstrance. She deals with difficulties of morals needlessly, and too fearlessly, because, as we have again and again said, the riddle propounded cannot be solved in fiction; and because by all one-sided handling of such matters,—when passions become engaged and generous feelings are persuaded, and when the temptation must be dwelt upon as cruel, in apology for the offence,—there is always a danger of unmooring the eager and the inexperienced from their anchorage. The flat lie which Margaret Hale is made to tell in order to secure the escape of her brother, is gratuitous, painful,—staggering as an incident, and without useful result as a lesson. We cannot, in our hearts, blame Margaret; yet the author, by the sufferings which followed as consequence, takes pains to show how blame-worthy Margaret was. A kindred dilemma, it will be recollected, is to be found in the author's 'Ruth,'—which, in place of aiding, interfered with the advocacy of the cause which was the argument of that novel. Here the motive of the incident is less obvious. In real, actual life, blameable, cowardly, and selfish is the man who turns away from dealing with difficulties so terrible. They must be faced, with such honour, such charity, such disposition to excuse, and such power to weigh good and evil as can be summoned; but to thrust them forward in Fiction (where only artistic truth is possible) amounts, in deed, if not in purpose, to a wilful "playing with fire." It should be added, however, that the tenor and tissue of our author's writings are such as to satisfy us that no wilfulness has been in her mind, but an earnest, if a mistaken, desire to do good.

Life of Thomas Young, M.D. By George Peacock, D.D. Murray.

Miscellaneous Works of Thomas Young, M.D. 3 vols. Murray.

Thomas Young, the eldest of ten children, was born at Milverton, in Somersetshire, on the 13th of June, 1773. His parents were Quakers, occupying a respectable station in the middle ranks of life. Young was brought up in the strict discipline of that sect, and was accustomed in after-life to attribute his extraordinary power and success in acquiring and retaining information in every variety of human knowledge to the abiding influence of his early religious training. The following extract from an autobiographical fragment, giving an account of his early studies shows his precocity and grasp of intellect.—

"For the greatest part of the first seven years of my life, I was an inmate in the house of my maternal grandfather, Mr. Robert Davis, a merchant of great respectability, who lived at Minehead, in Somersetshire. At two years of age I had learnt to read with considerable fluency, and I subsequently used to attend the school of a village schoolmistress, besides being taught at home by my aunt Mary Davis. Under their instructions I read the Bible twice through, and also Watts's Hymns, before I was four years of age. Being naturally fond of reading, I was supplied with the usual run of children's books, and I well recollect the effect produced on my mind by the first perusal of Gulliver's Travels. From my earliest years I was in the habit of committing pieces of poetry to memory, such as Pope's Messiah, his Universal Prayer, Parnell's Hermit, Rack's Lavinia, and many others. When six years old I learnt by heart the whole of Goldsmith's Deserted Village."

After remaining some months at home, during which time he studied scientific books with, as he says, "the most intense interest and delight," he went to school at Compton, in Dorsetshire, where he remained four years. During this period his studies comprehended a wide range in science and literature, including Greek, Hebrew, and Persian. These extraordinary and premature acquisitions naturally attracted considerable attention, and they were soon made useful by his being appointed preceptor, when little more than fourteen years, to Mr. Hudson Gurney, who was Young's junior by only a year and a half. The two boys were subsequently joined by Mr. Hodgkin, who had the general superintendence of young Gurney's studies, though his youthful preceptor continued to retain his office for five years. Young always considered this period of his life as the most profitable with respect both to mental and moral cultivation and improvement. He certainly made great progress in his studies, for the first entry in his journal when he assumed the office of preceptor contains a statement of

his having written out specimens of the Bible in thirteen different languages.

When the time arrived to make choice of a profession he decided on that of medicine; but while studying for his degree the Duke of Richmond, then Master of the Ordnance, to whom he had been introduced by his uncle, Dr. Brocklesby—the friend of Johnson and Burke—offered him the situation of his private secretary. In a letter to his mother, he referred to this offer:—

"I have very lately refused the pressing offer of a situation which would have been the most favourable and flattering introduction to political life that a young man in my circumstances could desire. I might have lived at a duke's table, with a salary of 200*l.* a year, as his secretary, and with hopes of a more lucrative appointment in a short time. I should have been in an agreeable family, have had time enough for study, a library, a laboratory, and philosophical apparatus at my service; and I was not ashamed to allege my regard for our Society as a principal reason for my not accepting the proposal."

These religious scruples were not of long standing. A few months after declining the appointment he went to Edinburgh, where he cast off Quakerism, and entered into the gaieties of that city, which, however, did not materially interfere with his medical studies. From Edinburgh he removed to Göttingen. His great facility in acquiring languages enabled Young to seize the full import of the philosophical lectures by the German professors, and we soon find him plunged in all the deep subtleties of German metaphysics. After graduating and taking a Doctor's degree, he proceeded to Cambridge, where he completed his medical studies. In 1797 Dr. Brocklesby died, leaving Young his house in London and 10,000*l.*

Though now established as a physician, his love for science materially interfered with his professional success. As early as 1799 he wrote his celebrated memoir, 'Outlines and Experiments respecting Sound and Light,' which was read before the Royal Society, printed in their *Transactions*, and which speedily conducted him to the discovery of the kindred principles of optical interferences. "This discovery alone," says Sir J. Herschel, "would have sufficed to have placed its author in the highest rank of scientific immortality, even were his other almost innumerable claims to such a distinction disregarded." His other papers, 'On the Theory of Light and Colours,' followed, which received from the Council of the Royal Society the honour of being selected for the Bakerian Lectures. In 1801, Dr. Young accepted the office of Professor of Natural Philosophy at the Royal Institution, and in 1802 that of Foreign Secretary to the Royal Society,—an office which he held for the remainder of his life, and for which he was well qualified by his familiarity with the principal European languages.

In connexion with his Royal Institution professorship, he delivered a series of sixty lectures, which form the substance of his great work, on 'Natural Philosophy and the Mechanical Arts.' On the completion of this work, he turned his attention to the publication of a medical work, the nature of which will be gathered from the following letter addressed to a friend.—

"I believe your pheasants have assisted in bringing my friend Davy into a hundred a year and the office of Secretary of the Royal Society. It had never occurred to him to offer himself till I suggested it to him one day that he dined with me. The next day he heard of poor Gray's death, and upon applying to the President, he was, after some deliberation, approved, although another person had before been encouraged. If I had not been a member of an *illiberal* profession, I should have liked the situation myself; but perhaps the public is right in discouraging a divided attention. I purpose seriously to do something in physic, by collecting all that is worth knowing, and comparing it with the general economy of the operations of Nature. I do not know who has attempted to do this soberly: Darwin had neither patience nor precision enough; and I am confident that much more may be learnt and taught in this way than from a routine of old woman's practice, which is all that a fashionable physician obtains. In many other departments of science I have been enabled to draw conclusions from a comparison of the experiments of others, which I should have been much longer in discovering by investigations of my own; *and why not in physic?*"

Dr. Young regarded the science of medicine as a branch of inductive philosophy; and his medical work, which includes a system of practical Nosology, bears much the same relation to the medical, as his lectures do to the mathematical and physical sciences.

While engaged in his professional and scientific labours, Dr. Young wrote numerous papers in the *Quarterly Review*,—and contributed sixty-three articles to the *Encyclopædia Britannica*, of which forty-six were biographical.

We can only afford space for a passing allusion to Dr. Young's hieroglyphical researches. Those interested in this subject will find it fully treated by his biographer, who shows very conclusively that he had made great progress in the discovery of phonetic hieroglyphics many years before Champollion appeared in the field.

The frequent demands made by Government on the Council of the Royal Society for scientific advice called Dr. Young's services into requisition. Thus, we find him acting as Secretary to a Commission for ascertaining the length of a seconds pendulum,—Secretary to the Board of Longitude,—and superintendent of the *Nautical Almanac*. Yet with this accession of labour, he found time to pursue his optical discoveries and to institute important and original researches on the value of life and life assurance, besides various other scientific investigations,—the results of which he communicated to the Royal Society. Scientific honours followed. Societies at home and abroad enrolled him among their honorary members; and in 1826 he was elected one of the eight Foreign Associates of the Paris Academy of Sciences.

Amidst all these labours, a complaint, from which he had been suffering some time, became more troublesome. The harassing effects of personal attacks, with reference to his management of the *Nautical Almanac*, aggravated the disease which terminated his existence on the 10th of May, 1829. The complaint proved to be ossification of the aorta, which must have been in progress many years, and every appearance indicated a premature old age, the result of unwearied and incessant mental labour. His remains were interred at Farnborough, in Kent, and an appropriate monument was erected to his memory in Westminster Abbey.

In reviewing Dr. Young's scientific life and labours, in connexion with Davy and Wollaston, Dr. Peacock observes:—

"The lapse of a quarter of a century, since the grave—within the brief space of six months—closed upon the labours of these three eminent philosophers, has somewhat changed the order in which they were classed by their contemporaries. If Young held the lowest place in the order of precedency then, he unquestionably occupies the highest now. The most brilliant achievements of Davy, whether considered singly or collectively, are probably surpassed in importance by the discovery and demonstration of the interference of light; but whilst the first received the prompt and unhesitating acknowledgment of the scientific world, and at once secured for their author the honours and rewards which were due to his merits, the second, even after emerging from a long period of misrepresentation and neglect, had to make its way, step by step as it were, and with various and fluctuating fortunes, against the opposition of adverse and long-established theories, supported by the authority of the two greatest men known to the scientific history of the past and the present age; and it only received a tardy and reluctant recognition—and that rather by implication than avowedly—when near the close of his life, the Rumford medal was awarded by the Royal Society to Fresnel, who completed the structure of which Dr. Young had laid the foundations."

In truth, Dr. Young was an extraordinary being; and the scientific world will feel grateful to his widow for having urged Dr. Peacock with affectionate solicitude to enlarge a short introductory memoir of her husband, which he proposed prefixing to his works, to the full but not prolix life occupying the present volume. He has executed his task with judgment; and the subject of his biography will be raised to the high position which he would have occupied long since had his merits been more widely known. Henceforth Dr. Young will, as Arago predicted, take rank as one of the greatest of modern English philosophers. We have only to add, in conclusion, that the first and second volumes of the 'Works' contain Dr. Young's scientific memoirs, biographies, &c., edited by Dr. Peacock, and the third volume his hieroglyphical essays and correspondence, edited by Mr. John Leitch.

OUR LIBRARY TABLE.

Science and Mechanism: illustrated by Examples in the New York Exhibition, 1853–4. *With Annotations and Notes relating to the Progress and Present State of Applied Science, and of the Useful Arts.* Edited by C. R. Goodrich, aided by Profs. Hall, Silliman, &c. (New York, Putnam & Co.)—In this annotated catalogue of the New York Exhibition, there is a list, generally descriptive, of the objects exhibited in each class, with brief notes to explain the nature and origin of particular articles, or the processes involved in their manufacture. It is avowed in the Preface that, with few deviations, the plan of the Annotated Catalogue of the London Exhibition has been followed. There appears to have been a defect in the method of obtaining information from exhibitors, so that the statistics of the work are incomplete. The illustrations are few, and, for the most part, paltry. They were supplied by exhibitors, at their own expense, and some of them resemble the woodcuts attached to advertisements in county and colonial journals. We may remark in more favourable terms on the literary portion, executed by Mr. Goodrich and several other gentlemen whose names are given with their contributions. To the classification of products of the American soil some extremely interesting details are appended on the geological history of the continent, and the character of its mineral resources. If Art and Science, however, are sister powers in America, as elsewhere, they are certainly not twins, for the descriptions of works of imagiuation and fancy suggest little purity or elevation of taste. In decorative design, architectural or cabinet, the productions of the New York artificers by no means excel. They are heavy, rude, and rough. But in mechanics we observe surprising progress, insomuch that the territories of the Union are likely, at no distant period, to be covered with the mightiest works of an industrial civilization. So rapidly are these material advances made that the national orators may boast without rebuke and extol themselves with impunity from satire, for their country rises above panegyric, and grows so swiftly that, as Burke said, we cease to dispute that we may begin to wonder; while we are calculating the exaggeration ends. As Mr. Goodrich reminds us, the greatest results of American enterprise are those which no Crystal Palace could contain:—the Croton Aqueduct, and the immense web of railways and canals. The quarto volume now published, as a companion to 'The World of Art and Industry,' abounds in varied though fragmentary matter, and goes far to conclude the history of the New York Exhibition, which the former publication left incomplete. Had the engravings harmonized more fully with the high pretensions of the work, there

would have been few deficiencies to regret, except such omissions of detail as the editor imputes to the exhibitors.

My Life; or, the Autobiography of a Village Curate. By Eliza R. Rowe. (Vizetelly.)—This is a mild, innocent story enough, without much freshness, although there is an evident absence of authorcraft. It is, however, very well intentioned; and will, perhaps, find a circle of readers of its own.

Catalogue of Specimens illustrative of the Composition and Manufacture of British Pottery and Porcelain, from the Occupation of Britain by the Romans to the present Time. By Sir Henry De la Beche, C.B., and Trenham Reeks.—The collection, of which we have a catalogue before us, is unique and is the property of the public. It illustrates a very interesting branch of British industry. Those who feel any desire to trace the history or to examine examples of English pottery and porcelain should visit the Museum of Practical Geology in Jermyn Street. This Catalogue contains a concise but valuable history of these branches of British industry, embracing many new and curious facts. It is illustrated with 150 wood engravings, is a royal octavo volume of 200 pages, and is sold to the public for one shilling.

Leaves from a Family Journal. From the French of Émile de Souvestre. (Groombridge & Sons.)—This is a very entertaining little book. We wish with all our hearts it were true; or that there were the least likelihood that anything like it could come to pass in this wicked world of reality, in which we are obliged for our sins to serve our time. King Solomon used to say, "A word spoken in season, how good is it":—*how* good, we never guessed till we read these "Leaves." They contain the history of a most exemplary young couple, who, although endowed with many virtues, are still only mortal, and fall into many errors; but there is a father—a perfect sage—and an aunt, who must have learnt wisdom from the lips of Penelope herself; and these two amiable individuals are always at hand to make the wrong right, not with the touch of a magic wand, like the good genius in a pantomime, but with that much-despised article — "Good Advice." Good advice in real life never has a fair chance of showing what it can do, for nobody takes it; but in this tale, "Good Advice" has the field all to itself,—"a fair field," as one may say, and plenty of "favour"; and certainly no fairy godmother, no benevolent magician, has worked more wonders than Good Advice achieves when it is well followed, as it is in this story from the first page to the last. The young couple get into all manner of sorrows, and troubles, and mistakes; but this only makes more manifest the wonderful virtues of "Good Advice" to extricate them. It is a true enchanter for all who know how to use it. Never did Parr, or Holloway, or Ward of the famous "Drop," or the fabled fountain of perpetual youth do so much to cut off that "heritage of woe" as that wise father and that good aunt accomplish in the pages of the 'Family Journal'; to the which we commend our readers, with our blessing.

On the Study of Language: an Exposition of Επεα Πτερόεντα, or, the Diversions of Purley, by John Horne Tooke. By C. Richardson, LL.D. (Bell.)—The venerable octogenarian, whose celebrated English Dictionary bears many traces of familiarity and sympathy with Horne Tooke's ingenious speculations, here presents to the public a systematic exposition of them, derived from papers drawn up many years ago. By so doing he renders acceptable service to those who may wish to know something of Tooke's doctrines, and yet have not the time or means to consult the two quarto volumes in which they are embodied. With every disposition to recognize the many merits of that remarkable work—the Diversions—especially considering the state of philological knowledge at the time of its composition,—we cannot go so far as Dr. Richardson, who appears quite to idolize its once famous author, and to receive his dicta with unquestioning faith. Were the reverend politician and antagonist of Junius now living, and aware—as he certainly would be—of the immense progress made in philological science since his time, he would be the first to renounce the errors which his aged disciple holds up to the admiration of the world as magnificent discoveries. He might see reason to question the scientific soundness of starting with the principle that all words,—even indeclinable particles, such as conjunctions and prepositions,—are resolvable into nouns and verbs, and capable of explanation from them. He would certainly recant many of the derivations into which he was led. For instance, he would hardly derive the Latin *decem*, and the Greek δέκα, from δέχεσθαι, if he were familiar with the researches of Grimm, Pott, and Bopp; nor would he trace the English word *just* to the Latin participle *jussum*, and explain it as "that which is ordered or commanded." Still less would he speak of the Latin as "a mere modern language compared with the Anglo-Saxon," and as being composed mainly of Greek and partly of Teutonic. Dr. Richardson's part of the present exposition is, on the whole, worthy of the rank he holds. We could have wished, however, that he had been a little less pugnacious and diffuse in his metaphysical discussions,—which are, to say the least, rather beside the mark, and sometimes border on useless quibbling.

The System of the Universe; or, a Treatise on the Laws of Matter and Motion. By An Observer. (Houlston & Stoneman.)—The author of this treatise undertakes to refute Newton without reading him. He has not the philosopher's work at hand, and, therefore, goes to Helsham's Lecturer. From this circumstance, we may take the exact measure of his logical faculty. He thinks he may explode Newton's theory without being at the pains to examine the reasoning on which it is founded. What his own peculiar notion is we are unable to detect,—unless it be, that matter moves without impulse; but the style of the volume is so hazy, and the illustrations are so confused, that we have failed to discover the author's real intention. All that is certain is, that his "system" contradicts that of Newton, and that he believes himself to be the first and only Light of the world. Professing to assume nothing, he assumes everything, and, most easily of all, that his doctrine rests on its "irrefutability." We believe, however, that a spark of modesty glimmers through the following lines, which occur after a warning to "pass nothing by as a principle which is incomprehensible!"—"For the neglect of this care, in principles, has entailed upon us every absurdity now taught, as it will all others to the end of time; and, probably, this system of the universe among the rest." Whatever intelligence the author may possess is clouded by his arrogance and by his want of ability to express himself in clear terms. He admits that mankind is likely to reject his ideas; but hints, like Voltaire, "so much the worse for mankind."

The "Congregational Lectures" issued this year consist of a course, by R. Alliot, LL.D., on *Psychology and Theology; or, Psychology applied to the Investigation of Questions relating to Religion, Natural Theology and Revelation.* We have no mission to discuss the author's topics, but we may express our approval of his method. He takes up the challenges of honest thinkers without that tone of indisputable supremacy to which many of his order are addicted.—We may hand over to Dr. Cumming and his readers the Rev. N. S. Godfrey's *Conflict and the Triumph; or, the Things that are Coming on the Earth*, in which the writer states distinctly, not anything that has been, but all that is to be, though he argues that his rivals in prophecy are looking through the wrong end of the telescope.—*The Restoration of Belief* is concluded in a third part, on the miracles.—We have also, in connexion with abstract religion, a Lecture, by J. Brewin Grant, in answer to the inquiry *Is Man Responsible for his Belief?*—and *One Thousand Questions on the New Testament*, by a Teacher.—The same subject, in its relation to social life, is investigated in Mr. David Pirret's *Ethics of the Sabbath.* The essayist leaps from assertion to assertion, and fancies he is ratiocinating; like the French exquisite who argued that Paris was the finest city in the world,—that he was the best dressed man in Paris,—and that, *therefore*, he was the best dressed man in the world. We confess ourselves unable to follow whither Mr. Pirret would lead.—At the head of Anti-Papal publications we have Dr. Merle d'Aubigné's *Church and Church Diet; or, Kirchentag*,—not so eloquent as his writings habitually are, but liberal and logical.—The Rev. J. Taylor has addressed *A Respectful, but Earnest Remonstrance* to the Bishops of the English Church, concerning Puseyism, which is rather too earnest and anything but respectful.—Mention is enough for *Reformata Fidei Confessio, sive Communia Religionis Christianæ Principia, in Articulos Duotriginta digesta*, since the title speaks for itself, with the addition *Opera Presbyteri Anglicani.*—*Peace*, a Sermon, by the Rev. J. A. Emerton, is a sensible and feeling discourse on the war.—The only other *Sermons* we have are by the Rev. A. P. Mendes, who has addressed a volume of them to the Jews, full of pious sentiment and Scriptural learning.—In suitable companionship with these are Miss Charlotte Montefiore's *Few Words to the Jews*,—florid, but elegant and earnest. Miss Montefiore's book is conceived in a friendly, though an admonitory spirit.

LIST OF NEW BOOKS.

Butler's Travels and Adventures in the Province of Assam, 12s. cl.
Coleman (Dr.) The Redeemer's Final Triumph, fc. 8vo. 3s. cl.
Connolly's History of Royal Sappers and Miners, 2 vols. 8vo. 28s.
Copland's (S.) Reign of Terror, edited by Smith, cr. 8vo. 6s. 6d. cl.
Cotton's (Rev. H.) Rhemes and Doway, 8vo. 9s. bds.
Faraday's Experimental Researches in Electricity, Vol. 3, 8vo. 18s.
Faussett's (Dr.) Sacred Chronology, edit. by Faussett, 8vo. 7s. 6d.
Forest's (Rev. G.) Every Boy's Book, illust. cr. 8vo. 8s. 6d. cl.
Fraser's Sermons preached before University of Oxford, 2s. 6d. cl.
Henderson's (Mrs. M. A.) Memoir, by her Husband, fc. 8vo. 2s. cl.
Hibberd's (S.) Town Garden, 18mo. 2s. cl.
Hook's 'Sayings and Doings,' 'Passion and Principle,' 1s. 6d. bds.
Howell's (J. W.) Perfect Peace, new edit. fc. 8vo. 2s. 6d. cl.
Hunt's (Leigh) Stories in Verse, fc. 8vo. 3s. 6d. cl.
Lewis's Credibility of Early Roman History, 2 vols. 8vo. 30s. cl.
Light from the Lantern of Diogenes, 8vo. 1s. swd.
Lingard's History of England, People's Edition, Vol. 9, 3s. 6d. cl.
Mackenzie's Married Life, 3rd edit. 18mo. 1s. 6d. cl.
Mary Beaver; or, the Housemaid's Wedding, fc. 8vo. 1s. 6d. cl.
Osborne's (Hon. and Rev. S. G.) Hospitals at Scutari, 4to. 8s. 6d. cl.
Piper's Dictionary of War Implements and War Terms, 1s. 6d. bds.
Powell's (Rev. B.) Unity of Worlds, &c., post 8vo. 12s. 6d. cl.
Rafter's (Capt.) Our Indian Army, fc. 8vo. 5s. cl.
Robertson's (J.) Few Months in America, post 8vo. 5s. cl.
Robertson's Sermons preached at Trinity Chapel, Brighton, 9s. cl.
Rose's (J.) Concise Historian, 18mo. 1s. cl. swd.
Sailor's Prayer-Book, 3rd edit. 12mo. 2s. 6d. cl.
Selections from the Papers of Lord Metcalfe, edit. by Kaye, 16s. cl.
Smith's (Rev. G.) Life Spiritual, fc. 8vo. 5s. cl.
Tegoborski's (M. S. De) Productive Forces of Russia, Vol. 1, 14s. cl.
Tottenham's (Rev. E.) Remains, edited by Magee, cr. 8vo. 7s. 6d. cl.
Useful Lib. 'White's Landmarks to History of England,' 1s. 6d.
Voices of the Seven Thunders, royal 8vo. 2s. cl.
Wills's (A.) Vestryman's Guide, 12mo. 4s. 6d. bds.
Young's (Rev. J.) The Christ of History, post 8vo. 7s. 6d. cl.

NEWS IN AMERICA.

VARIOUS presses have expressed alarm that the removal of the newspaper stamp would overwhelm them with rivals, who, pirating the news purchased by their older established brethren, would speedily drive them from the field. American experience does not prove so. I may dismiss as absurd a supposition which implied that were the stamp removed from the country edition of the *Athenæum*, for instance, its readers would cease to take it, and would buy upstart sheets instead. Although the instances of the *Athenæum* and of a newspaper are not precisely analogous, there is some similarity between them. Established papers, literary or news-giving, would continue established. Inferior sheets *might* spring up,—create for themselves a few readers,—and eventually die out and disappear. A few of the aspirants might grow stout and strong, and become institutions. But the probabilities are all in favour of the papers already in healthy existence retaining their vitality. Of course I speak with reference to what experience has proved, and do not advance a mere opinion. Besides, the more papers the more readers. Experience *has* proved that. There is, possibly, no individual above the age of twelve years in any considerable city of the free States of America who does not see, or hear read, at least two papers daily.

There is, however, a method adopted in the United States which has, in reality, almost all the effect of a copyright of news. This is an adaptation of the principle of *association*. Robert Chambers in his notes on 'Things as they are in America' briefly, but imperfectly, adverts to the subject. As it happens, I represent here, in England, that association, and perhaps that circumstance may justify this reference to it.

New York, as I have said, is the metropolis of news,—and indeed in all respects is the metropolis

of the United States. The principal daily papers of New York are the *Courier and Enquirer, Journal of Commerce, Express, Commercial Advertiser, Evening Post, Herald, Tribune, Times,* and *Sun.* Persons conversant with the periodical press will recognize in these names influential papers occupying in America the position that the *Times, Daily News, Morning Chronicle, Morning Post, Morning Advertiser,* &c. do in England. They are of all shades of politics, and are continually attacking each other in a manner that is, at least, energetic. Except in respect to the possession of early intelligence, their interests are entirely conflicting and competing. They are united, notwithstanding, in the closest business relations, under the name of "The New York Associated Press." All other papers not within the pale of this association are known, familiarly, as "outsiders." It is open to any outsider to enter into the association, on payment of a due proportion of the expenses. It is precisely, in newspapers, what the Anglo-French association is in Europe, an alliance open to all for the common good.

The Associated Press charge themselves with the collection of all news, and with its distribution to the members of the association. It must be borne in mind that the Americans would not tolerate for a moment the sale of news by telegraph companies, —a system which, in the opinion of American business men, is thoroughly rotten, deceptive, and destructive of confidence in the telegraph as the depositary of secrets. Consequently, the press charge themselves with an organized collection of news. The expenses horne in the first instance by the wealthy proprietory of the nine papers above named are something enormous. A proportion is, however, repaid by the papers in alliance with the association, and it is found to meet expectations in a business point of view, otherwise, it may be safely inferred, it would not be continued. The machinery is apparently complicated, but really simple. A central office, under experienced management, is maintained in New York, separate from the private offices of the newspapers. The general arrangement is totally distinct from the private correspondence of the papers. In every town of importance in the United States and British American provinces are paid agents of the association,—men already respectably connected with the local press. The duty of these agents is, night or day, to telegraph whatever occurs of interest, not to the newspapers, but to the central office, whence it is re-distributed. Take, for example, the foreign news. Liverpool, being the port of departure of the mail steamers which convey the much-looked-for news from Europe, is an important station; and hence the press maintain an office there, of which the annual outlay for news and papers is not much short of 1,000*l.*, while the receipts are—nothing. Liverpool is likewise a central station, secondary to the chief office in New York; and to it are forwarded correspondence from various parts of Britain and the Continent. At Southampton, also, a gentleman is charged with [the transmission of intelligence by the mail steamers from that port. Every mail steamer that leaves Europe for America carries out ten packets of "copy," one for each of the above-named papers, with one for the central office, and all ready to place in the printers' hands, but subject, of course, to the tone of each paper and to the supervision of its editors. Each alternate week a *résumé* of 3,000 words of the European intelligence, prepared in the Liverpool office, is telegraphed from Halifax, Nova Scotia—the point at which the mail steamers first make the American coast—to the office in New York, a distance of 700 miles, at a cost of about 100*l.* This intelligence is concealed in various shapes of cipher, all having their respective uses and destinations. Instantly on arrival at the central office copies are handed to the newspapers in New York, while some of the cipher forms are telegraphed east, others south, and others to the most westerly towns of the Union, but only to members of the association. At a given signal the news is simultaneously published in all parts of America, 1,000 or 2,000 miles apart, to the huge astonishment of British travellers, and (by appliances which it is not necessary here to explain) not unfrequently *before the steamer has arrived at her wharf.* Against such a system, at once so comprehensive and simple, piracy becomes contemptible, and to apply copyright to the news would not be worth the 2*s.* 6*d.* it would cost. H.

Liverpool, April 3.

FOREIGN CORRESPONDENCE.

Naples, March 24.

THE sleep of the tomb seems to have fallen upon the mind of this city of the Syrens. No new works issue from the press; no new idea is expressed,—nothing that indicates the slightest intellectual activity; and as far as is apparent, no angel is at hand to come down upon and stir the stagnant waters. In vain I inquire, or look over our literary journal;—some work on jurisprudence, or notices of antiquarian interest, or sonnets to a *prima donna,* are the only symptoms of movement; and but for these Naples may be said to sleep the sleep of the dead. Anxious to confirm the truth of my own impressions, I asked an intelligent bookseller, "What is going on in the literary world?"—"Nothing," was the answer. "Talent there is,—literary men we have, and very many, too,—but all are paralyzed by some noxious unseen influence. No one will dare to write where the free expression of opinion may lead to his ruin,—or if he dare, no one will care to write when his productions are sure to be emasculated by the priest and the censor. We are dead, sir; and it is my belief that we shall never rise again."—"And your trade," I asked, "how is it going on?"—"We are doing nothing. Not that our books are arrested in the Custom House,—for we order comparatively none. Misfortune has taught us to what we are exposed, and how to avoid it. We are dead, sir; there is no hope for us. Is it not so?" he slyly asked, as if to extort some encouragement from me. It is dangerous, however, to enter on politics with a Neapolitan; and I adroitly evaded the question. It was a sad commentary upon his despair of, and yet his longing after, better things, that at this moment a burly, frowsy Franciscan friar presented himself at the door. My friend bounded towards him, and, taking his hand with profound veneration, kissed it; and, turning round to me, smiled sadly. Ah! thought I, that is one of the stray members of that incubus which sits upon and smothers the public mind. I must not follow out the idea in your pages; and, indeed, my notice of Naples I conclude with the only bit of literary news I can send you,—which is, that a new literary and artistic journal has just appeared under the title of *Rondinella.*

From other parts of Italy I send you the following *pot-pourri.* The Baron Camillo Ugoni, a man of some literary merit, is just dead. He was the author of an elegant translation of the Commentaries of Cæsar, as also of 'Essays on Petrarch,' written in English by Ugo Foscolo, and he wrote the 'Continuazione di Secoli della Letteratura Italiana,' by Corniani. Andrea Maffei, who translated the tragedies of Schiller, is now engaged in translating 'Paradise Lost,' and has already given to the world a portion of the Fourth Book as a specimen of his powers. It is said to be well executed.—The following literary intelligence from Florence, too, will doubtless be of interest to your readers. The Signori Colombi have lately presented to the Ricciardi Library in that city 112 autograph letters of Muratori. It is well known how rich this Library is in MSS. and letters of eminent Italians; and the contribution which I have announced will go far to complete the hulky correspondence hetween Muratori and Giovanni Lami. F.

OUR WEEKLY GOSSIP.

BETWEEN the days of Sir Isaac Newton and Sir John Herschel, the office of Master of the Mint has been a political office, the occupant of which, even when he was a man of letters and a man of genius, like Sheil, followed the fortunes of his party. With the appointment of Sir John Herschel, it was universally expected that so vicious a system had come to its natural term, and that henceforward the Mastership of the Mint, like the Presidency of the Royal Academy, would follow a more stable law. For a time, it promised to do so. The changes from Lord John Russell to the Earls of Derby and Aberdeen both left Sir John in possession of the Mint. But when Lord Aberdeen retired a few months ago, Sir John resigned his office, and Lord Palmerston had to appoint a successor. It is creditable to him that he did not disturb the understanding that in future the Mint is to be managed by a man of science; and his nomination of Prof. Graham to the vacant post fulfils public expectation. But we cannot withhold an expression of regret and of hope. Sir John Herschel's retirement, perhaps unintentionally, coincided with the fall of Lord Aberdeen. This is what we regret, as creating a mischievous precedent. Our hope is, that Prof. Graham will not be compelled to adopt any party badge, or to contract any sort of obligation to retire with the Ministers. The Mint ought to be clear of politics; and we trust that in Prof. Graham's person it will attain the character of a permanent office.

We hear, with regret, from Yorkshire, of the death of Mrs. Nicol, better known as Miss Brontë, and best of all known as "Currer Bell,"—the literary title under which she fought her battle and won her reputation. Her end came very suddenly and unexpectedly: she only changed "her maiden state" last July, when she married the Rev. Mr. Nicol, her father's curate. The anthor of 'Jane Eyre,' of 'Shirley,' and of 'Villette,' was a personage too much talked of in her day, and of too marked a peculiarity as a novelist, to pass out of remembrance. "Ellis" and "Acton," her two literary sisters, so fondly commemorated in one of her last productions, were already gone; and by the time these lines reach the reader the grave will have closed over the last of a band of "sisters three" as remarkable as ever grew together in a literary home. Mrs. Nicol died last Saturday, in the night, at her father's house, at Haworth, in Yorkshire.

The King of Prussia has presented to Mr. Birch, of the British Museum, a copy of the great work on Egypt published at Berlin, and edited by Chevalier Lepsius, entitled 'Denkmäler aus Aegypter und Aethioper.' The gift is a very graceful compliment, and one well earned.

In our remarks last week on the various appointments held by Sir Charles Eastlake we stated that the Presidency of the Royal Academy will become a paid office on the death of Lady Chantrey. More than one correspondent reminds us that, by a private arrangement of the Forty, Sir Charles already receives from the funds of the Academy 300*l.* a year for his services as President. The Treasurer, it is said, can certify the fact to any who may doubt. We had ourselves heard of this arrangement, and made no allusion to it because it is "private," and therefore subject to revision. In a few years, the President will have a legal income independent of the Academy. This was the point of our argument. Of course, the possession of a third salary—given in anticipation of the Chantrey provision—does not weaken the justice of a protest against accumulated offices in a single hand.

A Free Library and Reading-room, in connexion with the Office of the Commissioners of Patents, has been opened to the public. The hours of attendance are from ten till four o'clock. The Library includes a printed collection of all specifications filed since October 1, 1852, as well as a considerable number of those recorded under the old law.

The British Museum has just received a fresh importation from Nineveh filling 159 cases. It comprises a miscellaneous collection of small slabs, seals, pottery, and other objects, bearing more upon the domestic life of the ancient inhabitants of Mesopotamia than the pieces hitherto received. This is what was wanted. We possess already as many of the large historical slabs as we know what to do with. We have acquired a tolerably clear idea of the kiug and the warrior,—what we now want is to see the Ninevite in his home.

When quoting a rather rapturous account of the discoveries at Argos from the pages of a contemporary, we expressed some doubts of the

results obtained, and asked our readers to postpone enthusiasm until more reliable accounts arrived. A Correspondent, who has just arrived from Athens, enables us to correct the too lively figures of our contemporary, and justifies our own word of caution. The excavations at Argos were carried on — not by order of the Greek Government, as was reported—but by Messrs. Rangabé & Bursian, at the expense of Prof. Ross. King Otho and the Greek Government, we are assured, took no other interest in the excavations than that of claiming the few fragments of sculpture discovered by those gentlemen by their own enterprise and at the cost of their patron. The importance of these fragments of ancient Greek Art has been greatly exaggerated, both in Rome and Berlin, as well as in London. Vague surmises about the recovery of the works of Polycletes may be very poetical;—speculations about a new series of sculptures to range with the Elgin Marbles may startle the curious:—but the discoveries at Argos yield no such treasures. As yet, the chief interest of the excavations lies in the fact of their having laid bare the foundations of the Temple of Juno.

Mr. Lance replies to a passage quoted last week from Mr. Stirling's work on Velasquez:—

"36, Hart Street, Bloomsbury Square, April 4.

"In your number for March 31 a passage is quoted from Mr. Stirling's book, entitled 'Velazquez and his Works,' in which it is stated that, when before the 'Boar Huut,' by the great Spanish master, at the National Gallery, and in the presence of the Committee, I 'very candidly admitted that the lapse of time had led me to exaggerate my own share of the work, and that a good deal of the original painting still survived.' The extract then goes on to state, that 'the chasm which I had filled with mules was less in area by three-fourths than I had stated; and in these mules themselves I had been guided by the backs, necks, and ears, which had remained with tolerable distinctness, and enabled me to follow the design of the master.' 'So ended a story,' continues the author, 'which had amused the town for a day or two, that the picture, which the Trustees had purchasedas an important work of the Castillian Vandyck, had really been executed by the English Van Huysum. No notice of this meeting at the National Gallery, at which I was present as a member of the Committee, occurs in the record of its proceedings. Mr. Lance's printed evidence (*Report and Minutes*, pp. 346-353), being most incomplete without it, the present note may serve, I hope, to supply the deficiency.' It is with great unwillingness that I revive this subject, and I am grateful to the author for comparing me with the unapproachable Dutch master; but truth compels me not to permit this assertion to pass, as the end of the story. To every word of my printed evidence I adhere. At Mr. Thane's request I worked daily for six weeks on the injured picture. Two persons, not belonging to my family, who know and can prove this, are still alive. When I was before the picture at the National Gallery, several of the Committee, not unfrequently more than one at a time, asked me questions such as 'Did you do *this?*' pointing to one part of the picture; 'Did you do *that?*' pointing to another part. I may have said that I could not, after such a lapse of time (nearly twenty years), speak with certainty as to every touch of mine on the picture. No doubt 'a good deal of the original painting still survived.' but I distinctly deny that I ever said or thought that the chasm which I filled was less in area by three-fourths than I had stated, or that in these mules I had been guided by the backs, necks and ears which had remained with tolerable distinctness, and enabled me to follow the design of the master. To the best of my recollection, the canvas where I put in the mules was entirely bare, as it was in many other parts, and the injury which the picture had sustained may be guessed by the time which was consumed in repairing it,—time which I very unwillingly gave up at the earnest entreaty of Mr. Thane, and which nothing but his distressed state of mind would have induced me to employ in that operation The money which I received was no equivalent for what I did, for I neglected my own works to relieve the distress of Mr. Thane. I am, &c. "GEORGE LANCE."

The largest and finest diamond which has as yet been found in Brazil has recently been imported into Paris, and has received the name of the "Star of the South." In its rough state it weighs 807·02 grains, or 254½ carats. When cut it will be reduced to about 127 carats, and will therefore exceed the Koh-i-noor in size. Independently of its magnitude, it possesses much scientific interest from the regularity of its crystalline forms, and the indications it affords of the mode in which the diamond occurs. The gem has been examined by a Committee of the French Academy of Sciences, who have reported on the best mode of cutting it. This is now being performed; after which it will be shown at the *Exposition*, but it will then have lost its scientific interest.

It has been decided, within the last few days, that the three separate buildings destined for the Exhibition at Paris shall be connected by gallery tunnel work. This will add an intricacy more to the tripartite composition, and an expense the more to its construction. Meanwhile, the original and central *Palais* itself may be described as all but complete. It is now under the hands of the carpenters, in preparation for the exhibitors. "The judgment ventured last year," says the Correspondent who then offered a note or two concerning the plan, "has received confirmation by a new inspection of this large edifice,—which might have been planned to appear as little large or august in its proportions as possible. The painting of the iron-work of pillars, ribs, arches in the roof, &c., is complete. For colour, a chill grey has been chosen, sparingly relieved in the pierced frieze round the building with heraldic colours and gilding. The effect, for the present, is not happy, as compared with the effects produced by Mr. Owen Jones in Hyde Park, and, to my eye, is that of a fog so universally diffused that I doubt whether any colour which the objects exhibited can introduce will be able to neutralize a sombreness of tint, at once so heavy without grandeur and so feeble without delicacy."

Spain in these later days has made but few contributions to the literary talk of Europe. This time, however, that fine old country of the romancers offers us nothing less than a coronation; and, moreover, the coronation of a poet:—since foreign journals tell us of a high ceremony in Madrid, on the 26th of last March, at which Señor Quintana, now an aged man, was crowned in the Senate House, at Madrid, with a gold crown, by the Queen of Spain herself; the investiture being accompanied with every mark of ceremony and honour.

A large gathering of notables took place on Saturday last at the Society of Arts, for a private view of the seventh annual exhibition of inventions. Not a little of the machinery is devoted to warlike purposes; and among the fire-arms exhibited the chief interest attached to those which had been captured from the Russians in the Crimea. Altogether, the display is attractive.

A Correspondent says:—

"I am much pleased to see by the notice in your Gossip of Saturday last, that the New Library and Reading-Room for the British Museum are now beginning to attract attention. Not only will the cupola be, as you say, larger than that of St. Peter's at Rome, but, with the exception of the Pantheon at Rome (which, however, is only two feet broader) it will be the largest in the world. Your suggestion that this noble space should be covered with historical or allegorical paintings is the first that has been made public; but the subject had not escaped the notice of the home authorities. The attention of the Trustees has, I believe, been twice drawn to the desirableness of rendering the new reading-room worthy of the nation to which it belongs by placing within it statues of remarkable persons, and covering the vault of the cupola with a series of mural paintings. But the Trustees, although at all times most anxious to extend the usefulness of the institution, have been deterred from submitting the proposition to the Lords of the Treasury by that stumbling-block in the way of all schemes for the public good which present themselves with other than a pounds, shillings, and pence recommendation—the expense. This ought not to be, but so it is. The Trustees felt that their appeal to the guardians of the public purse would not be listened to favourably, and therefore have not ventured to make it. The suggestion you have put forth is, consequently, most valuable and opportune. That which a body of gentlemen representing the highest rank and intelligence in the country felt they could not hope to obtain, the public may through its legitimated organ, the press, demand. It would be an insult to the English people to doubt for a moment the general verdict in favour of such an appropriation of the interior of the cupola, and I think I risk little in asserting that were England to adopt the whitewash, or any other similar mode of decoration, she would exhibit a defiance of good taste not to be paralleled in any other country of Europe." W.

Mr. Austin, agent in England for the King of Oude, asks permission to put on record a literary protest:—

"20, Pelham Place, Brompton.

"As the manager of the principal literary organ in London, I appeal to you with reference to an announcement which appears in the columns of the *Englishman* newspaper in Calcutta, relative to a work stated to be now in the press in London:—'It is stated that an account of the private life of Nussin-u-deen, formerly King of Oude, is preparing for publication in London. Now that there is so much talk of "annexation" in refereuce to Oude, this report is significant. We have it on the best authority that the work in question gives a full account of the mismanagement of the country and the miserable condition of its inhabitants.' If it be intended to institute any comparison between Nussin-u-deen and the present King of Oude, I trust you will never lend the sanction of your columns to a calumny which would be equally false and unfounded. I am, &c., GEO. AUSTIN."

The bill before parliament for extending the benefits of the English Free Libraries Legislation to Ireland repeals the 16 & 17 Vict. c. 101, and the 99th section of the 17 & 18 Vict. c. 103, and provides for the adoption of the act in any incorporated borough, or any town the population of which shall exceed 5,000 persons, the adoption to be determined by the votes of two-thirds of the householders. The expenses of carrying the act into execution are to be defrayed out of the borough or town fund. Accounts are to be audited, and a copy is to be sent to the Lord Lieutenant. The amount of the rate to be levied for the purposes of the act is not to exceed 1*d.* in the pound in any one year. The councils or boards of any borough and the town commissioners of any town are empowered to appropriate lands, and to sell and exchange the same for the purposes of this act. The general management of the libraries and museums is to be vested in the borough councils and town commissioners, who are "to purchase and provide the necessary fuel, lighting and other similar matters,—books, newspapers, maps, and specimens of art and science," &c. The property of the library and all lands and buildings will be vested in the managers. A decision against the adoption of this act will be valid for one year. Museums and libraries established under this act will be open to the public free of all charge.

The PORTLAND GALLERY, 316, Regent Street (opposite the Royal Polytechnic Institution). The EIGHTH ANNUAL EXHIBITION of the NATIONAL INSTITUTION of FINE ARTS is NOW OPEN from Nine till dusk. Admission One Shilling; Catalogue Sixpence. BELL SMITH, Secretary.

ADAM and EVE.—This great Original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, PALL MALL (opposite Marlborough House), from 11 to 6 daily.—Admission, 1s.

SIEGE of SEVASTOPOL.—GREAT GLOBE.—All the New Approaches and Siege Works are placed on the MODEL of SEVASTOPOL, including Inkermann, Balaklava, and the Tchernaya, at the GREAT GLOBE, Leicester Square.—Admission to the whole building, 1s.; Children and Schools, Half-price. Open from 10 A.M. to 10 P.M.—A Collection of Trophies taken from the Russians.

ZOOLOGICAL CONCERT.—LOVE'S ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—REGENT GALLERY, 69, Quadrant.—Every Evening at 8, except Saturday; Saturday, at 3.—Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, called 'THE LONDON SEASON.' Wednesday, Thursday and Friday the entertainments, LOVE IN ALL SHAPES and LOVE'S LABOUR'S LOST. Saturday, at 3, LOVE IN ALL SHAPES, and other entertainments. The ZOOLOGICAL CONCERT every Evening.—Pianoforte, Miss Julia Warman.—Stalls, 3s.; Area, 2s.; Gallery, 1s.—Tickets at Mitchell's, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

SCIENTIFIC

SOCIETIES.

ROYAL.—*March* 29.—T. Bell, Esq., V.P., in the chair. The following papers were read.—'On the Existence of an Element of Strength in Beams subjected to Transverse Strain,' by P. W. Barlow, Esq.—'On the Optical Effects of Eyelashes, Eyelids, &c.,' by I. Jago, Esq.—'On Metallic and some other Oxides in relation to Catalytic Phenomena,' by E. Ashby, Esq.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*March* 28.—T. J. Pettigrew, Esq., V.P., in the chair. Mr. Halliwell presented to the Association five tradesmen's tokens.—Mr. Wakeman contributed a paper 'On the Antiquities of Trellech.'—Mr. Pettigrew read a paper relating to the several Leper Hospitals, Houses and Chapels in the several Counties of England, in continuation of a previous communication on those establishments.—The Council list of Officers, Council and Auditors proposed to the General Meeting to be held on the 11th of April, was submitted to the Association.

METEOROLOGICAL.—*March* 27.—Dr. R. D. Thomson, F.R.S., in the chair.—Capt. FitzRoy, R.N., and G. H. Fielding, Esq. were duly elected.—'On the recent Cold Weather, and on the Crystals of Snow observed during its Continuance,' by Mr. James Glaisher.—The present year was ushered in with a high temperature, exceeding its average by quantities varying from 8° to 12° daily. On January 10th a cold period set in, together with a dense fog; and the temperature, which was as high as 49°·6 on the 9th, fell to 26° on the 10th. This diminution of temperature was accompanied by a change in the wind, which, from blowing a compound from the west, changed to a compound from the east; and,

with few exceptions, has so continued up to the present time, as shown by the returns published in the *Daily News*. On January 12th and 13th the temperature was about its average value; but after the 14th, when the cold set in, its departures were very considerable, particularly over the south-west and eastern parts of England. Scotland and the northern counties were frequently exempt from any share in the great severity of the period, which was also less severely felt at the sea-side than at inland places. The lowest temperature, viz. 0°·8, took place at Berkhampstead. At different places in England, on different days, it was as low as 3°, 5°, 7°, and 10°. For a similar period to the one which has just passed, it is necessary to go back to the year 1814. That year, however, commenced with a very low temperature,—a frost having set in on December 26th, 1813. The intensity of the two periods was about the same. It ended, in 1814, on March 21st; whereas, with the exception of a short intermission about the first week in March, the temperature of the present period has descended lower and more frequently than it did in 1814, in which year the coldest day was on January 10th, when the reading was 19°·6. The lowest temperature of this year also occurred in January, and was 19°·2. In 1814 the lowest temperature in February was on the 4th, and was 22°. The lowest reading in this month of the present year was 20°·6, and took place on the 18th; and this February was a much more severe month than the February of 1814. The mean temperature of February, 1814, was 32°·4; and that of the present year was 29°·3. The remarkable feature of the late severe weather has been the peculiar character and continuous fall of snow; which first made its appearance on January 16th, and laid on the ground from that date till the end of February. The average amount did not at any one time exceed a foot in depth; and its density has been of from 8 to 10 inches of fresh fallen to 1 inch of water, which its melting has produced. The drifts have varied from 5 feet to 10 feet. The snow this year has been of that kind which former writers have designated "Polar snow,"—it having been chiefly composed of crystallized particles of compound figure, which they supposed to be confined, with rare exceptions, to the Arctic regions. This supposition, however, is not supported by the great prevalence this year of innumerable crystals, which have exhibited a degree of crystalline formation equal to any that have been recorded as seen in colder latitudes. They have been very generally distributed, and, whilst prevalent, attracted a considerable share of public attention. The primary figure or base of each crystal was either a star of six radii or a plane hexagon. The compound varieties included combinations of spiculæ, prisms, and laminæ, clustered upon and around the radii, and seem, in their various stages of formation, and almost endless variety, to defy any attempt to classify or arrange them into groups. At the commencement of the frost simple stellar forms were very prevalent, and fell in clusters of from 10 to 20 in a group, with a temperature at or about the freezing point. They were observed to fall both during a profound calm, with gusts and hard wind, and frequently unaccompanied with snow. On examination through a Coddington lens, they were found to be composed of transparent spiculæ, from which diverged other spiculæ set upon the main radii of the figure at an angle of 60°. A great number of plane hexagons fell on the morning of February the 8th. Some of these were of transparent laminæ, beautifully marked with successive and inner tracings. As the morning advanced, they became intermixed with others, set round with solid hexagons, which continued to fall until an hour before noon. For half an hour after several large crystals, of compound figure, fell with the snow. Their centre or nucleus was similar to the compound hexagons of the morning, from which diverged radii laden on either side with prisms, each set on at an angle of 60°. From this time till 4 o'clock few crystals were observed to fall; but after 4 o'clock, innumerable crystals, of arborescent form, were discernible. The nucleus of the greater number was a plane hexagon marked with inner parallel tracings, from which sprung radii, each of which intersected a crystalline formation very similar in appearance to the pinnæ of the Lady Fern. As the evening advanced, these became less prevalent, and were mingled with almost every variety which had previously fallen during the day. Snow continued to fall till late at night, when it lay upon the ground to the depth of 8 inches. The day will long be remembered as one of the most keen and inclement of the wintry period under discussion. The minimum of the preceding night had been 29°·8; and throughout the day, the temperature never rose higher than 32°. Snow fell, without intermission, from early morning till late at night. It was accompanied by a piercing wind; and in the afternoon, when the arborescent form again set in, it was blowing quite a storm. Traffic on the railways was for a time suspended, and the day was one of bitter and intense cold. When, says Mr. Glaisher, I went out, at long past midnight, the snow sparkled everywhere with crystals, as granite sparkles with the grains of mica; every leaf, cobweb, knotty projection and sheltered nook bore its burden of drifted snow and glistening crystals. It was a night to be remembered, for the extreme loneliness of Nature arrayed in her most wintry garb. A large number of crystals fell on the mornings of February 13th, 16th, and 17th. Some, and the greater number of them, were arborescent, in different stages of formation, with three large alternating, with three small pinnæ, studded with prisms and spiculæ, extending on either side of the principal radii. Some exhibited an appearance, towards the end of each pinna, like a tuft of bended leaves, with serrated edges, beautifully white and seemingly opaque. Mr. Glaisher accounts for this appearance by the passage of the crystal in its descent through different regions of the atmosphere, in some one of which it has become partially thawed, and again frozen, in which condition it has been received on the surface of the earth. This conjecture is the more probable as the jagged and serrated appearance is often attendant upon the first thawing of these bodies on entering a temperature above the freezing point. The opaque and white appearance is communicated by a subsequent formation of granulated particles of snow, in all probability attaching to it, whilst in a transition state, in its descent to the earth. This is, however, only a surmise in the absence of any better solution of the fact. On February the 21st, with a temperature of 20°, there fell for an hour, unaccompanied by snow, a great variety of intensely beautiful and complicated figures. The radii were encrusted with solids, both of rhomboidal and irregular shape, cut into many facets, and heaped one upon the other. On this morning there were numerous double crystals, that is, two crystals united by an axis, at right angles to the plane of each. They generally fell with their radii intermediate, and the radii of the upper somewhat projected beyond the radii of the under crystal. Two days after, that is, on February 23rd, the frost gave way; but for some few hours in the morning Mr. Glaisher was able to continue his observations. The morning was overcast and calm, and snow fell in flakes, accompanied by minute spiculæ. Soon after 9 o'clock a change took place, and, mingled with the heavy flakes, there fell a large number of thick snowy crystals. On examining these with a Coddington lens, they were found to consist of an assemblage of prisms, grouped in thick arrangement, and bristling up (if the phrase may be allowed), at all angles, from some invisible nucleus. Some of the prisms were longer than others, but most of them were notched here and there, giving indications of the formation of other prisms or spiculæ. The longer prisms were midway in character between the prisms of high crystalline formation and the ordinary spiculæ. After the lapse of half-an-hour, the common flakes were fewer in number, and were accompanied with innumerable spiculæ. These did not fall separately, but in groups of several, clinging to each other at all angles. They had a fleecy appearance to the naked eye, but under the glass were long and rounded prisms, partaking much of the character of an icicle; but all notched and tapering to a point. At this time the air was soft and mild, and the snow was falling thickly. At 10 h. 30 min. the air was still calm, and the snow continued. At this time it was easy to detect here and there pinnules in an intermediate stage of formation. The spiculæ, which were still falling, were now of greater length, and their figure more perfectly developed. At 11 h. crystals were falling, of great beauty and transparency, but of simple figure. They were thin and transparent in the highest degree, and bore a leafy appearance. Very many of them were double. Whilst observing them they changed their figure in the most curious and kaleidoscopic manner possible, the upper groups of prisms collapsing first, the next in order next, and so on,—the collapsing each time dissolving three or more prisms into one, a change effected with instantaneous rapidity. This was the first step preparatory to their dissolving; the next step was the rounding of every angle that remained; and the next step to that the extension and thickening of spiculæ, which had served as axes to prisms, and which now derived accession from their half-fluid and dissolving matter. In this manner they continued to exchange one simple form for another yet more simple, until the pristine drop of water occupied the site of the former crystal. At 11 h. 15 min. snow was falling quickly in minute crystals as described. The air was genial and mild, the clouds lightened as preparatory to sunshine, and the birds for awhile sang joyously. All nature seemed to rejoice in the mitigation of the weather. At 12 h. the snow had all but ceased, and the temperature was 37°. The cocks crowed as anticipating a change; the birds answered each other from the trees; icicles, two feet in length, which had been noticed for sixteen days previously, began fast to melt away. All nature, but the birds, was still; and, what is rarely seen, the trees were dripping moisture while the snow lay like a rime upon their branches and bended stems. At 1 h. 13 min. the temperature was 35°·5, and small and fine snow was again falling; water was dripping everywhere, the birds were singing joyously, and the calm continued. After a short intermission, the cold set in again, but with much-abated rigour; and on the mornings of March 8, 9, and 10, with a temperature a few degrees above the freezing-point, Mr. Glaisher observed a number of stellar crystals, made up almost entirely of spiculæ and half-dissolving prisms. They were between 0·3 in. and 0·4 in. in diameter; they fell sparingly, without snow, sometimes singly, but more often in groups of three or four together. The collapsing, which would seem to be a method of change peculiar to a temperature below freezing, was not witnessed on this day; but the process of dissolving at a temperature above 32° was seen to great perfection. The outer and boundary line of each figure, and its component parts, became exchanged for curved lines, bending inwards, whilst the crystalline matter, every instant becoming more watery, ran out at the angles of the prisms in the form of spiculæ. The prisms of the crystals, thus in a transition state to their original fluid medium, presented each an exact similitude to a holly leaf, and as being made up of curved lines a very anomalous appearance. This change was not always simultaneous, sometimes commencing at either or both ends of the radii. There is room for much examination and study respecting the manner of the dissolving of these bodies, which under some circumstances would doubtless show a reversal of the conditions under which they were originally formed and attained their compound figure.

The author next proceeded to give a brief summary of each day's observations. On Feb. 8 they commenced with a temperature of 29°, which subsequently increased to 32°, at which the temperature continued for many hours. During the whole of this time, conspicuous for its uniform temperature, the prevailing figure of the crystals continued to change, until towards the close of the day they fell mingled together in the greatest profusion. In the early part of the morning, it will be remembered that they were arborescent; that these forms suddenly ceased, and were exchanged for hexagons; that these again became the centre of a more complicated arrangement;

that after a time these diminished in numbers, when the arborescent form again prevailed, and finally a mingling of nearly all that had previously fallen. On Feb. 16, with a temperature of 26°, there were two distinct orders of crystals, those which were arborescent and exhibited an intermediate formation, and those of cruciform character, of solid hexagons cut into numerous facets. Feb. 17, with a temperature of 32° throughout, exhibited figures, it will be remembered, composed of elongated prisms, ranged parallel to each other, and of very similar character. There were, however, exceptional instances of the prevailing character of Feb. 16. On Feb. 21, with the lowest temperature, viz. 20°, the figures were singularly compound, and departed more than on any previous day from the figure of the regular hexagon. On Feb. 23, the last day of the frost, there were a large number of arborescent crystals of one common character, and which never ceased collapsing into more and more simple figures. On March 8, after a week's respite, the cold set in again. The crystals on this and the next two consecutive days, were of a very distinctive class, of purely stellar figure, and composed chiefly of fine spiculæ. From these observations it would seem, that however temperature may affect these bodies, it is more than likely that other conditions of a different nature are involved in their first formation. This, apparently, was the view taken by a writer on the subject in the *Phil. Trans.* for 1672. Speaking of snow crystals (says the Rev. G. Langwith), "It is not easy to determine whether these figures may not be the result of the chemical components of the atmosphere, which as they preponderate may not under certain conditions of temperature give rise to these curiously simple and compounded bodies. Dr. Smallwood, of Isle Jesus, Canada East, imagines them to be intimately connected with the electrical states of the atmosphere, whether negative or positive. The foregoing observations show a wide difference between the various orders of crystalline formation, and it would seem from them that the greater the degree of cold the greater the departure from the simple star, with all its variously arranged spiculæ: also that shortly after the descent of a crystal, at any temperature below the freezing point, various processes of change take place, which are evidently an undoing, if not a reversal, of the operations which had assisted in their formation. These changes, through which every crystal never fails to pass, even at temperatures very many degrees below the freezing point, each more destructive than the last of its crystalline and compound figure, led the author to the same conclusions. The subject of snow crystals has engaged the attention of Aristotle, Descartes, Grew, Kepler, Dr. Nettes, Dr. Scoresby, and others, but like most subjects of meteorological inquiry, it has languished for want of extended and continuous observation. The published information concerning them is, however, likely soon to derive accession from Sir Edward Belcher's observations made in the Arctic Seas. Coming from this experienced and able officer, they will be of substantial benefit to the inquiry into the nature and cisumstances of formation of these interesting bodies.

INSTITUTION OF CIVIL ENGINEERS.—*March* 27. —J. Simpson, Esq., President, in the chair.—The discussion on Mr. R. A. Robinson's paper, 'On the Application of the Screw Propeller to the larger class of Sailing Ships, for long voyages,' was continued.

April 3.—G. P. Bidder, Esq., V.P., in the chair.—The discussion on Mr. R. A. Robinson's paper was again renewed, and continued through the evening.—After the Meeting there was exhibited in the library a model of a system introduced by Mr. Clifford, for lowering ships' boats from the davits, evenly, quietly, and safely, in a gale of wind, and disengaging them without any risk of capsizing, or being dragged under by the speed of the vessel.

ROYAL INSTITUTION.—*General Monthly Meeting.* —*April* 2.—A. A. Goldsmid, Esq., V.P., in the chair.—E. Anderson, Esq., A. W. Barclay, Esq., M.D., and T. P. Woodcock, Esq., were elected Members.

MEETINGS FOR THE ENSUING WEEK.

TUES. Syro-Egyptian, 7½.—'On the Assyrian Deity, Nisroch,' by Mr. Bonomi.—'On the Cuthite Idol, Nergal,' by Dr. Benisch.
— Zoological, 9.—Scientific.
WED. British Archæological, 4.—Annual General Meeting.
— Society of Arts, 8.—'The Mineral Industries of the United Kingdom,' by Mr. Hunt.
— Ethnological, 8½.—'On the Ethnology of the Macedonian Conquests,' by Mr. Anstey.
— Graphic, 8.
FRI. Philological, 8.
— Astronomical, 8.

FINE ARTS

NEW PUBLICATIONS.

St. John and the Lamb. Painted by Murillo; Engraved by F. Bacon. Boys.

THIS is a good, careful engraving of one of Murillo's well-known pictures. There is unusual sweetness in the smile of the child-saint, who caresses the typical lamb with a tenderness admirably expressed. There is a religious feeling over the whole not merely Catholic, but Spanish; and the scene has that strong, naturalistic, material character for which the artists of the Peninsula are remarkable. It is singular that Holland and Spain should be the most materialistic of the schools. The one nation commercial, money-loving, neat, accurate, peddling, and restricted; and the other, chivalrous, superstitious, bigotted, and all but ignorant of trade: the one the most reforming, the other the most conservative of religionists: the one the freest, the other the most enslaved of nations. What common principle can have produced the same results in two such different nations? A voluptuous climate could scarcely make the Spaniard a materialist, for it made a poet of the Greek.

Ginevra, The Baron's Return, and The Court Sideboard. Photographed by Lake Price. Graves.

THESE admirable photographs we have already had occasion to praise. More attention to his models would have enabled Mr. Price to have produced three very complete and original pictures, well grouped, and pleasing in the arrangement of light and shade. About every boss and curve of the carving and every glint and flash of the armour there is, we need scarcely say, a truthfulness little short of enchantment—a truth that no mere labour can achieve, and only artistic genius can surpass.

A Water Party. Painted by J. J. Chalon. Engraved by J. T. Willmore, A.R.A., from the Original Picture in the Possession of A. E. Chalon, Esq. Art-Union of London.

EXCEPT from respect for the artist and as a remembrance of his labours, we really see no reason why such a painting as this should have been honoured with "a short eternity" (as an Irishman would say) on steel. The picture is an indistinct dream of Claude and Turner, laid in the landof Nowhere. About the landscape, with the exception of the clouds, which are false as they can be, there is a poetry both of air and water; but the figures are poor and ill drawn, lifeless and unreal. They are neither Charles-the-Second courtiers, Italian masquers, classical revellers, nor anything but red and blue spots to carry out colour and fill up the foreground. There is a want, throughout the whole, of masculine strength.

Honour thy Father and Mother. Painted by H. Barraud; Engraved by W. T. Davey. Boys.

THIS picture is a representation of drawing-room religion. It reminds us not of primitive Christianity, but of pages carrying gilt prayer-books behind rustling peeresses,—of fashionable chapels which the poor never enter but to sweep them out, —of fashionable preachers delivering the benediction with hands "as white as is the whale's bone." The work is wholly devoid of sincerity;—the faces are ill drawn, and have neither poetry nor expression. Mr. Barraud's Christians never kneel but on embroidered cushions,—never soil their velvets by coming into contact with dying men's beds,—refuse to visit the sick, because they do not aspirate their h's when they pray. This artist's rooms are always scented,—his children wear purple and fine linen, —and all his respectable people are people who have brick vaults of their own, and never moulder away into common churchyard earth. The religious feeling he appeals to is the placid self-satisfied religion that binds up its Ledger and Bible in the same volume, and believes in little paradises set apart for the "ten thousand pounders."

FINE-ART GOSSIP.—The annual exhibition of works of eminent English painters at the rooms of the Society of Arts is fixed. The Messrs. Chalon follow Etty and Mr. Mulready. Mr. Alfred Chalon is preparing the works of his late brother, Mr. John Chalon, and a selection from his own studio.

The members and supporters of the Artists' General Benevolent Institution dined at the Freemasons' Tavern on Saturday last. The chair was taken by the Lord Mayor, supported by Mr. Alderman and Sheriff Muggeridge and Mr. Sheriff Crosley, and a goodly gathering of Art celebrities. A subscription of 611*l.* was announced.

Our public places begin to tell of preparation for the great artistic contest in Paris. During the last few days workmen have been engaged in removing the stained glass from nine of the lower compartments of the large window at the bottom of Westminster Hall, for the purpose of being transmitted to Paris as a specimen of Birmingham art in the manufacture of stained glass, at the forthcoming Exhibition of the Works of Industry of all Nations.

The Taylor Museum, in Oxford, is growing rich in Art collections of many kinds. Its series of Michael Angelo's drawings is superb; and Mr. Chambers Hall has presented a magnificent collection, including a large cartoon by Razzie, of Siena, framed; a pen drawing of the Nativity (engraved in Ottley's 'School of Design'); another by Raphael, of the Circumcision, and a superb study of a figure in his picture, called 'La Belle Jardinière'; about 50 drawings by Rembrandt; 43 by Ostade; 30 by Claude Lorraine; and specimens by Leonardo da Vinci, Correggio, Albert Dürer, Rubens, Vandyck the elder and younger, Van der Velde, Paul Potter, Teniers, Wilson, and Zoffany. We may mention, also, a collection of about 200 etchings by Rembrandt, 60 by Ostade, 50 by Claude, and 24 by Vandyck, proofs and early states. The etchings of four of the greatest artists in that way are of the most select quality, and in point of variety and beauty equal to any in the first cabinets in Europe. A portfolio of original sketches in water-colours, made in the East and various parts of the Continent, by Mr. Hall and his brother, and a series of useful etchings, by his friend the late Mr. Read, of Salisbury. A small collection of paintings, among which will be found landscapes by Rubens, Guardi, Wilson, Linnell, Read, and Constable; sketches and heads by Vandyck; 'The Enraged Musician,' 'The Inn Yard,' 'The Portrait of Sir James Thornhill,' and a conversation piece, by Hogarth; Portraits of Admiral Keppel and Miss Keppel, and a most interesting sketch of 'The Charity,' for the window at New College, by Sir Joshua Reynolds. Upwards of 70 specimens of early Greek and Etruscan sculpture, in bronze and other metals, such as statuettes and portions of larger figures, vase-handles, ornaments, and implements, many of them of singular beauty and interest. A few Greek terra-cottas, paintings, and some gems. In addition to these classical objects, may be mentioned a small model in wax by Michael Angelo, for the recumbent figure of Aurora, on the tomb of Lorenzo de' Medici, Duke of Urbino, at Florence.

A statue is about to be erected at Montrose to the memory of the late Joseph Hume. It will be an odd turn of the wheel if a vast sum of money shall be expended on a memorial to the most severe economist of our economical nation.

Our Florence Correspondent writes: — "The remarks of Signor Bezzi in the *Athenæum* of the 17th ult. on a notice from a Correspondent in No. 1426, respecting the statues under the portico of the Uffizi at Florence, show errors. In the *Athenæum* of May 26, 1849, page 550, may be found a letter from me, giving some account of these statues, which had *then* recently been erected. Seven statues have been added to the collection since the above date. They are those of Leon Battista Alberti, the architect and poet,—Galileo,—Paolo Mascagni,

the anatomist,—Andrea Cesalpino, of Arezzo, born in 1519, for many years Professor of Medicine at Pisa, and one of those Italians to whom Harvey was probably more indebted for the hints which led him to his great discovery than he cared to acknowledge,—Accorso, a Florentine lawyer of the twelfth century, celebrated among canonists by the title of 'Il Chiosatore,' *the glossarist*,—St. Antonino, a Dominican, and Archbishop of Florence in the fifteenth century,—and, lastly, the jovial Medico Redi, the well-known author of the Bacco in Toscana. The statues, though not falling below decent mediocrity, are not of striking merit, nor equal to some of the best of those described in my former letter. Redi, who has ventured into this grave and solemn assembly of figures in togas, tunics, armour, and flowing draperies, in coat, waistcoat, breeches, and wig, the sole representative of modern habiliments and notions, is yet far from being the least characteristic and striking statue of the gallery. The Dominican who has been selected to represent the Church in this permanent congress of the representative men of Florence, seems as he stands in his niche, with bent body and shaven crown, among the representations of all the lay occupations which illustrate humanity, a singular evidence of the success with which Romish discipline has striven to impress on her favourites a distinctive and peculiar type, wholly unlike that of any other, either saints or sinners, in the world. The artist has perfectly succeeded in reproducing the well-known look, so familiar to those acquainted with the portraits of Latin hagiography, which is conventionally understood in these lands to be the expression of sanctity. It is a look in which the crouching attitude and the lines of the mouth say, 'Smite me, if you will!' while there is easily to be read in the downcast eye a warning, which adds, 'But my bite in your heel shall pour poison through your veins, if you but thwart me!'"

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—On FRIDAY NEXT, April 13, Mendelssohn's 'ELIJAH.' Vocalists: Madame Clara Novello, Miss Dolby, Mrs. Lockey, Mr. Sims Reeves, and Herr Formes. The Orchestra, as usual, will consist of nearly 700 Performers.—Tickets. 3*s*., 5*s*. and 10*s*. 6*d*. each, may be at once secured by immediate application at the Society's sole Office, No. 6 Room, within Exeter Hall.

THE THEATRES.

THE popular direction now taking by the highest drama merits further consideration. Its descent in social rank is, to the mind that thoroughly investigates the fact, of much significance. The popular drama preceding Shakspeare was low, tentative, inartificial, yet amusing. Mysteries and moralities then answered the purpose of our modern melo-dramas and *vaudevilles*. The former, like the latter, lay level with the intellect of the audience. Had the aim of our earliest dramatic poets been simply to please the existing public taste, they had only to continue the supply of such pieces. But they took a nobler course, they lavished the fiuest poetry on the unprepared minds of the vulgar, and exercised their genius in the creation of a responsive taste in a rude auditory. They produced at once a new style of entertainment and a new standard of appreciation. In this they were assisted by scholars, and patronized by the aristocracy. There are critics, however, of Shakspeare who affect to think that the poet had no purpose but to amuse his audience, and that the wit and wisdom, the poetry and morality which we find in his various plays, got into them by mere accident, and indeed would not have been found in them at all had he suspected the ultimate unpopularity of such heavy metal. They were due, in the opinion of such flippant judges, to his want of art,—a quality which it was left to the French playwright of the nineteenth century to develop. Little they knew of the poet, who thus esteem his productions. Our early dramatists were conscious of their mission, showed their consciousness in their complimentary verses to each other, and exhausted in discharge of what they felt to be a noble duty the benevolence of a fecund nature. All was of purpose and aforethought; and they gave to the English language a literature which is a marvel among nations.

We have since had poets who have worked with similar desires; some whose power has not been equal to their will, and a few whose power has been far greater than their opportunity. But the efforts of the best, as of the worst, were for a long time defeated by the operation of bad laws, infamous monopolies, and the vested interests of actors in old parts. The correction of the laws in question was fortunately productive of an immediate result. It at once found or made an audience for the poetic drama. But it was not among the classes by whom the carly poet had been supported. Those classes had become careless of learning, and were impatient of all kinds of entertainment but that which possessed the least pretension to meaning, and preferred theatrical pieces which in purpose and structure were immeasurably below even the obsolete Mystery and Morality, as if the art and its patrons bad returned to a second and a weaker infancy. Exposure sufficed to shake their authority, and to make the more clear-sighted of theatrical conductors substitute a heavier sort of ordnance for the pop-gun artillery with which they had managed to carry on a sham war, in an age of shams. Where this was not attempted, the bubble altogether bursts;—and thus the LYCEUM is compelled to confess to ruin, while the PRINCESS'S, notwithstanding its heavy losses, manages to retrieve a portion of its reputation by the performance of an historical tragedy,—not only new, but striking from its singularity, though not original. Meanwhile, in the suburban districts, signs of positive growth have accumulated. Not only are new dramas of tbe highest mark established, but original productions of poetic promisc are introduced to the boards. There is, also, a prinoiple of development in continual operation;—and transplantations of talent and pieces take place from one theatre to another, and both thrive tbe better for the change of situation. The metropolitan Orient is dappled with the prophetic hues of Aurora, and is abundant in signs of a bright approaching morning.

In these statements we desire to be practical. Large remuneration to authors of original pieces should not be expected from a low-priced theatre. We have lately indicated that 400*l*. is the hypothetical value of a five-act play. Now, it would be absurd to expect this from a sixpenny or shilling pit. But apart from this consideration, there is something exceptional in the supposed sum in itself. The price paid by managers in general to the recognized playwright on the staff of his theatre is regulated by the number of acts; 50*l*. an act to the well-established writer, and 25*l*., or even less, to the comparatively untried. We see not why this rule should not be applied to five-act pieces. 250*l*. for a tragedy, with the chances of production rendered frequent, would be, we should think; not a despicable sum; and half that for a first attempt, or at a lower-class theatre, might in many cases, we can easily imagine, be very acceptable. Other arrangements, according to circumstances, might be made, not offensive to the most esteemed poets of the present day. We mention this, because we have reason to believe that if the bugbear of excessive pecuniary valuation for this class of production were removed from the managerial mind, there are now more than one theatre where the Poet, if he have the wish, and will but observe the conditions of dramatic structure, may obtain a satisfactory hearing. In Shakspeare's day, high prices were not common. We read in Alleyn's Diary of thirty shillings being given for the addition of a scene—and so forth; and in the popular development of the drama which we are recording, we must expect things to be reduced to their first elements. The fact, indeed, is so. The late John Wilkins received a weekly salary from the City of London Theatre for the regular supply of the pieces they wanted, and from small beginnings became able to write such five-act plays as 'Civilization' aud 'The Egyptian.' Etty demanded but trifling prices for his early paintings; but they obtained circulation by reason of his humility, and ultimately a large money value. Let the modern dramatist benefit by the example; and though his first patrons be poor, they may help him to rich ones hereafter.

MUSICAL AND DRAMATIC GOSSIP.—If "Passion Week" meant a week during which English persons have a passion for concert-going, such desire could not have been more amply responded to than has been the case during the past six days. *Promenade Concerts* at Drury Lane, during which the unfortunate 'L'Étoile' has been served up *à la* Jullien,—*Mr. Allcroft's* annual benefit at the *Lyceum*,—*Mr. Mellon's Orchestral Concerts* at *St. Martin's Hall*,—*Mr. W. S. Bennett's* Second *Soirée*, form only the secular part of the week's provision. There have been, in addition, many Oratorios. In short, Drama has been devoutly mortified as usual, while Music has been more rampant in her penitential entertainments than ever. How can we wonder if our foreign neighbours,—who cannot be expected to know "the what and the why" of severities balanced by compliances at the opposite extremity of the scale of allowance,—accuse us, as roundly as they do, of dishonesty and hypocrisy?

The performance of Mr. Leslie's Oratorio, which was to have taken place on Tbursday week, is postponed till the end of May.

Scbubert's *Pianoforte Trio* in B flat, his Op. 29, which was performed by Herren Molique and Pauer and Signor Piatti, at Mr. Ella's last *Musical Evening*, gives us reason to return to that entertainment: since tbe *Trio*, we believe, had not before been performed at a concert in London. Though, perhaps, in some points (the slow movement especially) the composition may be described as too delicate for public use, it has still too much beauty and fancy,—too much unborrowed, unstudied novelty, to be entirely neglected for the future. In particular the first and last movements pleased. The *finale*, which looks—and which is—slight, has withal so much quaintness, elegance, and originality as to be acceptable even to a public so steeped—we may say, so stiffened—in classical predilections for a few writers as Mr. Ella's. But Herr Molique is hardly freakish and sentimental enough to do justice to such music, consummate master of his instrument though he is. In the hands of Herr Ernst this interesting *Trio* would have proved far more interesting.

A fair Correspondent reminds us that the piece recently produced at the Lyceum under the name of 'A Cozy Couple' [*Athen*. No. 1430], has but little, if any, claim to originality. The plot is taken from a play by M. Octave Feuillet, entitled 'Le Village: Scènes Provinciales.' "To change the names of *Dupuis* and *Rouvière* into those of *Dormouse* and *Russelton*, and omit some allusions to Continental customs," says our Correspondent, "does not require much skill. It is so seldom that the *Athenæum* allows such thefts to escape notice, that it may perhaps find room for this assertion of the principle."—We had already discovered the original of the 'Cozy Couple,' but the sudden closing of the theatre, and the implied rejection of these foreign wares by the public, led us to neglect further reference to the subject. Perhaps, as our lady Correspondent suggests, it is better to put the true fact on record "for the sake of the principle."

Two Easter pieces are announced. At the Haymarket, an extravaganza by Mr. Planché, entitled 'The New Haymarket Spring Meeting (1855)'; and at the Princess's, a new romance in two acts, called 'The Muleteer of Toledo.'

A new entertainment was inaugurated on Monday at St. Martin's Hall, in which the well-known dramatic and vocal talents of Mrs. T. German Reed (late Miss P. Horton), assisted by her husband, were engaged in the representation of a number of new characters, appropriately costumed, under the title of 'Illustrative Gatherings.' The first part of the entertainment has an appropriate sub-title, which is suggestive, and the idea of which is carried out in the naming of the characters. 'The Animated Bouquet—Flowers gathered from Real Life,' is the appellation in question; and the characters introduced accordingly bear the name of some flower or other. Thus, we have Mrs. Myrtle, of Holly Lodge; Miss Snowberry,

a scandal-loving philanthropist, which was capitally acted; Mr. Southernwood, a veteran who discourses of the war; Rose Lily, with Dame Crocus and Dame Daffodil,—the two latter characters played at the same time, each side of the person being differently apparelled and mask-painted, that as the actress turned the part was humorously changed; Sir Jonquil, Miss Fuschia Willow, Miss Larkspur, and Master Nettle Myrtle—the last rather a good intention than a success. This portion of the entertainment was, on the whole, eminently satisfactory. The second, entitled 'The Enraged Musician,' awakened associations with Hogarth's picture, which were scarcely realized. Mrs. Quillquacker, a loquacious landlady, was, however, amusing; and Francisco Vergoni, an Italian boy, with his mice and hurdy-gurdy, pathetic. There was also a country servant, Kezia Wilcox, who would put things to rights in the Musician's room; but the part requires more development. As a French *artiste*, however, seeking an engagement in the Musician's new opera, Mrs. Reed recovered her *prestige*, both as an actress and singer; and her execution of 'Robert, toi que j'aime,' was remarkably effective. 'The Illustrative Gatherings,' altogether, are calculated to amuse, and may be pronounced elegant both in their conception and ultimate embodiment. Among the semi-dramatic drawing-room entertainments of the metropolis, they are therefore likely to secure a position.

We note the revival of Cherubini's 'Medea,' at the Frankfort Opera. To this magnificent work—written for the *Opéra Comique* of Paris, and accordingly written with spoken dialogue—Herr Lachner has added recitatives. It is a pity that no adaptation can be made of this opera, such as could bring it within the reach of ordinary singers; the part of the heroine being inaccessible by any one possessing less than Mdlle. Cruvelli's voice and physical power. There must, however, be much music from Cherubini's operas available and interesting for concert performances; and we repeat this recommendation, being under the charm of the delicious chorus from 'Blanche en Provence,' which we heard an evening or two since, in Paris, where it is a stock concert-piece, though entirely unknown in London.

'Le Demi-Monde,' the new drama by M. Alex. Dumas the younger, now in representation at the *Théâtre Gymnase*, is, possibly, the most successful play which has been produced during late years in Paris:—every place being taken for every representation for a fortnight to come, and the interest of the crowded audiences who attend being that sort of living, breathless sympathy and attention, which the least experienced of playgoers can at once distinguish from the commanded raptures of a *claque*, or the delight of a few ardent personal friends. Yet what is it that the Parisians throng so eagerly to rejoice in? Another tragi-comedy of corrupt manners;—another picture of the bad world which is suspended, like Mahomet's coffin, betwixt earth and heaven;—another exhibition of Ill Fame struggling—almost strangling itself—to arrive at "social position";—of haggard Dishonour, with excuses, wistfully intriguing and agonizing itself in desperate hope of gaining the sympathy and support of Honour. The dialogue is natural, life-like, modern French talk, (some of the too direct questionings and too explicit confidences of the stage allowed for). The characters are, for women—a wife without a husband; a widow with a forged marriage certificate; a needy aunt, with an outspoken niece, who has grown up in this bad street of Vanity Fair pure in heart but bold in tongue: for men—a retired *roué;* a philosophical one, put forward as a man of sense, honour and feeling, who does sundry Jesuitical things, first to screen, afterwards to abase, the heroine *Madame d'Ange*, in order that he may interpose betwixt her and a marriage with a brave and credulous young soldier. On ourselves the impression made by this play was more disagreeable and melancholy than exciting; and we came home from it feeling as if we had passed an evening in that worst of all company, among which grossness and cruelty of heart and knavery are glossed over with genteel seemings. This 'Demi-Monde' is wonderfully acted and arranged:—a despair to those who long to get rid of the set tones, and set chairs, and set groups in which English stage-managers delight. Madame Rose-Chéri, as the *Becky* of the drama, is almost a rival to Mdlle. Rachel as *Lady Tartuffe*, in real viciousness and assumed elegance and candour. Mdlle. Figeac, as the "lioness" of the 'Demi-Monde,'—a creature one degree coarser, gayer, and truer than the heroinc,—pleased us even more. One scene,—in which her former husband refuses recognition and reconciliation, and in which, after having shown a touch of heart in her dismay, she breaks into feverish, restless frivolity, by way of getting rid of troublesome thought,—struck us as a scene from that tragedy of every-day life, so full of conscious and unconscious misery, which is daily, hourly acted, wherever people consort. M. Dupuis, too, as *M. Jalin*, the Mentor and the detector, goes through his difficult and little gracious part with the ease, humour and *sang-froid* of a thorough artist.—We dwell here on this play, because it has made a real "sensation";—yet neither as regards literary merit nor story can it claim more respectful notice in a literary English journal. But what a strange passion is that of the public, that throngs to see the abominations of its own under-world dragged out to open day and daguerreotyped!

MISCELLANEA

Richard III.—I do not think the arguments in Mr. Nichols's last letter justify his conclusion that the Duke of Glo'ster could not have been Protector before his arrival in London. I admit that the dates I have adduced, being only two in number, *may* both of them be clerical errors, and therefore cannot be called quite decisive of the point; but I cannot see that the reasons given for regarding them as erroneous are at all conclusive. And I will take the liberty of suggesting that Mr. Nichols, however thoroughly convinced in his own mind, has scarcely made a perfectly fair use of his materials in changing "2nd of May" into "2nd of June." He would have done better to have given the date as it stood in the original, and added his own observations in a note. This date of the 2nd of May occurs in a MS. volume, the authority of which in historical investigations stands very high. It consists of a large collection of grants, warrants, and other documents proceeding from the Crown during the reigns of Edward the Fifth and Richard the Third, which appear to have been very carefully transcribed. The order of the different entries, however, is very irregular throughout. A number of those belonging to Richard the Third's time are arranged in months, and here and there a more or less regular succession of days may be found, but the bulk of the volume exhibits no very strict chronological arrangement. Even the dates which immediately precede the one in question are not in the true order of time, though Mr. Nichols calls them a sequence. Within four pages of that date I find the 28th, 25th, and 23rd of May with the order of time inverted, and another 23rd of May following the 29th. Indeed, the strict order of time is not preserved even in the four documents immediately preceding that date which Mr. Nichols challenges on account of its breaking a sequence. In point of fact there is no sequence at all. With regard to the other date, the 21st of April, found among the Commissions of the Peace, the argument against it is, that there are certainly inaccuracies among these documents. Two or three commissions are repeated without a difference, and some with only a difference in date. Well, what does this amount to? Why, that there are some commissions enrolled twice,—this is frequently the case in the Patent Rolls;—and that there are others that have been issued more than once at different dates,—this, also, will be found of constant occurrence, not only in Edward the Fifth's reign, but, I believe, in every other. But these things give no evidence of error, except in the enrolling of some documents twice when once would have been sufficient. The reasons for rejecting the date of the 21st of April are, therefore, reduced to one. It is presumed that the Queen Dowager's party were all-powerful in the Council before the arrival of the Dukes of Glo'ster and Buckingham, and that they would never have granted offices, not even Commissions of the Peace, except to their own friends. In proof of this, Mr. Nichols appeals to the Commissions of Taxes issued on the 27th of April, none of which contains the name of the Duke of Glo'ster or of Buckingham, though they contain those of the Earl of Rivers and the Marquis of Dorset. But, though the Queen's party were certainly powerful, it does not, by any means, appear that they possessed uncontrolled power. The reduction of the young King's escort is a strong argument to the contrary. Nor does it appear evident, as Mr. Nichols would seem to think, that, if the Duke of Glo'ster had been Protector, then his name should have appeared in the Commissions of Taxes. There is no reason why a Protector of England should be a Commissioner of Taxes.

"I am, &c., JAMES GAIRDNER."

To CORRESPONDENTS.—J. C. E.—L. M. T.—G. L.—W. T.—G. W.—C. B.—H.—Ed. H. G.—P. S.—J. C.—received.

E. R.—The publisher of the work referred to is Mr. Reeve, Henrietta Street, Covent Garden.

Erratum.—P. 378, col. 3, line 12 from bottom, for "Sonna," read *Tonna.*

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POTICHOMANIA.—HUTTON & Co., 6, Newgate-street, London, supply (Wholesale only) Le Keux's new Sheets of small and medium size Figures and Borders for Etruscan Potichomania—Glass Vases of Classic and Artistic shapes—and every requisite for this new Art.—N.B. The Etruscan Improved Chemically-prepared GUM insures success. H. & Co. supply all shops where the BEST articles are retailed.

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II. VENETIAN DESPATCHES—EMBASSY TO HENRY VIII.
III. MADAME DE MAINTENON.
IV. THE FORESTER.
V. FOOD AND ITS ADULTERATIONS.
VI. DEATH OF THE EMPEROR NICHOLAS.
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Natural Philosophy—John Drew, Ph.D.
Physical and Political Geography—Gottfried Kinkel, Ph.D., formerly Professor of Modern Literature, History of Fine Arts and Civilization in the University of Bonn.
Latin—Rev. J. Baines, M.A.
English Language and Literature—
German Language and Literature—Adolphe Heimann, Ph.D., Professor of German in University College, London.
French Language and Literature—M. Adolphe Ragon.
Italian Language and Literature—Signor Valletta.
Elocution—J. Wigan, Esq.
Vocal Music—Professor Hullah, of King's College, London.
Harmony—W. Sterndale Bennett, Esq.
Drawing—F. S. Cary, Esq.
Fine Art—Gottfried Kinkel, Ph.D.

A Class is now formed for Drawing from the Life, under the superintendence of Mr. Cary.

Dr. Kinkel will lecture on Ancient History during the ensuing Term.

The Junior School will re-open on Tuesday, the 17th of April.

Particulars may he had on application at the College.

LADIES' COLLEGE, 47, Bedford-square.—A Course of EIGHT LECTURES on EARLY ENGLISH LITERATURE will he delivered in the Easter Term, by the Rev. JOHN M. JEPHSON, B.A., beginning on Tuesday, the 24th of April, at Three o'clock.

The first Lecture will be open to Gentlemen as well as Ladies.

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The SPRING TERM COMMENCED on TUESDAY, April 10.

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H. COTTERILL, Principal.

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The Classes for the Senior Pupils will commence on the 16th, the general School for the Junior ones on the 12th.
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French—Mons. De Lolme.
German—Dr. Hausmann.
Italian—Signor Maggioni.
Music—Ignace Gibsoue, Esq.
Drawing—William Bromley, Esq.
Dancing—Madame Nickel.

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Superintended by MRS. LOUIS WATSON.
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EASTER TERM will commence on MONDAY, APRIL 16th, 1855, under the following Professors:—
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Biblical Literature—Rev. Sydney Clarke, M.A., St. John's Coll. Cambridge.
Botany——
Dancing and Exercises—Mons. Coulon.
Drawing: Figure——; Landscape and Perspective—H. Wichelow, Esq.; and A. Peletier, Esq.
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French—Mons. Tourrier.
Geography—Charles Galbraith, Esq.
German—Rev. A. Lowy.
Harmony and Composition—H. C. Lunn, Esq. R.A. Music.
History (Ancient and Modern)—Rev. A. G. Edouart, M.A., St. John's College, Cambridge.
Italian—Signor Maggioni, R.A. Music.
Latin and Natural Philosophy—Rev. J. K. Jennings, M.A., Queen's College, Cambridge.
Pianoforte—Cipriani Potter, Esq., Principal R.A. Music, and H. C. Lunn, Esq. R.A. Music.
Singing—F. R. Cox, Esq., R.A. Music.
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MR. CURT, of London, ANTIQUARY, &c., now in Town for the Loscombe Sale of Valuable Coins and Medals, returns to Paris on the 14th of April, to attend the Raoul-Rochette Sale of Coins and Antiquities, the Catalogue of which is just published. Commissions, as usual, executed at 10 per cent.—Address, post paid, 15, Lisle-street, Leicester-square; or Hôtel Brabant, Paris. Mr. Curt will be again in London about the 24th of April.

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NORTH BRITISH REVIEW, No. 45.—The latest day for receiving ADVERTISEMENTS and BILLS in London will be Thursday, the 19th instant.
London: Hamilton, Adams & Co. Edinburgh: W. P. Kennedy.

ADVERTISEMENTS for the forthcoming Number of the JOURNAL of the PHOTOGRAPHIC SOCIETY, are requested to be sent to the Publishers on or before Thurday next, the 19th of April.
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V. HUC'S TRAVELS IN CHINA.
VI. PASCAL PAOLI.
VII. THE CHEMISTRY OF COMMON LIFE.
VIII. AUTOCRACY OF THE CZARS.
IX. LORD BROUGHAM ON CRIMINAL PROCEDURE.
X. ARMY REFORM.

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LONDON, SATURDAY, APRIL 14, 1855.

REVIEWS

Meleager: a Tragedy—[*Meleager, Eine Tragödie*]. — *Novels* — [*Novellen*]. By Paul Heyse. Berlin, Hertz; London, Williams & Norgate.

Herr Heyse is a young German poet, whose talents met with early acknowledgment and reward. He is one of the stars in that poetical constellation (as yet of more promise than brilliancy) which shines round the throne of Munich. Schemes for the protection of Art and of Poetry seem always to have filled the mind of Maximilian the Second, — himself distinguished by poetical gifts of such an order that even Count Platen, in one of his most stately and high-flown odes, could address to him words like these:—

Der du selbst in der Brust die Glut melodischer Dichtung Hegst, dem Vater gleich, und der Kunst tiefsinnige Meister liebst.

This was in 1831. Ten years later, the then Crown Prince sent out (through the medium of the late Minister of State, Eduard von Schenk) a circular invitation to the most eminent German poets to gather round him, and to form under his patronage a "*Dichterbund*,"—in fact, a poetical Guild of Literature. A poetical annual ('Musenalmanach') and a critical review were to have been published by this Poets' Union; yearly prizes of golden goblets and golden laurel-crowns (or, to those who preferred it, a good round sum of ducats instead) would have been awarded, by the Prince's munificence, to the best productions in epic, dramatic, and lyric composition. Old King Ludwig himself volunteered to be one of the judges at the future Olympic games of the German poets. This plan, however, failed at the time. Uhland wrote bluntly back, that, to his belief, poetry and royalty would never go well together in these days. Other of the invited poets answered in a similar way. The scheme was therefore abandoned for a time; but the course followed by King Maximilian ever since his accession clearly shows that he never ceased to cherish it, only waiting for a period more favourable to its execution, and meanwhile remodelling and modifying it to the best of his maturer judgment. What he has done for poetry and poets in the last few years is not exactly what he proposed to do in 1841, but it is more and it is better. He has surrounded himself by a circle—not of old and long-established celebrities, like the King of Prussia in 1840, but of young and rising talents, full of hope and promise, to whom, with all the liberality of a royal Mæcenas, he has given a free and independent position near his person; asking in return neither the services of office nor even the customary tasks of laureateship, but only the conscientious cultivation, the quiet and steady development of those faculties which he has sheltered from the cares and the harassing necessities of life. This is good and noble indeed; and if the harvest should not answer the sowing — if the exploits of the literary Knights of the Round Table of Maximilian the Second, of Bavaria, should happen, in future times, not to be thought equal to those of the spiritual chivalry of Karl August, of Weimar, the fault can never be imputed to the intentions and the goodwill of the younger Mæcenas. Certain it is, that in the days of Goethe and Schiller it was far more easy for the German poet to accept princely favours than at present, when he is no sooner distinguished by the princes than he is looked on with suspicion by the people; while, on the other hand, the powers overlook, or even hate and persecute, him as soon as he is the declared favourite of the multitude. There is something in this which, we cannot but think, also weighs heavily (though perhaps unconsciously) on the minds of the young men of Munich, to such an extent even that it acts as a drawback on the free development of their poetical powers. The Star of the Order for Literary Merit (also newly created by Maximilian the Second) glitters on the breasts of Herren Dingelstedt, Bodenstedt, Heyse, and von Geibel; but the stubborn independence of Uhland (courted again, even after the refusal of 1841) sent it back most unceremoniously.

The author of 'Meleager' and the 'Novels' has not, like Herren Dingelstedt, von Geibel, and others on account of court successes, forfeited public confidence. The nation at large does not yet know much of him. Up to this time he is only a favourite with the more refined classes of society; his talents, great and unquestionable as they are, have made him the poet *par excellence* of some exclusive literary circles:—universally popular (and therefore envied or distrusted) as yet he is not. We sincerely wish that these halcyon days of his Muse may be turned to account by him, before their smooth and even current is ruffled by the gusts and gales of the ever-changing *aura popularis*.

The two little volumes before us (the first-fruits, we believe, of the young Laureate's happy leisure at Munich) show in a pleasing way that he is seriously occupied in cultivating his rare gifts. He is conscious of his mission as well as of his successes; but, thinking "that which he has done but earnest of the things that he shall do," he is eager and active to justify the good opinion entertained of him by ever-new productions following each other in rapid succession.

In 'Meleager' he treats the well-known Greek tradition — prompted, perhaps, in the choice of his theme by some sonorous fragments of his great master of form, Count Platen, who, not long before his death, contemplated a tragedy on the same subject. Althæa, to whom the Fatal Sisters have given the ominous power over the life of her madly-beloved son, thinks herself, as it were, one of the Fates: she wishes to direct imperiously the will and the inclination of her son; and when Meleager, vigorous and self-willed, shakes off this most loving but most intolerable of all despotisms,—when he confers his free love on Atalanta, killing at the same time his uncle, who treats him as a boy,—the unhappy mother, blind with passion, throws the fatal billet into the flames, and repents only when it is too late. A subject like this is grand and tragic indeed,—and as far as the poet's giving himself up to his theme is concerned, Herr Heyse undoubtedly has done it justice. The characters are drawn with precision;—the diction, elegant and forcible, pulsates with life and passion;—some passages are not only beautiful, but almost bordering on the sublime. Nevertheless, we are bound to say, that we are not entirely satisfied with the work. There is too little of the drama in it; the action moves within narrow bounds, and, for the greatest part, is laid behind the scene. The talent of the writer—as is visible by the interwoven songs, by the Chorus of the Fates, in the last scene, and by some excellent descriptions—leans evidently more to lyric and epic poetry than to the drama. Besides this, we have another objection. Deterred, perhaps, by the but indifferent stage success of the original classic drama of the Greeks as revived by Tieck and others about ten years ago, and wishing, most likely, to bring his characters nearer to the modern heart, Herr Heyse has written his tragedy, not in the metres of Æschylus and Sophocles, not even in our own noble blank verse, but in a varying rhymed measure, after the pattern of Goethe's 'Faust.' This, we believe, is decidedly a mistake. We do not like to hear Atalanta speak like Gretchen — just as we dislike the Alexandrines of Corneille and Racine from the lips of Phædra and Sabina. The little bells of rhyme jingling about these stately classic figures produce an effect, to our feeling at least, similar to that produced by the falling of the rosy light on the marble limbs of Dannecker's Ariadne in the Villa Bethmann, at Frankfort. It is pretty, but out of style. Moreover, the fault does not stop here. A great deal of what Herr Heyse's characters have to tell us is modern in feeling as well as it is modern in form.

In the "Novels" (Englishmen, by-the-bye, would call them "Tales," Herr Heyse using the word "novel" in the original sense of the Italian *novella*,) we meet our author in a different province,—and in one, we are inclined to say, which is more within the reach of his faculties than the drama. These four little tales are conceived with a poet's heart, and dashed off with an artist's hand. They are simple in plot and construction, but they show acute psychological observation;—they are full of terse and graphic descriptions;—and, with regard to form and diction, are of an exquisite roundness and finish. A fresh and healthy moral atmosphere pervades them all. To show the author's tone and manner, we translate a passage from 'La Rabbiata,' an Italian village story, "full of the warm South," and, to our taste, the best tale in the book. "La Rabbiata" is a beautiful young peasant girl of Sorrento, who, because her father has been a very bad husband to her mother in his day, has become afraid of matrimony, to such a degree even that she has forsworn marriage—and love too, because it would lead to marriage. She shuns, in a wild and proud way, the young men of the village,—and they, in revenge, have given her the surname of "La Rabbiata." One of them, Antonino, the boatman, loves her passionately,—and she too, as we learn afterwards, looks on him with no indifferent eyes. But because she feels that Antonino could become dangerous to her, she avoids him more than all the rest. One fine hot summer day it happens that he rows her over to Capri, where she has to do some business for her mother. On their passage out a good old priest keeps them company; when they return, however, chance affords them a long *tête-à-tête*.—

Bidding them a hasty farewell, he ran down to his boat, loosened it from its moorings, and stood waiting for the girl; who, again taking leave of the host and hostess, proceeded towards the boat with lingering steps. She first looked round on every side, as though she expected some one might cross with them. But the shore was deserted; the fishermen slept or were at sea with their nets; a few women or children sat by the doors sleeping or spinning; and the strangers who had come over in the morning, awaited a cooler time of day for their return. She had not much time, however, to look around, for before she could prevent it, Antonino had caught her in his arms, and carried her like a child into the boat, and, springing after her, with a few strokes of the oars they were in the open sea. She sat herself in the forepart of the boat, and half turned her back on him, so that he could only see her sideways. Her features were still more serious than usual. Her hair hung deep over her brow, and round her delicate nostrils trembled a resolute expression; her full lips were firmly closed. After they had for some time silently pursued their voyage, she felt the heat of the sun, and took the bread out of the handkerchief, which she wound round her head. She then began to eat the bread and make her dinner, for at Capri

she had eaten nothing. Antonino did not long suffer this. He took two oranges from one of the baskets which he brought over full in the morning, and said: "There you have something to your bread, Laurella. Do not suppose that I have saved them for you. They fell out of the basket into the boat, and I found them when I brought back the empty baskets."—"Eat them yourself. My bread's enough for me."—"They are refreshing in the heat; and you have walked a long way."—"They gave me a glass of water yonder, and that has refreshed me."—"As you like," said he, and let them fall again into the basket.—A fresh silence. The sea was as smooth as a mirror, and scarcely rippled round the keel. The white sea-birds, too, which have their nests in the holes of the shore, pursued their prey in silence.—"You might take the two oranges to your mother," recommenced Antonino.—"We have some at home; and when they are gone, I can go and buy more."—"But take them to her with my good wishes."—"But she does not know you."—"Then you can tell her who I am."—"But I do not know you either."—This was not the first time that she had thus refused to know him. A year back, when the painter came to Sorrento, it happened one Sunday that Antonino was playing with other boys at *boccia* in an open place by the chief street. There the painter first met Laurella, who, with a water-jug upon her head, passed by without taking notice of him. The Neapolitan, struck by her appearance, stood still to look after her, although he was in the midst of the players, and could with two steps have left the way clear. A bowl that struck him by no means softly on the ankle reminded him that this was not the place to be lost in thought. He turned round as if he expected an apology. The young fisherman who had thrown the bowl stood silent and sturdy among his friends, and the stranger thought it advisable to avoid a dispute and depart. The affair, however, was talked about and remembered when the painter openly paid court to Laurella. "I do not know him," she said petulantly, when the painter asked whether she refused him on account of that ill-bred boy. But the talk had come to her ears. Subsequently, when she met Antonino, she very well remembered him. And now they sat together in the boat like the bitterest enemies, and the heart of each beat violently. Antonino's usually good-humoured face was turning red; he rowed with such violence that the foam sprinkled his face, and his lips trembled at times as though he muttered angry words. She pretended to observe nothing, and looked as unconcerned as possible,—leaned over the side of the boat, and let the water glide between her fingers. She then untied her handkerchief, and arranged her hair as if she were alone in the boat. But her eyebrows trembled, and in vain she held her wet hands against her burning cheeks to cool them. They were now in the open sea; and near and far no sail was to be seen. The island was distant behind, and the coast lay far off in the sunny vapours; not even a sea-gull flew across that wide solitude. Antonino looked round about him. A thought seemed to rise up within him. The ruddiness suddenly left his cheeks, and he let the oars fall. Involuntarily Laurella looked around, surprised, but fearless. "I must make an end of it," broke forth the boy. "It has lasted too long, and I wonder it has not brought me to the grave. You know me not, you say. Have you not long enough seen how I pass you like a madman, and had my heart full to pour out before you? But you pout, and turn your back on me."—"What should I have to say to you?" she replied tartly. "I have indeed seen that you wished to make acquaintance with me; but I had no mind to fill people's mouths about nothing at all. For I do not wish you for a husband; no, nor any one else."—"Nor any one else? You will not always say so, because you have refused the painter? Bah! you were a child then. Some time or other you will feel solitary; and then, mad as you are, you will take the first that comes."—"No one knows his own future. It may be that I may change my mind. But what is that to you?"—"What is that to me!" He sprang up from his seat, so that the boat rolled. "What is that to me! And can you ask that when you know the state of my mind? May he perish miserably whom you treat better than me!"—"Have I ever promised myself to you? Can I help it, if you take such foolish notions into your head? What right have you over me?"—"Oh," he exclaimed, "it is not indeed written, and no lawyer has engrossed it in Latin and sealed it; but this I know, that I have as much right to you as I have to go to heaven if I am an honest fellow. Do you suppose that I will stand by, when you go to the church with another, and the girls pass me shrugging their shoulders? Shall I allow such a slight to be put upon me?"—"Do what you like. I am not afraid, threaten as you will. I, too, will do as I like."—"You will not long talk in that manner," said he, whilst his whole frame trembled. "I am man enough not to allow my life to be destroyed by such an obstinate creature! Do you not know that you are here in my power, and must do what *I* will?"—She shuddered slightly, and looked at him with flashing eyes. "Destroy me, if you dare!" said she, slowly.—"One must not do things by halves," said he, and his voice lowered. "There is room for us both in the sea. I cannot help thee, child"—(he spoke almost pityingly, as if in a dream)—"but we must go down, both of us, and *now!*" screamed he, and seized her by both arms. But in an instant he drew back his right hand—the blood streamed from it,—she had bitten him deeply.—"Must I do what you will?" she exclaimed, and thrust him with a sudden movement from her. "Let us see whether I am in your power!" With this she sprang over the side of the boat, and disappeared for a moment in the deep. She rose again immediately; her dress clung close to her; her hair was loosened by the waves, and hung heavily over her neck; she struck out with her arms, and without a word swam direct from the boat towards the shore. Terror seemed to have benumbed his senses. He stood bending forward in the boat, staring, fixedly, after her, as if a miracle had been performed before his eyes. Then shaking himself, he sprang to his oars, and rowed after her with every energy he could command, while the bottom of the boat became red with his flowing blood. In a minute he was by her side, in spite of her exertions. "By Maria Santissima!" he exclaimed, "come into the boat! I have been mad; God knows what darkened my reason! It came into my head like lightning from heaven, and inflamed me that I knew not what I did or said. You need not forgive me, Laurella; only save your life, and come in again." She continued swimming, as though she heard nothing.—"You cannot reach the land; it is still two miles. Think of your mother. If anything should happen to you she would die with horror." She measured with a glance the distance from the coast. Then, without answering him, she swam to the boat, and seized the edge with her hands. He stood up to help her; his jacket, which lay upon the seat, slid into the sea as the boat swayed over with the girl's weight; she sprang lightly up, and clambered to her former seat. When he saw that she was safe, he seized his oars again; whilst she wrung out her dripping skirt, and pressed the water from her hair. She then, for the first time, observed the blood on the bottom of the boat. She cast a hasty glance at the hand which grasped the oar as though it were unhurt. "There," said she, and reached him her handkerchief. He shook his head, and rowed on. At last she rose, stepped towards him, and bound the handkerchief round the deep wound. Then, in spite of his opposition, she took the oar out of the wounded hand, seated herself in front of him, and—without looking at him, keeping her eyes fixedly on the oar, which was red with blood—with powerful strokes urged on the boat. They were both of them pale and silent. When they neared the shore they met some fishermen who were casting their nets for the night. They called out to Antonino, and rallied Laurella. Neither looked up, nor answered a word. The sun was still pretty high above Procida when they reached the beach. Laurella shook her skirt, that had nearly dried itself on the way, and sprang ashore.

Herr Heyse is one of those few among the younger poets of his country who really hold a mission from the Muse, and to whose future the literature of Germany may look forward with confident expectation. We shall be happy to meet him again, and doubt not that greater and riper compositions will follow in due time studies like 'Meleager' and the 'Novels.'

Lives of the most Eminent English Poets. By Samuel Johnson; with Notes by Peter Cunningham, F.S.A. Vol. III. Murray.

The Bristol Bibliographer. Bristol, Kerslake.

Under ordinary circumstances, we should have been content to announce the completion of this edition of Johnson's 'Lives of the Poets,' with an acknowledgment that the last volume fully justifies the promise of the first, and our commendation. As, however, Mr. Cunningham has in his Notes more than once referred to the articles on Pope which appeared some time since in the *Athenæum* [Nos. 1393—1395],—and as he is announced as assistant editor of the long-promised edition of Pope's works,—it may be well to offer a few words of explanation where he appears to have mistaken our meaning.

Mr. Cunningham considers our argument and evidence respecting "the Unfortunate Lady" as "*an ingenious attempt to identify the Unfortunate Lady with a Mrs. Weston*"!—not successful, *because* "the verses in which she is said to be lamented as dead were actually published seven years before her death."

Now, if the reader will be pleased to refer to the *Athenæum* [No. 1394], he will see how far the facts justify Mr. Cunningham's statement and comment. He will there find that the biographers of Pope, after a century of research, had come to the conclusion that "the Unfortunate Lady" was a Mrs. Winsbury, or Wainsbury,—"the *Mrs. W. of Pope's letters:*"—that Pope himself had ingeniously contrived to help them to the conclusion. And we undertook to prove, and did prove, that the "Mrs. W. of Pope's letters" was neither "Mrs. Winsbury, nor Mrs. Wainsbury, *nor* '*the Unfortunate Lady,*'"—but a Mrs. Weston, of Sutton; and that Mrs. Weston lived "*years after*" the "visionary sword" and "bleeding-bosom gored" had sent "the Unfortunate" to "the pitying sky"!

Whether this was an "attempt to *identify* 'the Unfortunate Lady'" with Mrs. Weston, we shall leave to the judgment of the reader.

Mr. Cunningham is of opinion that Mrs. Rackett was the daughter of Mr. Pope by a previous marriage, and not, as generally believed, and assumed in the *Athenæum*, of Mrs. Pope by a former husband. The facts adduced do not appear to us of much weight. "Pope's father," says Mr. Cunningham, "in his will speaks of 'my son-in-law Charles Rackett, and my dear daughter Magdalen,'" by which "it is clear the woman was nearer related to him than the man." So she would have been, whether his own daughter or his wife's daughter. But Pope, in his will, calls Magdalen Rackett his "sister-in-law"; and twice in one letter speaks of Mr. Rackett as his "brother." Magdalen Rackett herself, writing to Pope's mother, begins the letter "Dear Mother," and concludes "Dear Mother, your dutiful Daur;" yet in the same letter she makes mention of "my mother Rackett." On another occasion she speaks of Pope as "my brother" [*Athen.* No. 1393]. What can be inferred from these contradictions, but that Magdalen Rackett, no matter whose child she was, had been brought up in a loving and beloved family, and stood in relation to them as to a father, mother, and brother? There is, however, another fact shown by the elder Pope's will, and not adverted to by Mr. Cunningham, that he bequeathed to Mr. and Mrs. Rackett *six pounds* each for mourning, and no more,—which runs, we think, counter to Mr. Cunningham's inference; for if his conjecture

be true, Mr. Pope must have given his daughter her entire fortune while he and his wife were living; in which case, considering the fortune he left to his son, he must have been a much richer man than even we had supposed,—to say nothing of the idle talk of the biographers about his poverty.

But the old stories about the poverty of the father and the profits of the translation of Homer are likely, we think, to be somewhat modified by the new Editors. We took leave [No. 1393] to doubt "the doubtless" of Dr. Johnson, that Pope purchased an annuity of five hundred a year out of the profits of his 'Homer.' We showed from unpublished letters that, shortly after his father's death, Pope had about 2,000*l.*, which he was anxious to invest in an annuity. Mr. Cunningham corrects Johnson, and says the annuity charged on the estate of John of Bucks was 200*l.*—not 500*l.*—a year, which agrees with our statement.

As to the state of the Fenton MSS. of the books of Homer which Fenton translated for Pope, we have on record some strange contradictions, all the more startling when it is known that these MSS. are daily open to inspection in the British Museum. Johnson says, "they have very few alterations by the hand of Pope." Mr. Cunningham tells us, "the first and fourth are crowded with Pope's alterations." Now we happen to have before us a letter, by George Steevens, a very careful observer, addressed to Dr. Johnson, on this very subject, and he confirms Johnson's statement—indeed, makes the fact the ground for inference and argument:—

"Hampstead Heath, Oct. 27th, 1780.

"Dear Sir,—You have taken notice of a disproportion between the prices paid by Pope to Fenton and his coadjutor. I was once told (by Spence or Dr. Ridley) that Pope complained he had more trouble in the revisal of a single book translated by Broome than with all that were executed by Fenton. Three of Fenton's books, in his own handwriting, are preserved in the Museum, and countenance, on one part, the observation of Pope; for I do not think that in any one of these he made many more than a dozen corrections. He changed, however, the two first lines of the first book, which originally stood thus:—

The man for wisdom fam'd, O Muse! relate,
Through woes and wanderings long pursued by fate.

Broome's MSS. are not in the Museum; but, if the complaint was just, his assistance proved less valuable to Pope than Fenton's. To the weary translator of thirty-six books of Homer a laborious revision of eight more was as unwelcome as it might be expected. Excuse the hurry in which this is written, and do me the honour to believe me your ever faithful, obliged and obedient,

G. Steevens."

The date of the year is doubtful; but, from the tone of the letter, we incline to the opinion that Steevens wrote it after a perusal of the life of Broome in manuscript.

Mr. Cunningham accepts as true and repeats the story that Pope received a large sum of money, 1,000*l.*, from the Duchess of Marlborough to suppress the character he had drawn of her under the name of Atossa. We utterly disbelieve it. Mr. Cunningham refers to the well-known passage in a letter from Bolingbroke to Marchmont in proof.—

"Our friend Pope, it seems, corrected and prepared for the press, just before his death, an edition of the four Epistles that follow the 'Essay on Man.' I am sorry for it, because, if he could be excused for writing the character of Atossa formerly, there is no excuse for his design of publishing it, after he had received the favour you and I know; and the character of Atossa is inserted."

By no possible ingenuity can we deduce from this paragraph proof that Pope ever received a thousand pounds, or a thousand pence, or a single sixpence from the Duchess; "the favour" may mean anything or nothing—a courtesy, a compliment, a civility of any sort; and the fact that he did insert the character of Atossa while the Duchess was living is proof to the contrary,—for no man, out of Bedlam, would have thus idly put it in the power of that clever and unscrupulous woman utterly to ruin his character, which on such points was absolutely without stain and without suspicion. But to this letter when found was appended in pencil "1,000*l.*," and the Editor of the Marchmont Papers conjectures that the pencil note was in the handwriting of his father, Mr. George Rose, and that the father meant thereby to intimate that a thousand pounds was "the favour" to which Bolingbroke referred. What! and is this conjectural interpretation by one person of what may have been meant by another, who could know nothing of the facts, to shake our faith in the character of a man who never asked, never sought, never accepted favours, who more than once declined them—even a pension for life from the Crown?

Respecting the epitaph "On Mrs. Corbet, who died of a cancer in her breast," Mr. Cunningham states that it "was first printed in D. Lewis's Miscellaneous Poems, 1730," which we doubt; and he describes what was said on this subject in the *Athenæum* as an attempt "to show that it was really written on a Mrs. Cope." We have no objection to this report of what we said,—although we certainly intended rather to throw out a speculative possibility or probability for the consideration of Mr. Cunningham or Mr. Croker than dogmatically to assert anything. We hoped to put the new Editors on their guard against certain mystifications in the early life and writings of Pope, which have misled all former editors, from Warburton himself to Mr. Carruthers. We proved that the early correspondence of Pope was not to be relied on; that the letters which were published by Pope, and have for more than a century appeared as addressed to Trumbull, Addison, Craggs, and others, were not one-half of them so addressed; that the famous letter to Addison of the 20th of July, 1713, "dictated," we were told, "by the most generous principle of friendship," and which has given rise to so much comment, was a mere manufacture; that the epitaph which figures in his works and professes to have been written on King William's Secretary of State, Sir W. Trumbull, *was written on King James's Secretary of State, John Lord Caryl!*—Seeing these things and numberless others of a like character, we thought it not improbable that the epitaph in question was really written on Pope's humble friend, Mrs. Cope, who did die of a cancer in her breast under circumstances that, as we showed, roused all that was noble and generous in Pope's nature and awakened his deepest sympathy, rather than on a Mrs. Corbet, with whom it is not known that he had the slightest acquaintance; whose name, or the name of whose family, is not, we believe, mentioned in all his voluminous correspondence; and whose epitaph states that she died "after a long and painful sickness," which might, or might not, mean cancer, but which we thought described consumption or almost any other mortal disease rather than cancer. We thus concluded our reference to the subject:—

"The question, so far as the mere name is concerned, may be of little consequence; but the character of any one in whom Pope took so deep an interest [as Mrs. Cope] is part and parcel of his own life; and the outline sketch we have given of Mrs. Cope [never before mentioned by Pope's biographers] and her sad sufferings would lose nothing of its value, even if the new Editors could produce a Mrs. Corbet and establish her right to be restored to the honours of the past century."—[*Athen.* No. 1395.]

Now comes a critic in the mocking costume of a 'Bristol Bibliographer.' We are sorry for the simple bookseller; still more sorry to see that the "perverse widow"—the apology for this intermeddling—is treated as one of his "commodities," whom he is resolved to turn to profitable uses,—sorry to see one with whom we had so many pleasant associations made as familiar as Doll Common, or as "Alexander Mackenzie, my coachman," who so long served a celebrated quack as a text on which to write advertisements. Our reply, however, so far as the comment on the Pope articles is concerned, will be very brief, for there is not one word urged against our speculation which is not taken from our own pages; but the following note, all we shall notice, goes beyond argument:—

"I have not heard that the *autograph* of the Epitaph on John Lord Caryl has been exhibited, of which a copy is printed in the *Athenæum*, July 15, '54, p. 876."

—What is there strange in this? How should a bookseller at Bristol know whether an autograph had or had not been exhibited in London? More than a dozen persons, and those most interested in the subject, *have* seen the "autograph." The Bibliographer himself shall see it if he will give us a few hours' notice, any time before the 23rd of this month or after the 1st of August.

Mediæval Popes, Emperors, Kings, and Crusaders; or, Germany, Italy and Palestine, from A.D. 1125 to A.D. 1268. By Mrs. William Busk. Vol. II. Hookham & Sons.

The submission of the Emperor Frederic to the Pope, and the Third Crusade, rendered memorable by the heroism of Saladin and Richard Cœur de Lion, are the principal incidents of the period comprised within the present volume of Mrs. Busk's laborious work.

At the present time, the siege of Acre by Guy de Lusignan is, perhaps, the incident which will attract most attention, from the curious parallelism which it often presents to a "modern instance" with which we are all familiar.

"Guy [writes Mrs. Busk] had not numbers to shut in Acre upon its two land sides, but he pitched his camp before it to the east. Saladin . . . presently appeared with his army. He entered the town, made all requisite arrangements for its defence, established a system of signals to enable the Commandant of the garrison to receive his instructions, so as to facilitate his acting in concert with him; and then encamped upon one of the nearest hills, to watch Guy's movements. Bands of Crusaders now began to arrive. * * The siege was long and peculiar, the besiegers being themselves in a manner besieged by Saladin's far larger host. From its great prolongation huts were gradually substituted for tents in Guy's camp; and from the condition of the kingdom non-combatant Christians repaired to it, as to the capital. Queen Sybilla, with her four daughters by Guy, was domiciliated in this temporary wooden town, where huts of shopkeepers alternated with those of soldiers. For one while the frequent, often objectless fighting, was intermingled with a strange sort of social intercourse between enemies, who, despite their reciprocal intolerance, had learned to respect each other. * * During the winter, Guy continued the siege, as did Saladin his watch upon the besiegers. The latter, however, removed his camp to a somewhat greater distance; and, judging active operations over for the next few months, permitted a large part of his army to return home for the unpropitious season. Guy similarly indulged those who had homes to retire to; and amongst others Conrad withdrew with his troops to Tyre. Occasional affrays diversified the winter; but the principal occupations of the Syro-Franks and the Crusaders were fortifying their camps and constructing battering engines; that of the Sultan's troops, watching them; and the chief casualties that occurred proceeded from disease. With the return of spring, reinforcements poured in upon Saladin from all parts of his widely-spreading

dommons. New bands of Crusaders joined Guy. * * Still, the inferiority in point of numbers of the Christians to the army watching their every move, prevented any serious attack upon the town, and induced a prohibition on the part of the King and of the crusading leaders—the Landgrave of Thuringia and the Comte d'Avesnes, who alternately held the command of the Europeans—to fight, or even quit the intrenched camp, without orders. This the inferior Crusaders considered as sheer cowardice; they had come to fight, and fight they would. Their pertinacious disobedience in breaking out for desultory skirmishes, without knights for officers, cost thousands of lives; and, with the burning of the military engines by either naphtha or Greek fire, thrown upon them from the walls, were the only incidents that diversified the spring months, passed in anxious expectation of the Emperor Frederic, but cheered by intelligence of his capture of Iconium."

Dissensions broke out amongst the allied crusaders; summer and autumn were "wasted in exploits of individual gallantry and irregular desultory fighting." Autumn brought "marsh fever," which swept away its thousands. Conrad became remiss in supplying the necessities of the besiegers, and scarcity was the speedy result. The "usual impediments to winter navigation" heightened the scarcity to actual famine, "accompanied as usual by a fearful increase of the epidemic, which often carried off as many as a hundred victims a-day." The spring brought Richard upon the scene, and although seriously ill, his military talent instantly infused "a character of vigorous activity" into the siege after it had been lingering on "for a couple of years." Until his arrival, as Mrs. Busk informs us, "the want of a commander-in-chief was deeply felt, none of the crusading princes combining the requisite qualifications for that office." Cœur de Lion aroused in the army a spirit which was irresistible, and early in July the place surrendered.

It is thus that history presents to us its warnings and encouragements; but, hurried on by the excitement and turmoil of action, how few of us have leisure to acquire a knowledge of its lessons! In such books as those of Mrs. Busk the patient reader may study them to advantage.

American Liberty and Government Questioned. By T. Ryle. Longman & Co.

Mr. Ryle professes to scourge the American people "more in sorrow than in anger." He would imitate the Roman patriot, and weep while he condemns his friend. For, previous to his category of American sins, which range from murder to gluttony, he expresses a sentiment favourable to the republican nation:—"Personally, we regard the Americans with esteem; we consider their country, in many respects, our proudest monument." It is not very clear from this passage whether America is to be regarded as Mr. Ryle's monument, or as a trophy of the English race; but, at all events, it is a whited sepulchre, full of ghastliness and corruption. The laws, the arts, the manners of the confederated States are sordid and low. The flower of the land is blighted by base institutions. Genius is obscured; virtue is persecuted; respectability is reduced to despair. Selfishness, impudence, fraud, infidelity, and indigestion are the chronic plagues which make Jonathan at once "witty, profligate, and thin." In fact, Satan is wiser than of yore; and has founded across the Atlantic an empire after his own heart, where a few honest men seek to work out Mr. Carlyle's problem:—"Given a world of knaves, to produce happiness out of their united actions." Yet much intelligence and much probity are admitted to exist there. From the enumeration of moral qualities which Mr. Ryle draws up for the condemned nation, whenever it is the victim of his praise, few excellencies are omitted that are likely to be found anywhere on the earth; but this testimony is contradicted by a more ponderous load of vituperation, raked together from all the factious diatribes and melancholy sermons that have been issued in the United States, to disgust human nature with itself or with its critics. Mr. Ryle, indeed, undertakes to accomplish the task which Edmund Burke said was too much for *him*;—he draws up an indictment against a whole people, and, being one of Pope's "ignorantly read" individuals, contrives to amass extracts sufficient for his purpose.

And when this is done, what is the result? A report, elaborately horrible, upon the normal vices of American civilization. We have two demurrers to put in:—firstly, the judge is not competent,—secondly, the impeachment is ridiculous. Nothing would be easier, for any one with the necessary time, patience, and malevolence, than to draw a picture of England representing it as less refined than Abyssinia, less humane than Dahomey, and less intellectual than China. He would only have to read a number of affecting sermons, from Edward Irving's downwards, —a variety of philanthropic pamphlets,—some morbid tracts,—and some stale French works on "the impure Babel," on the alleys of Whitechapel, and on the most backward of our agricultural districts, — to collect authorities for saying all that General Piron or M. Sarrans would wish him to say of England,—or even that pleasant writer who tells the world that the English talk like wild-fowl! But he ought to have a qualification which Mr. Ryle does not possess, — that of writing artistically. Scarcely a sentence in the book before us is correct in its parts of speech or in its literary construction. The singular leads in the plural; the meaning is perpetually confused; words are employed in a wrong sense; and pages of magniloquence serve only to introduce some frivolous platitude, or some assertion astonishingly false, corroborated by evidence astonishingly weak. Sam Slick would say, this is a caution to dunces.

Mr. Ryle's method of establishing his case is extraordinary. He ridicules the American judges,—and relies on the authority of one or two among them. He disparages the American authors,—and quotes novelists where he should quote historians. He denounces the ribaldry of the American press,—and fills his volume with citations from its most ribald party satire as if they were simple truths. From another point of view, also, his demonstrations are remarkable. The proposition is submitted, that "America is the ally of Russia." In proof of this, we are informed that—"In New York, the principal hotel is dedicated to the Russian saint, Nicholas." Afterwards, he picks up the rumour that some Americans deceived the English before their attack on Petropaulovski, and contrasts their conduct with that of Mr. Grennell, a United States Whig. Mr. Grennell belongs to the wealthier classes, which "have a more aristocratic bias." Consequently, the wealthier classes are the best in the Union.

> "Alas! how do such deeds compare with the conduct of some of the 'majority' of America leading our gallant sailors into a Russian ambuscade at Petropaulovski to be slaughtered, when fighting the good fight of freedom—of western civilization against eastern barbarism! Here is a sad lesson of the want of principle and consistency resulting from democratic government!"

His logic brightens as it goes. Some very lax geographical statements are followed by an appeal to English honesty of thought. It is unfair, urges Mr. Ryle, to admire the United States without recollecting the natural advantages which its people enjoy. He then refers to the Mississippi, forgetting to inform us why there are seven hundred steamers on that river, and only one on its more gigantic sister, the Amazon; but the principal "advantages" remain to be described. Firstly, "an universal system of education prevails, both of an ordinary and superior description, and the people exert all their possible influence to inculcate knowledge and information." Secondly, "a general prosperity prevails." We are required to attribute the happy condition of America to natural and "superadded" causes;—her people are well taught because they are well educated, and they are flourishing because they are prosperous. We can deny neither the first nor the second clause of the syllogism, if syllogism it be; but Mr. Ryle reminds us of Du Marsai's pupil: "the moon is round; *round* is an adjective; therefore, the moon is an adjective." Our economist adds, "a nation so situated must advance *in spite* of all obstacles," though an invisible clue leads him to the result, that the American system "fails in most essential qualities of good government." We have no mission to discuss forms of government. Still less is it our task to controvert opinions hostile to America; but we protest against books crammed with abuse, to gall the self-love of one people and to satisfy that of another.

Mr. Fenimore Cooper died some years ago. Mr. Ryle assumes that his life was shortened by the ribaldry of the American press. Mr. Barnum thrived in America (and in England). Mr. Ryle assumes that there is something rotten in the United States, though he suggests that remedies may exist even for American evils. Older and graver men, for instance, should preside over public affairs. "We think that a President and Senate ought to be forty years of age at the time of election." Mr. Ryle writes something in every page which, it is obvious, he does not mean, especially when he falls into a metaphysical discourse, and dilates on "the claims of mystery." We prefer him, however, in his more practical mood. Having minced up religion, politics, literature and manners, he deals with the human form divine, which, in America, it seems, degenerates into a haggard, sallow and attenuated anatomy. This proceeds from the restless, greedy, contentious national character. A few individuals may be seen both red and stout, but the majority have a lean and hungry look. Climate is no excuse, because the French Canadians and Mexicans are "light-hearted and fleshy." Tobacco does not extenuate the sin, because the British tar chews it also; nor can close stoves be pleaded, since these are used in Germany; while fat food is eaten in Russia as in America.

We imagine that this production will meet with as little attention in America as in England. For the lovers of scandal it is too dull; while readers of ordinary sense will decline to be troubled with a hash of garbled extracts from forgotten books and newspapers, connected by a disquisition which is scarcely intelligible.

Clytemnestra, The Earl's Return, The Artist, and other Poems. By Owen Meredith. Chapman & Hall.

THE author of 'Clytemnestra' may take his rank above the Minor Minstrels. His gifts and his faults are not the gifts and faults of gentlemen "who write with ease." He has an eye for colour, his ear is open to the cries of nature; he feels the hush of noon and the silence of midnight; and that which he thinks clearly and feels deeply, he can express with rare felicity and power. Most hopeful sign of all, if the

poet be young, he is perfect master of his fancy: his pearls are not strung at random, shapeless and ugly, though still pearls of price, but are picked with care, polished to the utmost brilliancy, and set in golden frames. Mr. Meredith is rich in trope and simile; but his figures are used sparingly, and only to throw out the sense or light up an argument. As, for instance:—

> Men judge by acts—as tho' one thunder clap
> Let all Olympus out;

where a debateable proposition in morals is suddenly illumined by a flash from Parnassus, and a truth is laid down that may pass into a moral axiom. As an instance of the poet's felicity of phrase, take Clytemnestra's glozing reference to her infidelity to her lord.—

> In one wild hour of unacquainted joy
> Thou didst set wide thy lonely bridal doors
> For a forbidden guest to enter in!

Or this account of the reconciling power of Time.—

> As we move
> Further and further down the path of fate
> To the sure tomb, we yield up, one by one,
> Our claims on Fortune, till with each new year
> We seek less and go further to obtain it.
> 'Tis the old tale.

But with all its grandeur of imagery, its sweetness of line, we prefer the "Other Poems" to 'Clytemnestra.' The poet's mind is warm and Gothic, not cold and Greek. Take as a better sample of its pictures, the opening lines of 'Good Night in the Porch.'—

> A little longer in the light, love, let me be. The air is warm.
> I hear the cuckoo's last good-night float from the copse below the Farm.
> A little longer, Sister sweet—your hand in mine—on this old seat.
>
> In yon red gable, which the rose creeps round and o'er, your casement shines
> Against the yellow west, o'er those forlorn and solitary pines.
> The long, long day is nearly done. How silent all the place is grown!
> * * * * *
> From the warm upland comes a gust made fragrant with the brown hay there.
> The meek cows, with their white horns thrust above the hedge, stand still and stare.
> The steaming horses from the wains droop o'er the tank their plaited manes.
>
> And o'er yon hill-side brown and barren (where you and I as children play'd,
> Starting the rabbit to his warren), I hear the sandy, shrill cascade
> Leap down upon the vale, and spill his heart out round the muffled mill.
>
> O can it be for nothing only that God has shown His world to me?
> Or but to leave the heart more lonely with loss of beauty .... can it be?
> O closer, closer, Sister dear....nay, I have kist away that tear.
>
> God bless you, Dear, for that kind thought which only upon tears could rise!
> God bless you for the love that sought to hide them in those drooping eyes,
> Whose lids I kiss!....poor lids, so red! but let my kiss fall there instead.
> * * * * *
> There's not a flower, there's not a tree in this old garden where we sit,
> But what some fragrant memory is closed and folded up in it.
> To-night the dog-rose smells as wild, as fresh, as when I was a child.
>
> 'Tis eight years since (do you forget?) we set those lilies near the wall:
> You were a blue-eyed child: even yet I seem to see the ringlets fall—
> The golden ringlets, blown behind your shoulders in the merry wind.
>
> Ah, me! old times, they cling, they cling! And oft by yonder green old gate
> The field shows thro', in morns of spring, an eager boy, I paused elate
> With all sweet fancies loos'd from school. And oft, you know, when eves were cool,
>
> In summer-time, and thro' the trees young gnats began to be about,
> With some old book upon your knees 'twas here you watch'd the stars come out.
> While oft, to please me, you sang thro' some foolish song I made for you.
> And there's my epic—I began when life seem'd long, tho' longer art—
> And all the glorious deeds of man made golden riot in my heart—
> Eight books....it will not number nine! I die before my heroine.

Such lines are their own best interpreters to the common heart of man. We shall doubtless hear of Mr. Meredith again.

Six Weeks in the Island of Sardinia—[*Six Semaines dans l'Ile de Sardaigne*]. By Edward Delessert. Librairie Nouvelle, Paris.

THE author of 'A Night in the City of London' has given six weeks to Sardinia:—in the same proportion we may expect shortly to receive an account of Three Months in Eel Pie Island, to be followed by a Few Hours in Australia. M. Delessert's Sardinian experiences are not open, generally, to those charges of prejudice and hasty judgment which we made against his little book on England. There is no rivalry between France and Sardinia;—the Frenchman watches the picturesque Sardinian riding past his pestilent marshes, or between his cactus hedgerows, with his wife and child upon his saddle, with the consciousness that he comes from a nation far ahead of the swarthy orange-growers of Milis. He can afford to be generous in Cagliari,—in London he is anxious only to assert himself. Thus, in M. Delessert's little book about Sardinia we find his artistic quality most pleasantly developed. He does not pretend to deal with the institutions of the island; he does not base a theory for its regeneration upon an omnibus ride, under drenching rains, from Sassari to Cagliari. He contents himself with an endeavour to reproduce the impressions that floated upon his mind, leaving the reader to form his own estimate of the political and moral status of a people amidst whom such squalor as that which disgusted and personally annoyed him could exist. From north to south of the island there is not a comfortable bed, not a decent dinner, not a moderately clean sitting-room, to be had. Swarms of active little animals colonize every bedroom, and are found to be conducive to early rising. The face of the country, except near the capital, presents a spectacle of neglected fertility. A general apathy—from which the Sardinian can arouse himself only to oppose fiercely any whisper of improvement—manifests itself everywhere in dirty houses and untilled lands. The pestilent marshes of Oristano might be drained, to glow presently with golden harvests, giving food instead of fever; but the Sardinian takes his precautions against the pestilence, and would resist any man who should arrive with draining materials. There is a large proportion of Spanish blood in these haughty, barbarous islanders,—a mixture to which may be traced that nature, at once indolent and proud, which refuses alien help, yet will raise no finger to save itself from ruin. With these few remarks, suggested by the perusal of M. Delessert's lively description of recent experiences, we will proceed to select a few extracts at once interesting and suggestive of the pictorial power of the writer. We begin with a description of the orange-wood of Milis.—

I had seen orange-trees growing in the open ground. I had even breakfasted one morning under these trees laden with fruit on the shores of Phœnicia, the most adorable spot of the earth, where the sea came murmuring upon golden sands at my feet; but I had never experienced the bewilderment, the intoxication, which accompanied my visit to the gardens of Milis. Here there is nothing but oranges,—not, if you please, fruit placed at regular intervals along the branches, and encompassed by verdure—but huge clumps of thirty or forty oranges dragging the branch which bears them towards the earth. Do not imagine a group of orange-trees here and there, the perfume of which comes and goes as you approach and leave it; but try to realize the idea of a wood—a veritable forest! As far as the eye can reach under this balmy forest, it meets with nothing but oranges. Oranges in the foreground; oranges in the half distance; oranges gild the horizon! Here, too, you perceive the abuse of riches. You stumble over oranges, lying everywhere about;—you wish to indicate a distant point, you naturally pick up an orange and cast it in the desired direction; you eat the quarter of one, and, in the very excess of wealth, throw the rest away. The perfume of the blossoms intoxicates you. The mind flies to the gardens of the Hesperides:—you become so confused by the penetrating perfume, that you feel almost delirious; wonder whether you are not yourself turning to an orange-tree. You feel the leaves budding upon your arms; you grow weary, with the exertion of bearing so much fruit, and ardently look forward to the picking season. We were in the wood precisely at the time when the peasantry of Milis gather the oranges, to sell them. A gathering is a very simple process. A cloth is spread under the tree; and a man, having climbed the branches, precipitates the golden harvest to the earth, whence an inconceivable aroma arises. To give a simple idea of the extent of this forest, as large as the Bois de Boulogne (I ask pardon for my comparison of those readers who do not know this wood), it took us two hours to trot round it, at a smart pace, on horseback. At the end of our journey, we arrived before the king of the orange-trees. A man can hardly clasp the trunk of this old tree in his arms. Its huge branches stretch boldly out, like those of an oak. It bears an inscription to commemorate a visit from Charles Albert, on the 18th of March, 1829. But orange-trees do not entirely monopolize these enchanted regions. Here and there you come upon glades, where tall poplars protect their noble hosts from the violence of the winds; or upon clumps, where the wild vine creeps round the trees, to breathe the perfume of their fruit, and the clematis falls about in cascades, caressing the breeze with its sweet odour. The earth is sprinkled with violets, the periwinkle and forget-me-not:—it is a fairy land,—something fabulous, heroic, which is alone worth a journey to Sardinia, and well rewards the trouble of travelling over the barren plains and desolate hills of the northern part of the island. The woods of Milis are, in their way, one of the wonders of the world; and I owe to this oasis, loved of the gods, the grateful remembrance of the wildest enjoyment. Of the forty-eight hours we gave ourselves at Milis, I spent at least thirty in the orange woods, gathering in a store of sweet perfume for less happy times, and envying Sardinia so great a treasure!

The author, during his travels in the island, saw much of Sardinian village life. His descriptions of these experiences are fresh and vigorous. Here is a sketch of the races with which the islanders love to amuse themselves during their frequent holidays;—the scene is the village of Osilo, near Sassari.—

I cannot remember the name of the Saint in whose honour that holiday was kept at Osilo. After vespers, the crowd, male and female, proceeded towards the place appointed for the rejoicings; that is to say, towards the side of the rock which the hamlet commanded, and where dances and exercises took place. The steps of the church are close to the edge of the rock; and from these steps, blocked up with peasants, we reached a narrow, rugged, and stony valley, in which there was a path about two mètres in width. This path follows the bed of the valley for about five hundred mètres; it then runs along the side of the mountain opposite Osilo, losing itself over its summit at a point just marked by an almost invisible cabin. There had been a talk of all kinds of races; and I now inquired of my host, the curé, where these races were going to take place.—"Here, under your eyes," he replied, "along that road." That road was a rough path, neither of turf nor sand; it was not even cleared—long, slippery, uneven flagstones marked every yard of it, without counting the pointed rock—in short, imagine a regular little mountain route. I could not believe that races would be held upon so dangerous a course. The first race

was a foot-race among children of five or six years old. The prize, hooked upon a stick at the winning-post, awaited the winner. This prize was a long, black woollen cap, of the kind generally worn by the Sardinians. Thirty little children arranged themselves in a row under the guidance of an old man, appointed commissioner of the race-course. Another old man was at the winning-post, to decide upon the winner. At a given signal the children started off, and pushed one another, and competed, with an emulation worthy of heroic times. In a few seconds they rushed round the judge placed at the winning-post. The dispute as to the winner, in which the parents joined, became so hot, that the old judge took the prudent course of running away with the stick and cap together. But the children were not to be quieted; they ran after him; nor could he obtain peace before he had placed the cap upon the head of the competitor who appeared to have the best claim to it. During this first race the population of Osilo had taken possession of the mountain side, and had enlivened, with a thousand costumes, all the points of the rocks. The scene was most picturesque, and indeed, most elegant. In the open air very bright colours are necessary to obtain a brilliant effect; and one is apt to believe that the Sardinians fully understand this decorative principle. As the face of the rock is almost perpendicular, these good people appeared one above the other:—some on horseback perched upon a great stone, others stretched upon a soft place. The effect, I must repeat, was charming. These villagers, who had tranquilly watched the children's foot-race, now began to give evidences of excitement, for the horse-racing—really the national passion of the Sardinians—was about to begin. In a few minutes we perceived, upon an open space, several horses, which men were walking to and fro—these were the race-horses. Presently some children made their appearance, vaulted lightly upon the steeds, and took them off to their appointed stations, for the start. These jockeys, averaging between fourteen and sixteen years of age, were dressed in white from head to foot, with the exception of an embroidered silk waistcoat, which they wore over the shirt. Upon the head they had a red leather cap,—and their legs were graced with long spurs, fastened by a leather above the ankle-bone. The horses' tails were tied up; for saddle they wore a piece of cloth doubled and fastened upon the back by a strap, and their heads were adorned with very shabby bridles. When the eight horses had received their riders, they came curvetting before us, and we were able to admire at our leisure the ease and grace with which these boys sat their intemperate steeds. The cavalcade followed the path, which served for race-course, to its extremity, up the mountain, and then returned to the point from which it had started. Among these horses, generally small in size, there were two or three really remarkable for their beauty. With fine limbs, open chests, a square head, the loins short and well made—only the hind-quarters left much to be desired, being low, and carrying an ill-attached tail. This general fault in Sardinian horses, although it spoils their appearance, takes nothing from the vigour and sure foot for which they are remarkable. The riders now formed themselves in line, amid the excitement of the population, which literally blackened the side of the mountain. At a given signal, all (save two horses that absolutely refused to advance) rushed down the track. I was prepared for a very slow race along a road so thickly strewn with obstacles, and would have been content to admire the skill of the riders who should find their way at a reasonable speed and without accident upon such ground. But I had then no idea of the audacity of Sardinian riders, and I may now declare that in this quality they leave the Arabs far behind; for, while the Arabs seldom mount their horses without their high saddles, which protect them materially against falls when the horse springs aside,—the Sardinians, on the contrary, ride indifferently with or without saddles. Then, again, the Arabs choose rather a flat and sandy ground for their races,—not rocks and slippery stones as in Sardinia. What was my astonishment when I saw these children start off along the narrow way, dashing against one another to get the lead in a road not wide enough for them to run abreast! Sparks flew up in thousands from the heels of the horses; one arrived at a stony platform, slid down it for seven or eight mètres, and was corrected by the vigorous use of the spur,—another struck upon a huge round flint, and went nearly to the earth,—a third, its rider finding it impossible to turn so impetuous a charger aside, sprang over a projecting rock with a terrific bound. Nothing stopped the jockeys. Some, to show their security, indulged in all kinds of feats;—now one boy threw himself forward, and lay at full length upon his stomach—and then he suddenly cast his body backwards, and his head lay close to his horse's tail. In less than twenty-five seconds the competitors had reached that point of the course where it begins to ascend the opposite mountain. At this point, long, flat stones covered the way: and as the second horse approached, his rider could not prevent him from avoiding it, by rushing up the rocks at the side, at least ten feet above the course. The horse was evidently frightened, and feeling no longer either spur or bit, began the wildest flight. The Sardinian upon his back, without thinking of stopping him, only thought of guiding him back to the course. For a few moments the creature made bounds such as I have never seen before — his efforts were most extravagant, — till having missed the ground with his fore feet, he fell, and rolled over his insensible rider. I could not help crying out, believing that the poor boy's head must be broken. The horse ran first, and bounded off in the direction of the course; but the boy, having tried two or three times to rise and follow the animal, fell at length exhausted upon the rock. At fifty paces distant from him were about two hundred spectators, including two or three priests, whose duty, if I mistake it not, is to carry help to a brother in danger. Not one of all these moved; everybody had seen the accident, but the unfortunate boy waited till the race was over, before anybody showed him the least attention. For my own part, I had lost sight of the competitors, who, meantime, covered with foam, had reached the summit of the mountain. A prolonged cheer told me that there was a winner. The horses returned gently, and I inquired whether the boy who had fallen was dangerously hurt. "It is nothing;" my neighbour replied, an old, ill-looking bandit; "it will teach him to be more careful another time." I could not help turning my back upon this man. But the Sardinian was right. For the enraged little horseman had come to his senses; had tied up his bleeding head, and was on his way back, growling at his horse, the rocks, and his own awkwardness. He asked, as a favour, that he might be allowed to begin again. But his comrades and the old people of the village only loaded him with reproaches, and predicted that he would never know how to ride. At this moment, the conqueror passed beneath us upon a noble bay horse, whose sides showed the marks of the spurs. The celebrated Artaban, whose pride has passed into a proverb, could not have shown himself prouder than this wild young jockey. His beardless face, browned by a Sardinian sun, gave promise of a brilliant horseman in the future, and assured him the love of some belle to be declared according to the ancient rites of the country.

We might select many extracts illustrative of the islanders at home, at their work, or in their social relations. M. Delessert's experiences exhibit a very rude state of society, almost passive, amid wilds of neglected fertility; the main characteristics of the people being, according to the author, a love of dirt, a toleration of priestly rule, and a hatred of foreign intervention. Amid all these drawbacks to prosperity, both physical and moral, it was strange to notice here and there, stretching away beyond Cagliari, the poles which support an African telegraph,—strange to meet, in the capital of this primitive nation, Chasseurs de Vincennes on their way to the East. We have referred to the Sardinian priesthood. A gentleman recommended M. Delessert and his travelling companions to the hospitality of one of these village lights. Here is a description of a Sardinian vicarage.—

M. Boyl had kindly given us a letter for the curé of San Luri, and this letter was sent to him while the *locanda* was ransacked for our supper. * * The curé sent back word that he would lodge us for the night; and, at ease as to our beds, we ate in a long grange, or clay cave, in no very agreeable atmosphere. Leaving our two servants to occupy the bed and an old sofa bottomed with a deal board, we reached the curé's house through a drenching rain. Rectory,—call this tub a rectory!—no, it would be profanity! The reverend proprietor of this building was snoring in the kitchen. He woke up suddenly, led us up to the first floor, and left us dripping with rain in the room set apart for us, the furniture of which we might examine at our leisure. I shall not indulge in lengthy description. At the end of the little room, against the wall, we could see a chest black carved wood, in which a heap of books lay in tatters. Upon the dirty floor, around, lay books also. There were two straw-bottomed chairs, but nothing whatever in the shape of washing or toilette apparatus. Three beds, distributed about this chamber, awaited us: a near examination of them terrified us,—for the curé had not thought, for a moment, of putting them in a fit state to receive us. Add to this, that a nauseous odour, peculiar to many Sardinian houses, almost suffocated us when we first entered the apartment, and that the scene was faintly illuminated by a dreary dip, which stood upon a very dusty table near greasy snuffers, and the description is complete. "Here is a pretty place to sleep in!" exclaimed Richard, a little disappointed, for we had anticipated marvellous comforts at the hands of the curé of San Luri. Almost dead with sleep, and not wishing to succeed I did not know whom in my bed, I philosophically buttoned my india-rubber cloak across my breast, tucked my trousers into my boots (in order to diminish the chances of attack from my probable enemies), and fell asleep, after laughing at these little miseries, so amusing to look back upon. About the middle of the night I awoke—devoured; and I perceived Richard sitting up in his bed, with an expression of profound despair. The poor fellow insisted, in spite of the character of his host, that he was in the kingdom of darkness,—and declared that he must get up and leave at once. M. B—— and myself used all our eloquence to dissuade him, and we obtained two hours' respite; but at four o'clock our companion, in a state of exasperation, made a last appeal to our pity; so we walked down stairs like conspirators, and went to the *locanda*. After this experience, our omnibus appeared to be a terrestrial paradise. Nobody was stirring in the curé's house, and we might have carried away all the goods without being disturbed; but no doubt the good ecclesiastic knew his furniture too well to believe that it could lead anybody into temptation.

We might extract from M. Delessert's volume an excellent description of the pestilent marshes of Oristano;—a pretty picture of Sardinian love-making from balconies;—a town scene in Cagliari, with the donkeys turning little flour-mills in the roadside cottages;—but we hope that we have already tempted readers, who are anxious at the present moment to obtain a fair and vivid view of our new allies in their island home, to M. Delessert's light and pleasant volume.

The Fibrous Plants of India. By J. Forbes Royle, M.D. Smith, Elder & Co.

THAT our East Indian possessions are a storehouse from whence we might draw inexhaustible supplies of raw material for our manufactures, is a fact well known to those who have studied the natural productions of Hindústan. Yet we do not derive a hundredth part of the materials of our manufactures from this part of the world. The causes of this are numerous. Our Government, or the East India Company, has been too busy making conquests in India to think of commerce and manufactures. The natives are indolent, and are not instructed in producing articles fit for the British markets. Our Indian possessions are very far off compared with America, Russia, and other countries supplying much of the raw material of our manufactures; and what with inferior production on the one side, and the cost of carriage on the other,

Indian produce has only found its way in small quantities to the British market. But war is not all an evil,—it frequently breaks through lazy habits, opens up new sources of wealth and industry, and develops hitherto hidden powers of production. The present war is likely to do this. Hitherto we have been dependent on Russia almost exclusively for hemp. Where are we to get hemp? has been an anxious question. The answer is—in India. India could supply in two years more hemp than England could use, were her fleets twice as large as they are, or her rogues a thousand times more numerous. The East Indies have already supplied us with some of the hemp that has worked our fleet in the Baltic.

Dr. Royle gives the following account, from M'Culloch, of importations of hemp from Russia and the East Indies :—

	1831.	1847.	1851.
From Russia	506,803	544,844	672,342
„ East Indies	9,472	135,783	590,923

—This is encouraging enough, and shows that there is nothing insurmountable in the difficulties that have hitherto prevented our obtaining supplies of raw produce from the East.

Besides producing the fibres which are ordinarily used in the textile manufactures of this country, India yields many other plants the fibres of which are used by the natives for weaving. Although it might be thought that any of these would be used as soon as they were found serviceable, this is not the case. There is as much conservatism and prejudice in the manufacture of fibres as in other departments of human thought and action. Our cotton manufacturers insisted on weaving their cotton goods with a warp of linen long after Arkwright had demonstrated that one of cotton was cheaper and better. Thanks to their prejudices, Arkwright made his vast fortune, and became one of the few men who in this country have reaped an ample reward from splendid discoveries. In like manner the use of alpaca wool was resisted, and now in a few years it has converted an intelligent artisan into a *millionnaire*. The history of jute is another illustration. Upwards of 20,000 tons of this Indian product were imported into this country in 1851:—in 1841 it was hardly used in this country, although it had been known for centuries as the material of which gunny bags are made. The use of jute is still extending. It possesses the rare property of receiving the dyes of both silk and cotton, and enters into the fabrication of a hundred articles in which its presence is not suspected.

Dr. Royle's book gives a full account of the nature, culture, and preparation of this and the other fibres yielded by Indian plants. It is on this account a book demanding the study alike of the manufacturer and the statesman: of the manufacturer, that he may secure new materials for his fabrics,—and of the statesman, that he may apply himself to the introduction of those measures into India which may facilitate the produce and diffusion of its natural wealth to its own advantage and that of the rest of the world.

In the Appendix Dr. Royle gives a Report, supplied by him to the Government, on the Use of Materials for Paper-making. The desideratum in paper-making at the present day is not so much a raw material out of which paper could be made, as one that could be furnished at a rate cheaper than that of rags and make a paper equally good. Dr. Royle points out several materials for paper-making which are furnished in great abundance in the East Indies; but the question really is, at what price these materials can be delivered in the London docks? On account of the cost of carriage, it would appear that English plants, or those of North America, are more likely to succeed than those from India. Already successful manufactures of paper from straw and from roots of the twitch grass are being carried on in this country. We have seen good paper made from other common materials. With regard to our own plants it is not a mere question of abundance: as a rule the grasses are objectionable on account of the quantity of silex they contain. This must be removed, and that at a considerable expense. The manufacture of paper from straw only pays, we understand, by the use of the alkali employed in separating the silex in the making of soap. The sawdust and shavings of deal wood, so abundant, cannot be employed on account of the difficulty of removing the small particles of resin it contains. Some vegetable matter is so hard that it cannot be easily reduced to a pulp, as the wood of stems and branches of trees; whilst in turnips, carrots, and a host of succulent plants, it is so soft that it would not make a paper sufficiently strong. We have no doubt, however, that all these difficulties will be overcome, and that before long we shall have paper sufficiently cheap to keep pace with the enormous demand.

Historical Memorials of Canterbury. With Illustrations. By Arthur P. Stanley, M.A. Murray.

Canterbury touches the general history of England, in an especial manner, at three important points, and in connexion with three important persons: Augustine, Thomas à Becket, and the Black Prince;—the missionary, the High Church martyr, and the warrior. Mr. Stanley's book is made up of four essays which relate to these persons — essays of different merit, and therefore of different interest. One of them is an article upon the death of Becket, published some years ago in the *Quarterly Review*. This is a paper of great interest, and of considerable research. It attracted attention at the time of its publication,—has been adopted as an authority by subsequent writers upon the same subject,—and is now worthily reprinted, with considerable additions. The other papers are made up from lectures delivered at Canterbury, the subjects being the Landing of Augustine, the Tomb of the Black Prince, and the Shrine of Becket. These latter papers are all very well. They are written upon good subjects, and two of them are set off with annotation of an illustrative character which is due to the research of Mr. Albert Way; but they are of little value in comparison with the article from the *Quarterly;* they will not add to Mr. Stanley's reputation, nor even sustain it. We notice this circumstance, in order that we may point out from it what is, probably, one of the causes of that failure of the popular interest in lectures which is now universally complained of. When Mr. Stanley writes for the *Quarterly Review*, he writes like a man writing for men. He gives himself up to research; he inquires, investigates, adopts the tone of a man in earnest, a man desirous to teach. He respects the intellect of his readers, and he treats them with proper deference and consideration. It is otherwise when Mr. Stanley takes pen in hand to write a lecture for a popular audience at Canterbury. He undervalues the people whom he thinks he is going to oblige. His inquiries are bounded within a range to which no one would apply the name of research, and in lieu of energetic and sensible writing, which brings back the past and compels it to tell over again its crimes and its lessons, Mr. Stanley occasionally adopts a style of affected simplicity, and at other times indulges in reflections designed to be didactic and moral, but which are often illogical, and not unfrequently perfectly commonplace—matters which he would not have ventured to send for consideration to the Editor of the *Quarterly Review*. If this be the general treatment of audiences called upon to listen to lecturers, can it be a subject for wonder that lectures become unpopular? People resent being treated as children. There are opportunities enough elsewhere for men to listen to crude undigested speculations, and after being caught at the lecture-hall once or twice, they leave the benches to be occupied by persons of congenial intellect.

In treating of the pilgrimages to the Shrine of Becket, Mr. Stanley has a valuable assistant in Chaucer,—although the poet disdained to be tied down to minute accuracy, topographical or chronological. Arrived at the city of their pilgrimage, the first object of the wayfarers would be to find lodgings, and here the local knowledge of the Canon of Canterbury is able to give us a pleasant, although not novel, illustration of the account of the poet. In the Supplementary Tale we are told that Chaucer's band of pilgrims took up their abode

> At "Chekers of the Hope" that every man doth know.

Well known as this hostelry might once be, it has yielded to the general fate. "Its name is gone, and its destination altered," but it has long been identified with an

"antique structure, which, with its broad overhanging eaves, forms so picturesque an object at the corner of High Street and Mercery Lane. Its vicinity to the great gate of the Precincts naturally pointed it out as one of the most eligible quarters for strangers, whose main object was a visit to the Shrine; and the remains which can be traced in the houses that for more than two centuries have been occupied by the families of the present inhabitants, amply justify the tradition. An oblong court, surrounded by a venerable tenement, entirely composed, like houses in Switzerland, of massive timber, chiefly oak and chestnut, received the pilgrims as they rode in. In the upper story, approached by stairs from the outside, which have now disappeared, is a spacious chamber, supported on wooden pillars, and covered by a high pitched wooden roof—traditionally known as 'the Dormitory of the Hundred Beds.' Here the mass of the pilgrims slept; and many must have been the prayers, the tales, the jests, with which those old timbers have rung,—many and deep the slumbers which must have refreshed the wearied travellers who by horse and foot had at last reached the sacred city. —Great, too, must have been the interest with which they walked out of this crowded dormitory at break of day on the flat leads which may be still seen running round the roof of the court; and commanding a full view of the vast extent of the southern side of the Cathedral."

Mr. Stanley conducts the pilgrims from spot to spot through the cathedral, and finally goes with them to the Shrine of the Martyr, blazing with gold and jewels. Among the latter was one of superlative brilliancy and value, to which the attention of the spectators was directed by the finger of a wooden angel pointing towards the place where it might be seen. The mode in which this jewel was acquired was curious enough.—

"It had been given to the original tomb in the crypt by Louis VII. of France, when here on his pilgrimage; but the donation was enhanced in the eyes of the pilgrims of the 15th century by a marvellous legend, quite unknown to earlier chroniclers. 'The King,' so ran the story, 'had come thither to discharge a vow made in battle, and knelt at the Shrine with the stone set in a ring on his finger. The Archbishop, who was present, entreated him to present it to the Saint. So costly a gift was too much for the royal pilgrim, especially as it insured him good luck in all his enterprises. Still, as a compensation, he offered 100,000 florins for the better adornment of the Shrine. The Primate was fully satisfied; but scarcely had the refusal been uttered when the stone leapt from the ring, and fastened itself to the Shrine, as if a goldsmith had fixed it there.' The miracle of

course convinced the king, who left the jewel, with the 100,000 florins as well; and it remained, the wonder of the church."

This glorious trophy of the power of the saint and the splendour of the sovereign who came to worship at his shrine was worn by Henry the Eighth, after the destruction of the shrine, as a thumb-ring, and glittered in a golden collar which belonged to his daughter Queen Mary, but has not been traced since her time.

The pilgrims brought away with them certain "tokens," evidences of their having visited St. Thomas. One of these was a small leaden *ampulla*, or bottle, the origin of which is thus commemorated.

After the murder of Becket, the scattered drops of the martyr's blood were piously gathered up into a basin, and the citizens, as we are told, pre-conscious of its future miraculous efficacy, rushed forward to dip their hands in the sacred blood. They even washed their eyes with it.—

"One instance of its application gave rise to a practice which became the distinguishing characteristic of all the subsequent pilgrimages to the shrine. A citizen of Canterbury dipped a corner of his shirt in the blood, went home, and gave it, mixed in water, to his wife, who was paralytic, and who was said to have been cured. This suggested the notion of mixing the blood with water, which, endlessly diluted, was kept in innumerable vials, to be distributed to the pilgrims; and thus, as the palm was a sign of a pilgrimage to Jerusalem, and a scallop-shell of the pilgrimage to Compostella, so a leaden vial or bottle suspended from the neck became the mark of a pilgrimage to Canterbury."

From the Cathedral the pilgrims were conducted to another evidence of the virtue of the martyr's blood.—

"A well in the precincts, into which, as the story ran, the dust and blood from the pavement had been thrown immediately after the murder, and called forth an abundant spring where before there had been but a scanty spring; and this spring turned, it was said, both at the time and since, four times into mud and once into milk. With this water miracles were supposed to be wrought; and from the beginning of the fourteenth to the close of the fifteenth century, it was one of the greatest marvels of the place. Absurd as the story was, it is worth recording, as being one of which the comparatively late origin can be traced by us, though wholly unsuspected by the pilgrims, and perhaps by the monks who profited by its wonders; and thus an instance, even to the most credulous, of the manner in which the fables of miraculous springs have in all countries been originated."

When dismissed from the Cathedral, they usually adjourned to the Mercery Lane, which at that time was lined with arcades, like the "Rows" at Chester, under which the pilgrims could walk and turn into the stalls on either side. Here they bought what were termed their "signs,"—further evidences of where they had been, the principal being little leaden brooches representing the head of the saint, with the inscription "*Caput Thomæ.*"

It is of matter like this that the lectures are composed; but the paper in the *Quarterly* is altogether of a higher tone. The calm reception by Becket of the knights, who became his murderers, is told most vigorously. Sitting on his bed in his private room or cell, surrounded by his clergy, some lying at his feet, some standing, one on whose shoulder he was kneeling sitting by his side, he bade the knights enter and deliver their alleged message. As they came into the apartment, he greeted them with a stedfast but silent gaze. Fitzurse alone met the eye of the Archbishop without flinching. "God help you!" the knight exclaimed scornfully. Becket, quailing in his turn, blushed crimson. Fitzurse proceeded:—

"'The King over the water commands you to perform your duty to the King on this side the water, instead of taking away his crown.'—'Rather than take away his crown,' replied Becket, 'I would give him three or four crowns.'—'You have excited disturbances in the kingdom, and the King requires you to answer for them at his court.'—'Never,' said the Archbishop, 'shall the sea again come between me and my church, unless I am dragged thence by the feet.'—'You have excommunicated the bishops, and you must absolve them.'—'It was not I,' replied Becket, 'but the Pope, and you must go to him for absolution.'—He then appealed in language which is variously reported, to the promises of the King at their interview in the preceding July. Fitzurse burst forth, 'What is it you say? You charge the King with treachery.'—'Reginald, Reginald,' said Becket, 'I do no such thing; but I appeal to the archbishops, bishops, and great people, five hundred and more, who heard it, and you were present yourself, Sir Reginald.'—'I was not,' said Reginald, 'I never saw nor heard anything of the kind.'—'You were,' said Becket.—The knights, irritated by contradiction, swore again and again, 'by God's wounds,' that they had borne with him long enough."

The altercation became more serious. Becket recapitulated to the knights the long catalogue of his grievances, and appealed to the fealty they owed him as tenants of the See of Canterbury. He threatened them. They believed he was about to excommunicate them. They became furious, and rushed from his presence to procure arms, and rouse the people. In the dreadful interval of suspense, the terrified monks hurried the unwilling Archbishop from his palace into the Cathedral. In spite of his proud endeavour to preserve his dignity, they urged him forward, although he repeatedly paused and asked them what they feared.—

"Some pulled him from before, others pushed him from behind; half carried, half drawn, he was borne along the northern and eastern cloister, crying out, 'Let me go, do not drag me.'"

At length they succeeded. As they did so, the armed knights were heard in the distance tumultuously entering the cloister. The monks proceeded to close and barricade the door of the church. Becket would not allow them to do so. "Away, you cowards! The church must not be turned into a castle." With his own hand, he re-opened the door, and helped in some monks who had been shut out. The knights reached the door at twilight, screaming, as they passed along, "Where is Thomas Becket? Where is the traitor?" The monks surrounded the Archbishop, and still strove to hurry him on to the portion of the building esteemed most sacred. Becket was ascending a flight of steps towards the choir, as Fitzurse entered from the cloister. The building immediately rang with his shouts of "Where is the Archbishop? Where is the traitor?" Becket paused at the sound of the well-known voice,—

"'Reginald, here I am, no traitor, but the Archbishop and Priest of God; what do you wish?'—and from the fourth step, which he had reached in his ascent, with a slight motion of his head—noticed apparently as his peculiar manner in moments of excitement, Becket descended to the transept. Attired, we are told, in his white rochet, with a cloak and hood thrown over his shoulders, he thus suddenly confronted his assailants."

The monks fled. The Archbishop stood with his back to the pillar, and defended himself manfully, hurling Tracy, one of his armed assailants, to the pavement. The Saxon Grim, the only attendant who remained faithful to the Archbishop, assisted him in resisting the endeavour of the knights to drag him from the protection of the pillar. Swords were drawn. The first blow disabled Grim; and the next moment beheld the Archbishop pierced with many deadly wounds. The particulars are admirably told by Mr. Stanley; and his account of the subsequent fates of the murderers is a substantive and valuable addition to the history of this striking and most important incident.

We would recommend Mr. Stanley, when he next writes for a Canterbury audience, to dismiss from his mind all idea that he must write down to their comprehension. Let him try whether they cannot understand the merit of such a paper as this on the death of Becket.

Literary Fables. From the Spanish of Yriarte. By Robert Rockliff. Second Edition. Longman & Co.

Literary Fables of Yriarte. Translated from the Spanish by G. H. Devereux. Boston, U.S. Ticknor & Fields.

WHO does not know, almost without having read them, certain poems and books having a foreign reputation,—so perpetually, we were almost ready to say so mercilessly, have they been recurred to by translators and readers of every country and calibre?—If an Italian sonnet (for instance) were mentioned late in the last or early in the present century, the Muse with her children on her knee, type of Divine Beneficence, was pretty sure to turn up. The Muse was superseded by *Italia* with her fatal gift of beauty, somewhere about the reign of George the Fourth. So, too, among Italian novels, has 'I Promessi Sposi' been put to hard duty. There are certain German apologues coming within the same category; and the incessant industry by which 'Faust' has been handled, hacked, and hewed, by persons of more worth and culture than poetical genius, has succeeded in making one of the sublimest poetical creations of modern time familiar rather than well known.

These "Literary Fables" of Yriarte seem of late years to have furnished a Spanish translating stock to the students of foreign literature,—since we have met specimens here and there in many an anthology, and now are called on to compare an English with an American version of the collection. The former (overlooked by accident on the occasion of its appearance) stands no longer in need of recommendation, as its title-page bears witness. Neither of the two translators, perhaps, represents the *borachio* of Spanish humour and expression; but, indeed, the feeling for *flavour*, as distinct from meaning and sentiment, is given to as few as a palate for wine or as an eye for colour; and when such feeling exists, it by no means follows that power to represent it shall accompany the rare possession.

This peculiar merit abstracted, we imagine that a tolerably even balance might be struck betwixt Mr. Rockliff and Mr. Devereux as translators and versifiers. In the specimens we give, our countryman, we think, has the advantage. His seventh fable tells (and tolls) better than that of his far-away kinsman.—

The Big Bell and the Little Bell.

Within an old cathedral hung
A mighty bell,
Which never, save at Easter, swung
One solemn knell;
And then, so sternly all around
Its echoes fell,
The peasants trembled at the sound
Of that big bell.

Not far from the cathedral stood
A hermit's cell,
And in its belfry-tower of wood
A little bell;
Whose daily tinklings through the year
So faintly fell,
The peasants hardly gave an ear
To that small bell.

The hermit—he who own'd the same,
And loved it well—
Resolved that it should share the fame
Of the big bell;
So tolling it but once a year
With one brief knell,
He taught the peasants to revere
His little bell.

And there are fools in vast repute,
Who, strange to tell,
Acquire their fame by being mute
Like that small bell;

These would-be sages rarely speak,
For they know well
That frequent utterance would break
The solemn spell.

In a certain cathedral a huge bell there hung
That only on solemn occasions was rung;
Its echoes majestic, by strokes three or four,
Now and then, in grave cadence, were heard—never more.
For this stately reserve and its wonderful weight,
Throughout the whole parish, its glory was great.

In the district the city held under its sway,
Of a few wretched rustics, a hamlet there lay;
And a poor little church, with a belfry so small,
That you hardly would call it a belfry at all.
There a little cracked cow-bell, that in it was swinging,
For the poor little neighbourhood did all the ringing.

Now that this little belfry might ape in renown
The cathedral's huge tower, that loomed up o'er the town;
That briefly and seldom—on festivals noted—
The said little bell should be rung—it was voted.
By this cunning device, in their rustical eyes,
Its tinkle soon passed for a bell of great size.

Of true merit and excellence, many men try,
By grave airs and long faces, the place to supply;
And think that their wisdom is surely inferred
From their seldom vouchsafing to utter a word.

Indeed, it is true, in a general way,
Asses may not be known if they never should bray,
And for a wise animal safely may pass;
If one opens his mouth, then we know he 's an ass.

In the very next fable, No. 8, 'The Ass and the Flute,' the American translator would win the prize "beechen cup" were he pitted against his English competitor. There is a monotony in the collection probably contemplated by the author when he decided on aiming all his fables at the class to which fabulists belong; but the books, which we here hand over to the Spanish students for nicer comparison, may be fairly described and recommended as useful and ingenious collections of verse,—in which truth is neatly set forth, and good morals are recommended.

What I Know of the late Emperor Nicholas and his Family. By Edward Tracy Turnerelli. Churton.

The kinsmen of the late Czar have little cause to be grateful to Mr. Turnerelli. That gentleman, with an infinite deal of contempt for all other writers on Russia and her rulers, has intimated that he is the Sir Oracle alone qualified to speak of Nicholas,—and while protesting that the latter was all but divine, he has made him appear very nearly ridiculous.

When Mr. Turnerelli described Kazan and the course of life there, he spoke with the authority of a sixteen years' experience. But when he attempts to speak authoritatively of the late Czar, of whom he knew nothing more than any other man who looked at that potentate from a very respectful distance, he is guilty of a very reprehensible presumption. The intimate life, opinions and principles of the Czar are known to the people of England through Sir Hamilton Seymour. Previous to the revelations made by that diplomatist, we had been inclined to think that the heroic principle was not wanting in the character of Nicholas; but from the very words of the latter we were reluctantly compelled to believe, or to be convinced rather, that the hero "of more than human beauty and majesty," as Mr. Turnerelli describes him, could stoop to mendacity and condescend to grand larceny for the furtherance of his evil ends.

In another sense Mr. Turnerelli's book is not only presumptuous, but impertinent. He appears to think that Englishmen are incapable of doing justice to the virtues of an enemy, whereas no people are so ready as the English to respect a gallant foe. Mr. Turnerelli almost weeps to think of the alleged bitter things that have been said, since the opening of the war with Russia. But the most bitter thing ever said of Russia was expressed by the late Czar himself, when he issued his famous command forbidding Russian officers to massacre their wounded and helpless foemen on the field. Mr. Turnerelli may depend upon it that the individuals whose atrocity renders such an order necessary belong to a nation less civilized than the author's imaginary Russia.

But whatever the people, the Czar was irreproachable; his sense of justice, and his practice of it, are, above all, favourite themes with the author. We are quite mistaken in our suspicion that the greatness of Nicholas was of a Jonathan Wild cast. "*Parole de gentilhomme!*" he never had a felonious intention; he was all virtue. Such, substantially, is the assertion of Mr. Turnerelli; and this is the evidence by which he proves what he asserts. In search of it we have examined every page, and we omit nothing to the alleged credit of Nicholas which forms any part of the author's deposition.

The Czar was distinguished for superhuman beauty; "he has been known to reach Moscow from St. Petersburgh, fifteen hours sooner than ever that journey was performed by living man;" and he gave directions when the author, through his own folly, was very nearly being drowned in the Neva, whereby the latter was saved from a watery grave. It was very proper that Mr. Turnerelli should be grateful; but when he "trusts that his countrymen, when they hear of this action, will share, in some degree, the deep gratitude which he himself feels," we think that the author demands a little more than is necessary. As Mr. Turnerelli tells the tale, Nicholas could not have laid claim even to a Humane Society's medal.

And see how difficult it is to write history. Lieutenant Royer, of opera-glass notoriety, speaks of the remarkably "mild eyes" of the late Czar. Mr. Turnerelli describes them as so "terrible" that with a glance from them Nicholas frightened a Swedish Admiral into the Russian service, and so terrified a poor fellow who had strolled across his path in the Imperial Park, that the intruder was stricken with brain fever, and lost the hand of the lady he loved.

In the succeeding pages we find the Czar represented as an early riser, wonderfully industrious, domestic in his pursuits, but with a weakness for masquerades. For the practice of virtue Mr. Turnerelli puts his hero on a level with Joseph Andrews. But he cannot be mistaken. He knows the man as well as he knows the history of Russia; and when we add that he gravely tells us that after the death of Alexander, Constantine assumed the reins of government, but, "it seems, found the throne of the Czars one which promised him neither rest nor safety," our readers may judge how intimately Mr. Turnerelli is acquainted with the history in question.

Of the hypocrisy of Nicholas to Constantine the author says not a word. Whenever the evidence against his hero is damning, he treats the matter as a political question, and will have nothing to do with it. He makes one exception even to this rule. The rage with which the Czar flung to death the men who attempted to oppose his accession to the throne, was never exceeded by the worst of the Imperial assassins of Rome. But Mr. Turnerelli applauds the murderous act. "I am not of those," he says, "who suppose his sentence cruel or unnecessary."

Of the personal courage of the Czar no man ever entertained a doubt, and when Mr. Turnerelli says he "cannot see what Englishmen can possibly gain at the present moment by thinking him the contrary," he is either very ignorant, or, as we have said before, very impertinent. No Englishman denies the Czar's physical courage, or esteems at less than its value that of the army which he sent into the field to despoil neighbouring nations and to menace European liberty.

The chapter on the Czar's justice is intended as the apotheosis of Mr. Turnerelli's hero. Very illustrative indeed are the examples given. A General very savagely assaults an English farrier. The Czar hears of the affair, and shows his justice by immediately reducing the princely offender to the condition of a private soldier. A Russian tradesman insulted a French customer. The Czar again hears of the complaint laid against the Muscovite, and he satisfies justice by tearing the latter from his family and sending him to fight in the Crimea. Mr. Turnerelli has lived so long in Russia that these crimes assume in his eyes the shape of the justice which they affect to be. So the author detests the aroma of a cigar: the Czar equally detested the odour of the weed, and, because *he* disliked it, would not allow any one, under severe penalties, to smoke in the streets of the capital. Mr. Turnerelli thinks he did well, and regrets that as *he* walks our streets he cannot give all smokers whom he encounters into the charge of a policeman.

When the author has the Czar in the streets he makes of him a solemn actor or a terrific mountebank, resembling some of those half-mad Greek Emperors who were for ever committing all sorts of absurdities in the public highways. We can say, for our parts, that we have no wish to caricature the Czar nor to see him caricatured, and we should be sorry to believe that he was half so bad as Mr. Turnerelli has unconsciously described him to be. Indeed, we may say it at once, we have no faith whatever in this author's assertions. We speak by the card, and not without authority. A brief example will show how the inconsistency of the writer renders his evidence worthless.—

"God defend the poor foreigners resident in St. Petersburgh, (I say it from experience,) should the authority, even for a day, ever get into the hands of a Russian mob—not one man, woman, or child, would escape; all would be massacred, as every foreigner who has lived in that capital will tell you. Should ever a popular revolution be successful in Russia, be sure the horrors of the French Revolution would be nothing to those which would characterise the Muscovite."

This we find written at page 33: fifty pages later we find the author quite as oracularly declaring that "a foreigner's position in Russia is better and safer than is generally imagined."

Will it be credited that the writer of these contradictory accounts has the assurance to sneer at authors who study the history of Russia in public documents and records in national libraries? Yet such is the case, and the contempt is expressed, as the volume is generally written, in very slip-shod English. We should add, that Mr. Turnerelli is extremely angry that Russia, whose soldiers fire upon shipwrecked sailors as they struggle with the waves, and whose officers have been stigmatized by the command to refrain from slaying the wounded foe, should be spoken of as a barbarous nation. What does he himself make of it in the above extract? And if we believe that extract rather than the sentence in which he vouches for the security of foreigners in Russia, it is because we have ground for doing so, in the recent intimation made to the few French and English residents left in St. Petersburgh, that the Government will not be responsible for their lives if they go outside the walls of the city.

Of the morality of the late Czar, Mr. Turnerelli does not vouchsafe to say a great deal, and considering that he knows as much about it as he appears to have done of other matters upon which he speaks with a most offensive assumption of authority, or an equally offensive affec-

tation of humility, we have great cause to be thankful. We will add our belief, that Nicholas was, if not irreproachable on this head, at least better than many of his predecessors. But morality is a word of great latitude of meaning; and we confess that when we saw the Emperor some years ago in the public rooms at Ems, looking on at the gaming-table, not indeed playing himself, but standing by and smiling at the frantic play carried on by the present Emperor and a half-dozen of aides-de-camp, who won and lost large sums with a variously contrasted excitement, we could not help thinking that the "Jupiter" of the Russians was but a "Jupiter Scapin" after all.

Of the present autocrat the author draws a mild and pleasing portrait. He appears to be an amiable man, with no desire of his own to deliver the world to fire and sword; but unfortunately the Czars, despots as they are, are also slaves of a system, before which they must move or be crushed. The more dangerous man is the next and rather ill-favoured brother of the reigning sovereign. Mr. Turnerelli describes him as highly intellectual and highly ambitious. He is a good linguist, and speaks Turkish as fluently as any Osmanli. He is High Admiral of the Russian navy, and "once arrived with his squadron before Helsingfors," but it was not when Sir Charles Napier and his gallant ally were there with a few ships of their squadron longing to meet him.—

"From what I know of the Grand Duke, and of his character, I feel thoroughly convinced that he is yet destined to play a prominent part, both in Russia and in Europe. He is not only a man of immense talent, but he is a man of genius, and depend upon it, the world will yet hear of him more than they have hitherto done. God grant that it may be in a way that will diminish the ills of humanity, not increase them."

Our readers will now have a tolerable idea of Mr. Turnerelli's ill-written and most absurd book. It is damaging to the personage whom it intended to flatter, and like a witness who proves too much, establishes nothing beyond the worthlessness of the evidence offered.

OUR LIBRARY TABLE.

My Own Garden. By Mrs. Loudon. (Kirby & Son.)—When Nature is putting forth flowers and buds, when in-door life becomes, all at once, distasteful to us (ungrateful as we are!), when those who are fortunate enough to have gardens begin to arrange their summer improvements, Mrs. Loudon very kindly and opportunely comes to the aid of suburban dwellers. In her pleasant little volume we have ample directions, with figures for laying out our grounds; and it appears so pretty on paper, and so easily done, that we have misgivings about gardeners with their old saws and antiquated experience. Here are instructions for sowing, transplanting, cutting, thinning, watering all sorts of plants, with plates of the flowers of each season. Then we have the homely language so prized by the younger race of gardeners, who detest Latin and love the flower-words of Shakspeare and Spenser, and the botanical names for those clever people, in their teens, who feel disposed to air their knowledge. Such a little volume is a pleasant companion, and will make a very pretty and useful present.

The Moslem and the Christian; or, Adventures in the East. By Sadyk Pasha. Translated and revised by Col. Lach Szyrma. 3 vols. (Hurst & Blackett.)—This is a spirited and interesting novel for all readers who can carry their sympathies so far away, to places and people with names so full of syllables and consonants as to appear unpronounceable to English tongues. The work bears the unmistakeable impress of being written under entirely different conditions of sympathy and opinion from those which prevail amongst us. It is a tale of wild Oriental life, of love and murder, brigandage and lawful war; a mixture of the Bride of Abydos and the Arabian Nights. It must be judged entirely by the light of its own opinions, for the code of morals is so entirely different from all European notions of right and wrong that an English reader will be confused to know which are the heroes and which are the villains. Kudjali, the chief character, is a dashing, high-spirited fellow, and, if we are to believe the notes, was a real personage, whose genuine deeds of daring far exceeded all that are attributed to him in this romance. The description of the manners and condition of the inhabitants of the Danubian Principalities is interesting, and has all the look of being written upon the spot. The interest of this book lies in its strong individuality. That which will tell against its popularity will be, that it concerns things and persons with which English readers have little in common. It is well edited and prepared for the press, and is extremely well translated.

The Statistical Register of Victoria, from the Foundation of the Colony: with an Astronomical Calendar for 1855. Edited by W. A. Archer. (Melbourne, Ferres.)—Mr. Archer may claim the merit of having collected a body of valuable materials for the historian of Australia. His volume contains a Register of statistical details connected with the legislation, the administration, the population, the climate, the health, the religious communities, the commerce, products, and public economy of Victoria. These subjects he has arranged upon a simple plan, intending that the work shall be extended into a series, and record from time to time the general progress of the colony. For the use of residents he has appended an almanac and rural calendar. From this we glean some interesting particulars on the climate in that part of the Antipodes. January in Victoria corresponds with July in England, being one of the hottest months of the South Australian year. May is the month of the north wind,—showery, cool, and liable to storms and lightning. In June, fog, frost, and rain visit the colony; but the changes of atmosphere are rapid and violent, so that the seasons are by no means those of Great Britain reversed. In December, for instance, a hot blast, laden with dust, has half stifled the people of Melbourne, who have panted with the mercury at 110° in the shade, while a few days afterwards artificial warmth has been necessary to protect them from sharp and chilling breezes, blowing from the Pole. Mr. Archer, in his Rural Calendar, describes the agricultural products and processes of the colony, with its vegetables, flowers, and fruit. The population of Victoria is stated to have been 77,345 in 1851. Ten years ago it was less than 12,000. The ratio of increase has been greater among the female inhabitants. In 1841, there were 239 men for every 100 women; at present the proportion is 148 to 100. Mr. Archer's tables show constant and encouraging progress in the civil and social condition of Victoria. His labours will, doubtless, be appreciated in the colony; while they will enable persons intending to emigrate from England to calculate their chances of success in that gold-bearing province, where an empire has already been planted.

The Works of Virgil, closely rendered into English Rhythm, and illustrated from British Poets of the Sixteenth, Seventeenth, and Eighteenth Centuries. By the Rev. R. C. Singleton, M.A. 2 vols. (Bell & Daldy.)—In the course of his desultory and unusually extended preface, Mr. Singleton states the object of his work to be, to furnish tutors with the model of such a translation of the ancient poets as they ought to require from their pupils. He thinks the ordinary school renderings of these authors far too deficient in poetic expression. At the same time, he objects to all the poetical versions that have been made, as wanting in fidelity to the original,—some things being omitted and others introduced, merely to suit the translator's convenience. He aims at adhering to the original, not merely in the sense, but even in the order of the words, and to be poetical in his phraseology, rhythmical in arrangement, and Saxon in his style. That he follows his author with scrupulous care we are quite willing to allow; nor are we disposed to deny that he has accomplished his other objects with more or less success: but we still contend that his version cannot be accepted as at all a worthy representation of the original. It is totally deficient in that finished elegance and flowing smoothness for which Virgil is so remarkable. It is neither prose nor verse, but a hybrid combination of the qualities of both, too stiff and artificial for the one, and too bald and limping for the other. Mr. Singleton carries his fondness for Saxon words to excess, using antiquated expressions more frequently than was at all necessary or desirable. Had he confined himself to giving an accurate prose version in poetical language, without any attempt to adhere to the order of the Latin or to secure ryhthmical arrangement, he would no doubt have produced a more serviceable work. The most valuable part of his production are the illustrations from British poets.

The Lamp of Love. 2nd Series. By Christian Henry Bateman. (Edinburgh, Gale & Inglis; London, Houlston & Stoneman.)—The 'Lamp' is freighted and lighted with a collection of simple tales, music, and poetry, varied by short sketches of the lives of great and good men, such as Oberlin, Penn, Luther, Brindle, Linnæus, and Franklin. The sketches are written easily and touchingly, so as to engage the attention and afford matter for reflection to the youthful reader. There are also several papers, entitled 'Glimpses of God in Nature,' in which Mr. Bateman explains the motion of the earth, the effect which the seasons produce upon plants, birds, and insects, the instincts and habits of birds, silkworms, bees, and gnats; also the motion of the sea and air, all of which will be found interesting to nursery students. This is just the kind of book that a careful parent would desire to see his children amused with; for the biographical parts will lead them to try to become like "Aunt Margaret's Heroes," and improve their tempers at the same time that they improve their minds.

Woodleigh; or, Life and Death. By the Rev. George Trigwell, B.A. (J. H. Parker.)—A simple tale is here naturally told; but we confess to some disappointment, as title and preface led us to expect something more than a tract. The fault of 'Woodleigh' is that it is too short,—can the author hope for a greater compliment? With the incidents he had to work with, we think he might easily have given the characters more of detail; by so doing, he might have avoided the abrupt terminations of his chapters.

Mary Beever; or, the Housemaid's Wedding. By the late J. W. (Parker.)—There is in this sermon on temperance a grave illustration of the downward course of a man who is too easy to say "No" to an invitation to the alehouse; who has not moral resolve sufficient to abstain from the fatal "one glass too much." Although there is nothing in the tale that has not been told in substance a thousand times, there are so much earnestness and so much simplicity in the style that it will be acceptable on account of its truthfulness. Some sensible remarks are interspersed on the readiness with which girls enter the married state, regardless of the character, habits and associations of the man whom they choose for partners on life's journey. It is a lamentable fact, that a woman who will scrutinize closely the habits of a "maid," and the style of a milliner, will give a husband power to make her happy or wretched with scarcely a thought.

A Refutation recently discovered of Spinoza by Leibnitz: with an Introduction by Count A. Foucher de Careil. Translated by the Rev. O. F. Owen. (Edinburgh, Constable & Co.)—That Leibnitz admitted the doctrines of Spinoza is an opinion held by one sect of critics in Germany; while by another school it is strenuously denied. The connexion between the German and the Dutch philosopher seems involved in some obscurity; but a comparative analysis of their works supplies the only test by which the affinity or opposition of their ideas can be decided. M. de Careil examines a criticism of Leibnitz on the system of Spinoza, and adds the work itself, from a manuscript in the Royal Library at Hanover. His own commentary, however, fills the greater portion of the volume,—

the contents of which, we imagine, will not excite much interest out of Germany. Its object is to settle the dispute by showing that Leibnitz was in no degree a Spinozist,—and the essay contains indubitable proofs that, if there were points of union in their creeds, there were also material points of difference. However, the inquiry is too vague in its scope and too technical in its details to be accepted for general discussion. M. de Careil exhibits considerable knowledge of the opinions of the modern thinkers; but the Rev. Mr. Owen is at once lost in a wild maze of words:—"You may procure from many the varied elements which are contained in one, and perhaps each, severally, in greater strength, but the combination of the whole, once destroyed, is irrevocable. The present is the prolific day of little minds, when a myriad of Lilliputian statesmen [we disparage the word], generals, pseudo-scholars, novelists, philosophers, struggle to exhibit a questionable equilibrium against the 'great of old,' the Gullivers of a former age." Helvetius would say of this, that it proved the author possessed more intelligence than his readers, for he might understand it, and certainly they could not.

The History of the Chartist Movement, from its Commencement down to the Present Time. By R. G. Gammage. Part IV. (Holyoake.)—Several pages of this fourth part of Mr. Gammage's narrative are filled by an uncriticized list of persons condemned to fine and imprisonment for their share in the "Chartist agitation." On all such topics the writer preserves the impartial and temperate tone already noticed and praised by the *Athenæum*. We must, however, direct his attention to two points,—of some importance in a work which future historians of the period are bound to consult. He begins to sin a little on the side of exaggeration when such a phrase as "vast intellect"—applied to a favourite politician—finds a place in his repertory. Also, it were unwise to omit, in the forthcoming Appendix, references to the authorities on which some of Mr. Gammage's statements are based. We have full faith in the integrity of his relation; but scepticism is the proper condition of an historian's mind, and it is unfortunate, when a political story is told for the first time, that any link of evidence should disappear. This loose manner of recording events almost contemporary may suit those who read only to help their memories; but must produce uncertainty and confusion at a more distant period. To these remarks we should add, that Mr. Gammage's book continues to deserve credit for its intelligent spirit, and for the liberality of its views.

Tonga and the Friendly Islands; with a Sketch of their Mission History. Written for Young People, by Sarah S. Farmer. (Hamilton & Co.)—Tonga is in a flourishing condition. It has a dynasty of Georges,—it enjoys peace,—and the cocoa-nuts thrive. However, it has not long been among the halcyon isles. Within the last thirty years two terrible wars have raged over its surface and through the Friendly group. The way in which state affairs are conducted in that quarter of the Pacific resembles the practice of a sharpshooter up to his neck in a muddy hole. A few warriors take up a good position in a forest, and when a man or woman passes by rush out with axes, and cut the helpless wretch to atoms. This, at least, is the hereditary mode in Tonga; but latterly, armed parties have taken the field, and timber citadels have been besieged. Nor is a fortress of Tonga to be despised. There was lately one at the Bea nearly a mile in circumference, with a wall more than twenty feet high and several feet in thickness, formed of the butts of cocoa-palms, planted upright and braced together. Above this rampart was a bamboo screen, to serve the purpose of a boarding-net, and outside was a moat forty feet wide. Loopholes at intervals were prepared for the garrison to point their guns through against their enemies. In the erection of this stronghold, a sturdy English armourer took an active part. When it is added, that the late King George of Tonga had an ally, with the name and title of King Josiah, and that he was Pope as well as Prince, and delivered sermons in his chapel as well as decrees in his palace, it will appear the more wonderful that a "tempest," which had been brewed in the Pacific, "burst over the island" a few years ago, without alarming and disturbing Europe. We prefer King George's civil wisdom to his military feats. Being an absolute monarch, he does not legislate, but proclaim; though he upholds the establishments of his ancestor. The maxim of the Tonga autocracy is this:—"In case of a pig being found eating the yams, the owner of the pig shall be apprised directly of it, that he may shut his pig up." Women, it seems, wear, in the Friendly group, "the lyre and laurel of triumphant song"; for Jochobod Fehiah, by profession a hairdresser, is the Sappho of those Southern isles. Miss Farmer's description of the place and people is agreeably written; though it adds little to our knowledge. We should have liked a more practical account of progress during the last thirty years. As it is, Mariner's narrative—graphic, simple, and picturesque—remains the best and most entertaining book on the Tonga Islands.

The Physical Geography of the Sea. By M. F. Maury. (Low & Co.)—This is a reprint of that portion of Lieut. Maury's 'Sailing Directions,' treating of the physical geography of the sea, reviewed *Athen.* No. 1410. The present publication is printed in a compendious form, and contains all the illustrative charts and diagrams attached to the larger work. It is dedicated to Lord Wrottesley, P.R.S.

The English Bible: containing the Old and New Testaments according to the Authorized Version, newly divided into Paragraphs, with concise Introductions to the several Books, and with Maps and Notes illustrative of the Chronology, History, and Geography of the Holy Scriptures; containing, also, the most remarkable Variations of the Ancient Versions, and the chief Results of Modern Criticism. Parts I. to IV. (Blackader.)—Such a title-page saves us the necessity of description. The design of the editor is praiseworthy, and is carried out with great care. We could have wished that he had dealt a little more boldly with the Authorized Version; but the printing the prose portion of the text in paragraphs, and the poetical books rhythmically on the system of poetical parallelism, are great improvements, although not novelties; and the marginal notes—most of them condensed from 'The Pictorial Bible' and other works of Dr. Kitto—are useful and instructive. The Notes at the end of Genesis show extensive reading and a power of critical appreciation. The work will be a valuable addition to the Biblical library.

The Recruit: a Tale of the Present War, (J. H. Parker), contains original sketches of the campaign in the Crimea. Its hero is a soldier in the British army, whose adventures, suggestive of reality, are related in a picturesque and feeling style. A good deal of movement is thrown into the account of the conflict on the Alma—a tale oft told already, but not yet wearisome to English readers, who love that thrill of the heart which is only felt when we hear of the battle and the victory, fought and won by men whom we saw ere they left, and whom we may welcome when they return. History cannot charm its heroes into life;—we quickly turn from the Spartan shield,—from the Roman pike,—from the cross-bow of Cressy,—from the culverins on Marston Moor,—from the arrows of the Tyrol,—to the lances and guns of our living legions in the East. The *sentiment* of the war has been caught by the author of 'The Recruit,' who has a plain, but touching, story to narrate, and who narrates it well.—Miss E. Brabazon, in *Home Happiness; or, Three Weeks in Snow,* has edification, as well as entertainment, for her readers. There is no want of diversity among her snow-drops, for they range from plaster of Paris to cinnamon oil,—from Aristotle to elephant hunts,—from the plagues of Egypt to the prophecies of our own day. In fact, she makes up a pleasant party, shut in by winter, who play a game of intellectual cross-questions. It is praise enough to add, that many a young Crichton, forced into three weeks' seclusion by sleet and thaw, might pass the days pleasantly, conning over Miss Brabazon's sketches of 'Home Happiness.'—To a less precocious generation is addressed *Bird and Blossoms; or, Light Wing and Bright Eye.* It is a charming little fable—a fable of the golden age, when larks and throstles engaged in moral dialectics; but its grace consists in the gay, natural, child-like tone of narration, and in the pretty moral so prettily suggested.

Recent events having awakened a special interest in the Circassian tribes, we are not surprised at the publication of a Dictionary to assist Europeans in acquiring some knowledge of their language, which has claims of its own to attentive consideration. The work to which we allude is entitled *A Dictionary of the Circassian Language: in Two Parts: English, Circassian, Turkish—and Circassian, English, Turkish,* by Dr. L. Lœwe. It gives as good an idea of the difficult pronunciation as can be conveyed by written signs, and is founded upon the author's personal intercourse with the Circassians.—Mr. Lund has completed his work on Geometry and Mensuration by publishing the second part, called *Geometry as an Art.* Both parts ought to be widely circulated, especially among National and British Schools.—We have received another of Mr. Parker's classical texts for the use of schools. It is, *The Satires of Horace, with Short English Notes,* and, like those that have preceded it, has the recommendation of being at once moderate in price and good in character.—The same may be said of Mr. Parker's *Short Notes to the Seven Plays of Æschylus.*—A little bit of a tract, called *Poor Letter R, its Use and Abuse,* by R. R. Rogers, was not worth publishing.—In these days of multiplied intercommunication with foreign nations Marcus's *Conversation-Guide; or, Useful and Familiar Dialogues in the English, French, German, Russian, Polish and Swedish Languages* may be found a serviceable companion.—A new pocket edition of *Walker's Pronouncing Dictionary* has been prepared by Dr. Nuttall, with all the most recent words inserted, and a good deal of useful matter on grammar, pronunciation, and other correlative subjects. We scarcely understand what the editor means by accenting several syllables of a word in the same way, a striking instance of which is the word *federary,* accented on every syllable except the last. Still less can we explain the strange blunder of placing the opening of the Great Exhibition *after* the election of the Emperor of the French in the Chronological Table, and affixing *1852* as the date of the memorable event in Hyde Park.—A new edition of *The Geography of the Globe,* by J. O. Butler, has appeared, with corrections and improvements up to the present time.—*A School Compendium of Natural and Experimental Philosophy,* by R. G. Parker, A.M., seems to be a reprint of an American work by the Author of the well-known 'Progressive Exercises in English Composition.' It is stated to have been "corrected, enlarged and improved"; but is still not without errors and room for improvement in other respects. This is the more to be regretted as the substance of the book possesses sterling value.

LIST OF NEW BOOKS.

Arnold's (Rev. T. K.) Latin Word-Building, 12mo. 4s. 6d. cl.
Beasley's Pocket Formulary of Pharmacopœias, 6th edit. 6s. cl.
Berens's (Rev. E.) History of the Prayer-Book, new edit. 12mo. 3s.
Burnham's (G. P.) History of the Hen Fever, post 8vo. 5s. cl.
Chalmers's Select Works, ed. by Hanna, 7th half-vol. 2s. 6d. swd.
Cruchley's Picture of London, new ed. 1855, 2s. 6d.; with Map, 4s.
Curling's (H.) Recollections of the Mess Table, post 8vo. 7s. 6d. cl.
Cyclopædia of Universal History, ed. by M'Burney & Neil, 10s. 6d.
De Porquet's Abrégé de l'Histoire de France, 6me édit. 3s. 6d. cl.
Ency. Met. 'Occult Sciences, by Smedley, &c.,' post 8vo. 6s. cl.
Goodwin's (Rev. H.) Parish Sermons, 2nd Series, 2nd ed. 12mo. 6s.
Hughes's (Rev. T. S.) History of England, 1760 to 1837, new edit. with Memoir, 7 vols. 8vo. 73s. 6d.
Jerrold's (W. B.) Story of the Legion of Honour, fc. 8vo. 1s. bds.
Jones's (L.) Liturgical Class-Book, 12mo. 1s. 6d. cl.
Jones's Principles and Practice of Ophthalmic Medicine, 12s. 6d.
Kitty Brown beginning to Think, 18mo. 1s. bl.
Liebig's (J. V.) Principles of Agricultural Chemistry, 12mo. 3s. 6d.
Life and Beauties of Fanny Fern, fc. 8vo. 1s. bds.
Living for Appearances, a Tale, by the Brothers Mayhew, 1s. 6d.
New Latin Reading-Book, 2nd edit. 12mo. 2s. 6d. cl.
Nyren's Cricketer's Guide, new edit. 1855, 18mo. 1s. 6d. cl. swd.
Parisian Etiquette, trans. from the French, fc. 8vo. 1s. swd.
Pictorial History of England, new edit, Vol. 1, imp. 8vo. 15s. cl.
Plague-Cradles of the Metropolis, fc. 8vo. 1s. swd.
Prideaux's Guide to Duties of Churchwardens, 7th edit. 6s. bds.
Readings for Sundays, &c. of Christian Year, 4 vols. fc. 8vo. 18s. cl.
Reed's (H.) Lectures on English Literature, 12mo. 6s. 6d. cl.
Sabine's Notes on Duels and Duelling, new edit. post 8vo. 7s. 6d.
Secret Marriage, by Miss F. Williams, 3 vols. post 8vo. 31s. 6d. cl.
Spectator, new edit. 4 vols. 12mo. 3s. each, cl.
Spellen's Vestry Clerk and Parish Lawyer, new edit. 12mo. 3s. 6d.
Spencer (Dr.), A Pastor's Sketches, edit. by James, fc. 8vo. 3s. 6d.
Tarbuck's Popular Account of Styles of Architecture, 8vo. 1s. 6d.
Tayler's (W. E.) Geology: its Facts and its Fictions, fc. 8vo. 5s. cl.
Virgil, Part 1, by Rushton and Young, 1s. (Weale's Class. Series.)
Widow's Rescue, a Tale, fc. 8vo. 5s. cl.
Williams's Sermons on the Epistles and Gospels, Vol. 3, 5s. 6d. cl.
Wood's Treatise on Practice of Medicine, 4th edit. 2 vols. 36s. cl.

PICTORIAL COPY-RIGHT AND COPY-WRONG.

THE state of our laws of Artistic Copyright is absolutely disgraceful; and the more so as they are calculated to raise serious and just grounds of complaint on the part of Foreign Governments with which Her Majesty has entered into conventions under our International Copyright Acts. I will, therefore, with your permission, very briefly state the British laws of Artistic Copyright; the origin of the Acts of Parliament in force on the subject; and their chief defects.

The laws which relate to British Artistic Copyright are composed of the common law of England and the statute law. The common law only protects such works as have *not* been exhibited, or otherwise published, with the consent of the artist or proprietor;—and the statute law only relates to, and protects, those works which have been engraved and published in strict accordance with the legislative conditions as to the name of the proprietor and date of publication being engraved on the plate, and appearing *upon every print taken therefrom.* Thus, where a person has drawn, painted, or engraved a subject, kept it in his own possession, and not exhibited or in any other way produced it to the public, no one, by the common law, can lawfully copy it without his consent; but where it has been made public with his consent, then his common law right ceases.

This common law right in favour of unpublished works was the only protection the authors of them enjoyed down to the reign of George the Second, when Hogarth's genius enabled him to lay the foundation of the present school of British Art. In his time there were no Exhibitions, and he was the engraver of his own pictures; the sale of copies of his engravings being not only a source of emolument to him, but also serving the additional purpose of spreading his fame as a painter. His engravings were pirated after they were published; and the common law affording him no remedy by which he could punish the harpies who preyed upon him, he had the courage, almost at his sole expense and by his own exertions and influence, to obtain an Act of Parliament "for the encouragement of the arts of designing and engraving," &c. This Act was passed in 1735, and Hogarth recorded the facts I have stated respecting it by a small plate which he engraved. In consequence of Hogarth's Act proving too limited in its operation, as it only contemplated cases such as his own, where the painter or designer was also his own engraver, it was amended by another Act in 1767. This was followed by a further amendment in 1777, which chiefly consisted in subjecting a pirate to double costs in an action against him for piracy of the copyright in an engraving. All these Acts only apply to works engraved, &c. in England or Scotland, and, consequently, down to the year 1836 any engraving which was then the subject of copyright under them could be, and was, pirated in Ireland with perfect impunity. In that year the Acts I have mentioned were for the first time extended to Ireland; but not to the Isle of Man, the Channel Islands, or our Colonies, where the proprietors of Artistic Copyright, both British and International, still remain without the slightest protection against the piracy of their works! In the Act of 1852, which was passed to ratify Her Majesty's convention with France on the subject of International Copyright, the four existing British Engraving Acts were declared "to include prints taken by lithography or any other mechanical process by which *prints or impressions* of drawings or designs are capable of being multiplied indefinitely." These five Acts of Parliament, called "the Engraving Copyright Acts," form the sole, meagre, and most imperfect protection to which, by the laws of England, British painters or engravers are entitled in respect of their published works. Three equally imperfect Acts exist on the subject of copyright in Sculpture; and this group of eight Acts, therefore, now forms the whole statute law of British Artistic Copyright. I will not trespass on your space by entering into any description of the valuable rights of British subjects in Prussia, France, and the various other States with which Her Majesty has entered into conventions under the *International* Copyright Acts. Confining my observations to Artistic Copyright as provided for by the Engraving Acts, it must be observed that the professed objects of those Acts were to encourage the arts of designing and engraving (but the former only as accessory to the latter), and to enable designers and engravers upon the performance of certain conditions to acquire a copyright in their works from the day of their publication; after which, as before mentioned, they are no longer entitled to any protection by the common law. It is, therefore, a popular error to suppose that by our laws any copyright can be acquired in a picture, even for the purposes of engraving, unless such picture, prior to its being exhibited, has been engraved, and the print from the engraving published in strict accordance with the conditions imposed by the statute law.

I will now very shortly state a few of the leading defects of the Engraving Copyright Acts.—1. They extend only to Great Britain and Ireland, and not to the British dominions generally. 2. They afford the painter of a picture no protection against the piracy of his picture as such; nor even as a design for an engraving, unless it be engraved, and the engraving be published with certain formalities before the picture is exhibited. 3. No registration of artistic copyright exists, except as to the works of aliens under the International Copyright Acts. 4. If the registration of British artistic copyright existed, then such copyright might be assigned by entry in the register, instead of the present cumbrous and expensive mode of assignment by deed. And lastly, the want of a cheap and efficient remedy in cases of piracy. These are pointed out merely as some of the leading defects in the existing legislation upon artistic copyright; and it may be said that most of them equally apply to the Sculpture Copyright Acts, as well as to those on the subject of Engraving. The numerous minor and other defects I will now pass over without notice, as it may, perhaps, be considered that enough has been already stated to prove the lamentable condition of the existing laws of British Artistic Copyright.

One word as to the Royal Academy. Might not the number of its members, and the usefulness of that Society, be now largely extended with great benefit to the best interests of Art and artists? To do so would only be carrying out the intentions of its royal founder, King George the Third, who is said to have taken so deep an interest in its objects that he actually prepared the rules for its formation and government with his own hand;—certain it is, that one of those rules expressly stipulated that, after a certain sum (20,000*l.* I believe) had been accumulated for the benefit of the Academy, its future income was to be applied to the promotion of the general purposes of Art (see abstract of the laws, &c. of the Royal Academy published in 1797). From the commencement of this Society to the present time, it has also, by the Royal favour, enjoyed the gratuitous use of a suite of rooms forming part of the national property. It therefore seems clear, that the object of the Crown in founding and fostering the Royal Academy was not alone to benefit a select body of artists, self-elected, but to promote the general prosperity of British Art and its professors;—in short, that the Royal Academy from its foundation has been, and still is, a *public* Institution, if the intentions of its founders be respected, although legally it is only a private society.

The remedy I would suggest as the most efficient to expose and reform the mischiefs attendant upon the present state of our Artistic Copyright laws, and of the Royal Academy, is, that a Select Committee of the House of Commons should be appointed to inquire into the state of those laws: also as to the intentions of the Crown in founding the Royal Academy, as appears from the Rules, &c., under which it was founded; and whether, having regard to those intentions, any and what extension of the number of its Members and means of usefulness should be made for promoting the interests of Art and artists. This suggestion of a Select Committee being appointed to inquire into the subject of our Artistic Copyright laws emanates from, and has the sanction of, very high authority. No one has perhaps ever understood all that relates to British copyright, both literary and artistic, better than the late Mr. Justice Talfourd; and in a letter now before me, written shortly before his death, in reference to the "grievous defects" of the statutes on Artistic Copyright, he mentions the interesting fact that, in the first Bill which he introduced into the House of Commons for amending the laws of copyright, he included a series of clauses as to artistic copyright, which were subsequently struck out by the advice of the late Sir Robert Peel, who thought the whole subject of artistic copyright ought to be investigated by a Select Committee. I know that the elevation of Mr. Justice Talfourd to the Bench alone prevented his moving for such Committee; the appointment of which, so far as regards our laws, has therefore the joint approval of two great men who were eminently qualified to form a correct judgment on the subject; but, in justice to them, I must add, that an extension of the inquiry with reference to the Royal Academy was not, so far as I am aware, contemplated either by Sir Robert Peel or Mr. Justice Talfourd.

R.

April 9.

FOREIGN CORRESPONDENCE.

Naples, April 3.

OUR winter is nearly over, and with it will terminate our researches into many spots of antiquarian interest. The malaria fever is a terrible enemy to encounter,—nor would even the discovery of such a vase as that known here by the name of Darius compensate one for the aches and sufferings which that destructive malady inflicts. Now, then, is a good time to review what has been done during the season which is passing away; and I do not know that I can do better than throw my scattered information into the form of an antiquarian tour, which we shall do well to complete quickly, before the hot season comes in.

A glance at Cumæ will be necessary before we travel eastwards,—though I have scarcely a word to say for the City of the Sibyl. The Prince of Syracuse has terminated his excavations there for the present, having nearly exhausted the ground which was at his disposal. Much, however, remains to be done in land possessed by private individuals, and which His Royal Highness has been anxious to purchase, though unwilling to give the price demanded. I cannot forbear from expressing my regret that what was acquired here two years ago, with so much trouble and expense, and awakened so much European interest, should have been sold,—a portion to the Marquis Campana, the celebrated collector at Rome, and the rest to M. Fould, brother of the French Minister of Finance, it is supposed on account of the French Government. The beautiful fragments of the Temple of the Antonini, which ought never to have been removed from their original site, still remain behind the Palace of the Prince. So much for Cumæ; and now for a turn in Apulia. I have recently spoken of Canosa (Canusium), but since then other interesting details have come to my knowledge, which I must not omit to mention. The tomb which has most recently been brought to light has much of an Oriental character, as the doors narrow towards the top. The colour of the ground is of a dark red and blue. The chamber facing the entrance appears to have been devoted to the chief of the family, whilst the lateral ones were occupied by the women; and there, on beds of bronze, decorated with ivory statuettes and other ornaments, were found female skeletons. All that beauty, all that wealth ever gave could not save them from the universal lot. The ground was covered over with gold thread, which Signor Bonucci supposes to be the remains of a golden carpet or cloth; whilst round the walls were disposed more than forty vases, of various though graceful and elegant shapes. To these I have already alluded; but not to some pateræ of an enormous size, in which eggs and other eatables were found, as also the dregs of some liquids. In harmony with the idea that the deceased would resume the habits of this life in another world, the skeletons bear upon them the traces of the most magnificent

dresses. The principal female figure, for instance, was found with earrings representing two peacocks, not merely in shape but in every tint: the colour of the plumage being given by smalt upon gold. Golden bracelets of a serpent form surrounded dry bones, round which once beat the pulses of passion. Her vest must evidently have been embroidered, for garlands of myrtle, both the leaf and the berry, were found in gold, and all are clearly pierced with the holes by which they were once attached to the dress. Round the head was a diadem of various flowers, the cups of which were formed of rubies and jacynths and emeralds of great beauty, and sometimes of smalt of different colours. The beautiful ring which I described in my last I have since examined: it was found on one of the fingers of this female. The circle is formed of two clubs of Hercules, the point where they meet beneath being surmounted by a ruby; whilst on the upper and opposite part of the ring is a box, where might have been the hair of a lover or Persian perfumes: the cover is formed of a large emerald. The work is of the most delicate filagree, displaying a great variety of beautiful forms: in short, all regard it with astonishment, and doubt whether modern art could produce anything so perfect. "And when," said I to Signor Bonucci, "might this tomb have been closed upon its inmates?"—"Oh!" was the answer; "judging from the art, it might have been about the time of Alexander the Great, or, at all events, two thousand years ago."—"What a field for the play of the imagination! Two thousand years ago!" said I; "so large a period, that it seems to belong not to time but to eternity; and yet the art of the painter, and the potter, and the sculptor, and the architect of that time is brought before us as fresh as though it had been executed but yesterday; nay, more, the handiwork of the milliner and the upholsterer is shown to our wondering eyes; and, dressed in the habiliments of the drawing-room, the inmates of the tombs seem ready to receive us." I must not, however, linger longer on this spot, otherwise my imagination, instead of sober reason, will run off with me; but I must first repeat the expression of the universal hope that His Majesty will resume the excavations shortly after Easter. "*Inde Rubos fessi pervenimus*," says Horace, in his description of his journey to Brundusium; with him we have pursued our road from Canusium, and my readers will not object to travel in such good company. The modern *Ruvo*, for so now is called the ancient Rubi, has at various times been the scene of excavations, and some of the largest and most beautiful vases in the Museo-Borbonico were found there. His Majesty has recently granted permission to H.R.H. the Prince of Syracuse to excavate,—and, from all I hear, the works will be resumed there at no distant time. Perhaps, one of the best private collections of antiquities in Southern Italy has been formed at Ruvo, by Signor Presidente Salvadore Fenice. It is particularly rich in Greek vases, in scarabæi, coins, and glass. I may mention that Signor Fenice was one of the first to suggest a remedy for the grape malady in Apulia, where, in fact, the vintage last year was most successful. He asserts also that in the breath of cholera patients he discovered insects infinitesimally small, and believes that by means of these the disease was diffused. This, however, by the way. Leaving Apulia and coming nearer the capital, a new site of interest has been made known to us recently in Albanella, a small town of 1,800 inhabitants, in the Bishopric of Capaccio, from which it is distant about six miles, and is consequently not far from Pæstum. About four or five acres of ground, I am informed by one well able to give me intelligence, are covered with, or more properly cover, these tombs; and there cannot be fewer, says the same authority, than eighty tombs. Those which have been recently disinterred have been so by accident, whilst the proprietor, a Signor Albonio, was planting vines. Two of the tombs have no marked interest, except that on the walls of one of them is represented a combat of boxers, whilst opposite is a chariot. That one, however, which is the most interesting is small, and has no entrance gateway; on the long wall of the interior is painted a mortuary bed, whereon reposes a young and beautiful girl, with her eyes closed. Behind her is a woman extending her arm over her stomach, whilst by her side is another woman in the act of dancing. Near the bed is a Faun, who plays the double pipe. Behind the bed is a woman, evidently in sorrow, with her hands crossed on her bosom,—and another, seated on a chair with a back to it, holds a crown in her hands. Opposite this wall are painted two combats,—one of gladiators, and another of boxers. On the short side of the funereal chamber is a figure on horseback; and on the other side a cock, the emblem of vigilance. Cushions worked in arabesque are painted above, and everything is executed in the style of the earliest Greek. In the interior of this tomb was found—wonder of wonders—a warrior, with the hair on his skull preserved, and with his body covered with his cuirass of bronze. This excavation took place twelve feet under ground, and was made so recently as the beginning of this year. Within the last six months nothing of importance has been discovered at Pæstum. Shortly before that an interesting tomb was brought to light by Signor Belella, but as it has been illustrated and fully described elsewhere, I shall not enlarge upon it.

Whilst it is the subject of congratulation to the artistic world that so much that is graceful and elegant has been recovered from the tomb, I cannot reflect without regret on the fact that so much has been discovered by pure accident, and that afterwards so much has been left to private enterprise. The daily labourer first broke into the interesting tombs recently discovered in Albanella and Pæstum. "We arrived in Canosa just in time to save something," says Signor Bonucci: "much had been carried off and dispersed." The beautiful vase of Darius,—the first historical vase ever discovered, and the most remarkable for its artistic merit,—he found in the hands of a private person broken into ten or twelve pieces: some fragments were wanting, and he had to open the tomb again, and almost sift the soil to find them. Happily he did so, and now this vase, carefully restored, stands the gem of this compartment of the Museum. I have myself seen the jaundiced and swollen inhabitants of Pæstum bring forth for sale antiques which they had broken into pieces, to multiply their paltry gains. Thus, through accident, ignorance, and neglect, how much has been lost or injured that can never be recovered or repaired; and how much has been scattered amongst the herd of mere curiosity hunters, who have neither taste to select, nor enthusiasm to preserve. Where, as in Magna Græcia, the whole soil teems with the riches of ancient Art, some association should be formed for the protection and preservation of what may, from time to time, be brought to light. I believe an order has been issued lately to order the Intendentes to order the Sott' Intendentes to order the Syndics to order proprietors of land when they find anything to communicate the notice of it to the Syndic, who must inform the Sott' Intendente, who must inform the Intendente, who must inform the Directors of the Museum of the fact. The links are so many that the vibration will scarcely reach the end. H.

OUR WEEKLY GOSSIP.

We are able to state that Sir John Herschel's resignation of the Mastership of the Mint had no reference to political considerations, having been made, through Lord Aberdeen himself, in entire ignorance of the then impending break-up of the Ministry, and having reference only to his increasing ill-health and the laborious duties of his office. This announcement will be welcome to all those who share our desire to see this office finally detached from political parties: as it takes away from the "coincidence" on which we last week remarked every risk that attached to it of being converted into a precedent binding on the successors of Sir John Herschel.

Death has suddenly closed the career of a most useful public servant; and has left vacant some of the few offices by which the State recognizes and rewards scientific eminence. Sir Henry De la Beche died on Friday (yesterday) morning at ten o'clock. The intelligence reaches us just as we are going to press. Our loss is great and sudden; but we can do no more to-day than make this sad announcement. Next week we may be able to render some account of the scientific work achieved by the deceased. Sir Henry was Director of the Geological Survey, Director of the Museum of Practical Geology, and Director of the Government School of Mines.

Eminent success has waited on the attempt to raise a Patriotic Fund by means of Art contributions. Pall Mall has been crowded daily,—and the little room on the south side, so well known as the home of the French Exhibition, has been far too narrow to receive its visitors. Ample space is also required for the pictures still pouring in, and Government has very properly offered Burlington House, in Piccadilly, to the Committee. More than eight hundred objects of Art have been received, and the fund already raised is considerable. The Queen has been a purchaser. Two hundred pounds are offered for the drawing of the Princess Royal, who is said to have timidly valued her work at a guinea! It will ultimately fall to the highest bidder. Where is that Prussian prince in whom it was said the days of chivalry were to live again? Will he suffer this prize to be carried away by other hands? or is he afraid to support—even in a way so indirect—the heroes of the Crimea?

M. Conscience, the Belgian novelist, whose works we had the pleasure of introducing to an English public a few years ago, is preparing an edition of his Tales for the English market, and of course in the English language. The series will commence with his most recent works, 'De Plaeg der Dorpen,' The Village Scourge,—and 'Net Geluk van ryk te Zin,' The Pleasures of Wealth. The first volume, we understand, will appear in a few weeks.

Manchester is to have a second Free Library and Museum, with a spacious reading room, in the Queen's Park. This park is at the opposite corner of Manchester to Camp Field, where the original Free Library stands. In time, there will, doubtless, be a Free Library in each of the public parks of that great city.

The sale of Lord Rutherfurd's library closed on Tuesday. There were altogether 2,573 lots, and the aggregate produce of the sale was about 7,000*l*.

On Thursday week Mr. Layard was installed into the office of Lord Rector of the University of Aberdeen.

We rejoice over the increasing prosperity and usefulness of the Booksellers' Provident Institution. Steady progress is shown in the yearly increasing income and outlay, and particularly in the amount of relief afforded. In 1840–1, the relief distributed was 110*l*.; in 1854 it amounted to 750*l*. The receipts for the past year, excluding balances, were 1,085*l*. The increase accruing from stock was 796*l*., which was invested in the purchase of further stock:—300*l*. were withdrawn. The total capital invested in stock on behalf of the Institution is 21,400*l*.

Among the amusing and instructive novelties prepared for holiday makers we must mention 'Sam Slick's Diorama,' at the Polytechnic Institution,—a 'Zoological Concert' and 'Love in all Shapes,' at Mr. Love's hall, in the Regent Gallery,—and the Model of Sevastopol, in Mr. Wyld's Great Globe. "Sam Slick" unrolls a beautiful picture of the Atlantic passage and of American cities and scenes, which he accompanies by a humorous comment. Under Mr. Pepper's spirited and intelligent direction, the Polytechnic Institution is growing daily more attractive. Mr. Love, the prince of ventriloquists, continues, in a new act, the exhibition of his marvellous powers of voice. The Model of Sevastopol, now coloured and improved, is assuredly at this moment one of the chief attractions of the metropolis. We have not yet, we think, announced the opening of Mr. Crawford's 'Scottish Entertainment,' in Regent Street.

At the conclusion of our review of Dr. Sprenger's 'Catalogue of the Lucknow Library,' in a late number of the *Athenæum*, we expressed some alarm at the circumstance of his having three unfinished works now in the press. "It may, perhaps,

relieve in some measure this not unnatural apprehension," says a Correspondent, "to learn that Dr. Sprenger, having been obliged to leave India, on account of his health, before completing the Lucknow Catalogue (which also, as you observe, was undertaken, by request, whilst engaged in his other works), he has taken advantage of this opportunity to visit Damascus, and inspect for himself some original sources of information relating to the life of Mohammed in some of the libraries there, pending access to which he had deferred the completion of that biography. There is good hope, therefore, that his present temporary removal from the cataloguing labours may afford him the means of successfully completing his more important work, and of returning in improved health to resume his excavations among the literary ruins of Lucknow."

Dr. Balfour writes:—

"University of Edinburgh, April 10.

"I have just seen advertised in Hooker's *Journal of Botany*, and in the *Annals of Natural History* for April, among 'New Botanical Works,' 'Botanists' Vade-Mecum, containing Instructions for Classifying, Preserving, and Examining Plants, with Glossary, by Prof. Balfour and Dr. Williams.' Now I deem it right to say that I did not compile this work with Dr. Williams (whom I have not the pleasure of knowing), and that—unless so far as any information it contains may have been taken from eight or ten pages of the Appendix to the first edition of 'The Manual of Botany' compiled by me in 1848 and 1849, and the property of the publishers of the Vade-Mecum—I am not entitled to any of the merit or demerit which may attach to the work. In the same advertisement I observe 'The Manual of Botany' also noticed, third edition, revised and enlarged by Dr. Williams. I beg to state that I have had no connexion with any edition of this work except the *first, published in* 1849; and that the quotations appended to the advertisement of the third edition, from *Tait's Magazine* and the *Witness* newspaper, have reference to the first edition only. I am, &c., J. H. Balfour, M.D."

The election of a new Professor of Moral Philosophy, in the room of Dr. Whewell, at Cambridge, it is said, will take place on Tuesday, May 22.

On Wednesday last the Master and Wardens of the Apothecaries' Society gave their second microscopical *Soirée*. On this occasion there were assembled a more numerous company of microscopic observers than on the last. The visitors were received by the Master of the Company, Mr. N. B. Ward, who is known in scientific circles as one of the earliest cultivators of observation by the microscope. He is also popularly known as the inventor of the glazed cases in which plants can be grown in the smoky atmosphere of London, and the principle of which has been successfully applied in preserving living animals and plants in water, as carried out in the Zoological Society's Gardens, Regent's Park. The walls of the suite of rooms of the old Hall were decorated with enlarged drawings of microscopic objects, and upwards of a hundred microscopes were kept constantly at work by the interested company. The microscopes were arranged so as to afford an opportunity of observing objects from the mineral, vegetable, and animal kingdoms consecutively. Mr. Glasbier exhibited a beautiful series of illustrations of snow crystals, which during the late severe winter fell of unusual magnificence and beauty. The Rev. J. B. Reade exhibited several interesting specimens in micro-chemistry, displaying under the microscope the progress of chemical change. Mr. Woodward contributed his beautiful polarizing apparatus, and showed its applications to practical microscopy. A number of marine polyps, brought from Dover, excited much interest. A series of objects illustrating the circulation in plants was also exhibited; and Mr. Wenham announced the discovery of cilia in the interior of the cells of those plants, thus explaining the cause of their remarkable movements. On the whole, this was one of the most successful scientific gatherings of the season.

We print the following, from the Author of the forthcoming 'Life of Nussir-u-deen,' in answer to Mr. Austin's protest. From information, privately supplied, we infer that the writer has original and ample materials for his work:—"Like most overzealous advocates, Mr. Austin injures the cause he wishes to defend. Had he waited for the appearance of the 'Private Life of an Eastern King,' he would have discovered that the book gives only a simple account of the daily life of Nussir-u-deen, with its joys and sorrows, its amusements and its apprehensions, its caprices and its absurdities. The Indian newspapers may consider its appearance at the present time as 'significant,' but it has no political bearing, or at least is intended to have none. If the reader discovers from it that the people were badly governed and Oude the most anarchical of kingdoms, it will be, not because it was my intention so to describe it, but because such was the fact, and no one can write truly of Oude or Lucknow without that fact being apparent. Mr. Austin supplies me with a valuable suggestion. It will be easy to give the book additional interest by adding to it an Appendix showing, from the Indian newspapers, that what the country was in my time—that is, twenty years ago—it still is."

Feminine strongmindedness—if we may coin a new word to express a new fact—is not to be held back in America or satisfied with Bloomer jackets and continuations. The Ypsilanti *Sentinel*, an American journal, learns that a number of applications will be made by females at the commencement of term for admission to the University.

Literary gossip from Australia is a pleasant novelty. The *Melbourne Argus* announces the arrival of two of the Professors, selected by Sir John Herschel, for the Antipodean University. "The University building," says the local journal, "is being slowly proceeded with. Nearly the whole of the foundation has been completed up to the level of the ground floor, and a good deal of substantial underground work, in the shape of cellars and so forth, has been constructed. The number of masons, carpenters and labourers employed on the works is about sixty, and we are informed that something like 20,000*l.* has already been expended. This sum includes the handsome fence surrounding the forty acres of ground attached to the University. A passing glance at the work does not give a very satisfactory idea of the progress made since the laying of the foundation-stone in July; but the part that has been constructed is, we understand, the most tedious part of such a building; and, as a large quantity of materials has been got ready, a speedier degree of progress for the future may be anticipated."

We read in the German papers that Dr. Kreil, formerly Director of the Observatory at Prague, has invented an ingenious instrument to measure the force, duration and direction of earthquakes. It consists of a pendulum so contrived that, whilst it can move in any direction, it cannot return. A perpendicular cylinder is attached, which, by means of clockwork, turns on its vertical axis in twenty-four hours. A pole, with a thin elastic arm, is fixed near the pendulum; this arm points towards the cylinder, and presses on it gently a pencil, by which means an unbroken line is formed on the surface of the cylinder as long as the pendulum is at rest; but, if it is put in motion by an earthquake, the pencil makes broken marks, which show the strength, direction and period of the earthquake.

The Italian journals offer a few paragraphs of literary gossip. They announce that Cardinal Wiseman will succeed Cardinal Mai as Librarian of the Vatican: from which we infer that the office is to remain a literary sinecure, and the holder of it an absentee.—Florence retains its rank as least liberal of the Italian States, not even excepting Naples. A paper recently started there took the name of a muse, 'L'Euterpe,' a very harmless, if not a very felicitous name. It was devoted to small literary talk and theatrical criticisms, playing on its pipe mildly enough; but one morning appeared a few lines signed by the terrible Guerrazzi, whose books are read in every house in Florence, and the police pounced upon and suppressed 'L'Euterpe.'—Venice, we hear, is adding music to her more romantic charms. A band is in progress of organization—a native band—for no Venetian now listens to the Austrian military strains, however good—intended for the service of the lagunes, and chiefly for serenades on the water during bathing time.—Milan, it is said, will not be fairly represented at the Paris Exhibition, especially in the departments of Fine Art, the Lombard painters and sculptors objecting to place their works under the colours of Austria. Some such feeling interfered with the completeness of the Lombard department of the Crystal Palace in Hyde Park.

Some of our contemporaries, under the pressure of the stamp debates, are taking to confessions. The proprietors of the *Shields Gazette*, telling a story which has many a counterpart, say of their journal:—

"During the past six years, the proprietors of this newspaper have invested no less a sum than 4,400*l.* net cash in its establishment; the whole amount of 10,069*l.* received by the *Gazette* during that period for news and advertisements (over and above the said 4,000*l.*) having been expended in carrying it on and improving it. During all this time, the proprietors have not received a single shilling in return, even in the shape of interest on the capital invested. It is now simply paying its way, and no more."

With the exception of a theatre, we know of no kind of enterprise so costly and so perilous as a public journal.

Letters from Sweden inform us that "Prof. E. Edlund, of the Academy of Sciences in Stockholm, succeeded last year in producing an improvement in the construction of the apparatus of the electric telegraph, by which it will be possible to send simultaneously by a single wire two reports from two stations in opposite directions, one from each station. The principle on which Prof. Edlund's apparatus is formed is particularly simple, and in all respects different from that which Dr. Gintl, of Vienna, has employed without any great success for the same object. Prof. Edlund employs at each station only one galvanic battery of equal power with that used in telegraphing by the old method. It seems that the improvement in question can be applied to all kinds of telegraph apparatus founded on the influence of electricity on magnetism or electro-magnetism. Old apparatus can, without any very great expense, be changed to new, and telegraphing proceeds in the same manner as by the old method. During last August Prof. Edlund made some trials, with the permission of the direction of the telegraphs, on the line between Stockholm and Upsala, which gave a satisfactory result. At Christmas two apparatuses were put up for real telegraphic use on the same line, and have since then been employed daily. The experience gained during this time shows that the new apparatuses work with the same certainty as the old ones, and are convenient to use,—the problem of sending two reports at the same time can consequently be considered as satisfactorily solved. As soon as new apparatuses have been prepared or old ones altered, the other telegraph stations in Sweden are to be supplied. It is, consequently, now possible to send as many reports by one wire as were before sent by two, supposing that an equal number are to go from both stations."—Such is the statement of a valued Correspondent:—but we wait for some account of the method before asserting how far the principle is new.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five. Admission 1*s.*; Catalogue 6*d.* GEORGE NICOL, Secretary.

ADAM and EVE.—This great Original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, PALL MALL (opposite Marlborough House), from 11 to 6 daily.—Admission, 1*s.*

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs will be OPENED at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street, on MONDAY, April 23rd.—Morning, open from 10 to 5. Admission, with Catalogue, 1*s.* Evening, open from 7 to 9. Admission, 6*d.*

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The Railway at Balaklava, Battle of Inkermann, Storm in the Black Sea, Battle of the Alma, Cavalry Charge at Balaklava, Pictorial Map of Sebastopol, &c., are now exhibited in the Diorama, illustrating "Events of the War." The Lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1*s.*, 2*s.* and 3*s.*

ZOOLOGICAL CONCERT.—LOVE'S ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—REGENT GALLERY, 69, Quadrant.—Every Evening at 8, except Saturday; Saturday, at 3.—Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, called 'THE LONDON SEASON.' Wednesday, Thursday and Friday the entertainments, LOVE IN ALL SHAPES and LOVE'S LABOUR'S LOST. Saturday, at 3, LOVE IN ALL SHAPES, and other entertainments. The ZOOLOGICAL CONCERT every Evening.—Pianoforte, Miss Julia Warman.—Stalls, 3*s.*; Area, 2*s.*, Gallery, 1*s.*—Tickets at Mitchell's, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

SCIENTIFIC

SOCIETIES.

Geological.—*April* 4.—W. J. Hamilton, Esq., President, in the chair.—J. E. Saunders, E. L. J. Ridsdale, G. H. Wathen, and E. W. Jackson, Esqs., were elected Fellows.—'On the Palæozoic

Rocks of the Thüringerwald and the Harz,' by Sir R. I. Murchison and Prof. Morris.—The chief objects of this paper were to compare those chains of Central Germany, by showing the peculiarities of each, and by indicating how they differed from or agreed with the Silurian basin, on the east, and the Devonian rocks of the Rhenish Provinces, on the west. Their relations to British rocks of the same age was also explained in a large tabular view. The Thüringerwald was first described as containing a considerable portion of the most ancient sedimentary strata, which are unknown in the Harz,—viz., hard quartzose and slaty grauwacke, void of animal remains, followed upwards by grey slates, sandstones, conglomerates and partial limestones,—the age of which is clearly Lower Silurian, as proved by the genera and species of Trilobites, Orchis, Orthoceratites and Graptolites, which they contain. These masses, which occur in the southern Thüringerwald only, are at once overlapped by strata of Upper Devonian age, to the exclusion of the Upper Silurian, so finely developed near Prague, and of the Middle and Lower Devonian (Spirifer sandstone and Eifel limestone) of the Rhenish Provinces. Characterized by numerous species of Clymeniæ and Goniatites, as well as by an abundance of Cypridinæ and very peculiar land-plants, these limestones and schists pass up into other deposits, chiefly sandstones, which clearly belong to the Lower Carboniferous division, as proved by their imbedded plants, and by their containing, in adjacent tracts, products of the mountain limestone as well as partial layers of coal. All these ancient German strata, from the lowest sediments to the millstone grits of English geologists inclusive, have been thrown into highly inclined positions, and constitute, as a whole, those "Grauwacke" rocks of old geologists, which have been separated by modern researches into distinct natural-history groups. Whilst the inclined edges of the older rocks are here and there surmounted by their coal-bearing courses (*Kohler-Gebirge*), the chief overlying formations constitute the Permian of Murchison,—the base of which, the *Röthe-todteliegende* (Angl. Lower Red Sandstone); the middle, the copper slate and zechstein, with their well-known fossils (magnesian limestone of England); and its summit, sandy shale and marlstone. In the Harz there are no clear evidence of the same fundamental rock and no trace of the Lower Silurian as in Thüringerwald, certain slight indications of the Upper Silurian being doubtful. On the other hand, we there meet with clear evidences of the Lower and Middle Devonian, which, unknown in Bohemia, Saxony and the Thüringerwald, are so typical of the Rhenish Provinces. The Upper Devonian is followed in the Harz by a copious development of the Lower Carboniferous, which, as shown by Prof. Sedgwick and Sir Roderick Murchison in 1839, is the real equivalent of the culm series of Devonshire, and in parts of which fossils, both animal and vegetable, are not unfrequent. Like the Thüringerwald, the Harz is enveloped by a girdle of Peruvian rocks, whose lower member in each chain is associated with much porphyry; the evolutions of which, with its accompanying piles of sediment, have obscured the original strike of the older rocks from north-east to south-west, and have produced transverse axes or watersheds, the geographical direction of the Thüringerwald being from north-west to south-east, and that of the Harz from W.N.W. to E.S.E. These and other views were elucidated by sections and fossils, and by references to the works and maps of contemporary German authorities. In conclusion, the attention of British geologists was called to the great rupture between the lower and upper members of the Carboniferous rocks, which, prevailing throughout Germany and France, is unknown in England. The memoir terminated by showing, that, notwithstanding marked discrepancies in mineral composition in formations of the same age in different localities, the omission of deposits in one tract which are seen in another, and numerous breaks and disturbances which have extended over large areas, the geologist accustomed to view nature on a great scale could only consider these as local phenomena, since, in spite of all such obscurities, he had no insuperable difficulty in determining, by their imbedded fossils, whether these dislocated or insulated masses belonged to the Silurian, Devonian, Carboniferous, or Permian period of the primæval world.

ASIATIC.—*March* 17.—Prof. Wilson in the chair.—The Director read a communication from Sir John Bowring, containing some further accounts of his researches in quest of the Buddhist books known to have been carried from India to China in the early centuries of the Christian era, and translated from Sanscrit into Chinese by Hinan Tsang, and others. According to the notices received from Sir John, none of the originals have, as yet, been found; but a curious statement has been forwarded, to the effect that the original blocks, from which one of the translations of Hinan Tsang was printed, are still preserved in a monastery near Nankin. In addition to the works noticed in the *Athenæum* of the 2nd of December last, six more have been discovered. These have been examined by Mr. Edkins, who gives an account of their various translators. Notices of some original Chinese Buddhist works are added to the paper.—Prof. Wilson had also received a communication from M. Stanilas Julien respecting these books; and that gentleman states that the geographical work of Hinan Tsang, which has been supposed to be the result of his own observations, is, in reality, the translation of a Sanscrit geographical treatise. Prof. Wilson observed that a work of this nature is a great rarity in Sanscrit literary history: he had never met with more than a mere fragment containing geographical information in Sanscrit. M. Julien proposes to translate this work; but requires aid to enable him to publish it.

SOCIETY OF ANTIQUARIES.—*March* 29.—Admiral Smyth, V.P., in the chair.—Mr. Joseph Clarke, of Saffron Walden, and Mr. J. Barnard, of Sawbridgeworth, were elected Fellows.—Mr. Fairholt exhibited a casket of Cuir Bouilli.—Mr. Pycroft contributed a transcript of a letter of Lord Brereton, and Mr. Wylie exhibited drawings of two Frank drinking-glasses, found in a cemetery in Normandy. Mr. Durrant Cooper read some further remarks on Thomas Norton and the State proceedings in 1581-2.

ENTOMOLOGICAL.—*April* 2.—J. Curtis, Esq., President, in the chair.—It was announced that the Council had determined to distribute among the members the duplicates in the Society's Collection of British and Exotic Coleoptera and Exotic Diurnal Lepidoptera after the June meeting, hoping the members who received them would contribute as far as they were able to lessen the desiderata in the Society's collection.—It was also announced that the Curator, Mr. Janson, had accepted Dr. Gray's offer for a Catalogue of British Coleoptera, and would be happy to receive the assistance of his brother Coleopterists.—Mr. Foxcroft sent for exhibition several Lepidoptera, reared by him from larvæ found in Fifeshire, and specimens of *Papilio Machaon*, which, as well as their pupæ, presented certain constant differences of marking, divisible into two kinds, of both of which he had reared the sexes.—The subject of greasiness in insects, to which many species are particularly liable, was again introduced by Mr. Stainton, exhibiting two specimens of *Nepticula acctosa* pinned last summer, which already showed traces of verdigris on the pins.—Mr. Edward Sheppard exhibited four specimens of a Donacia, two of them on gilt and two on ungilt pins. They had been mounted about four months, and while the gilt pins had no appearance of being acted on by the greasiness of the beetles, the ungilt pins were thickly incrusted with verdigris. Mr. Edwin Shepherd said the gilt pins would remain unhurt for a time, but eventually they became affected as much as the ungilt ones.—Mr. Stevens exhibited from the collection of Madame Pfeiffer a pair of the rare beetle *Euchirus longimanus*.—Mr. Stevens read a description of a new butterfly, *Ornithoptera Brookiana*, captured by him in Borneo, and a drawing was also exhibited. He likewise read an extract from a letter of Mr. Wallace, stating that Microlepidoptera abounded in Borneo, and that he had captured about seven hundred by means of a lamp at night.—The President read a note on oak-galls to show that he was correct in quoting the name of *Quercus pctioli* for the Cynips which caused the formation of the galls recently exhibited to this Society from Devon.—Read 'Observations on the Honey Bee, in continuation of the Prize Essay of the Entomological Society for 1852,' by J. G. Desborough, Esq.—Dr. Gray said it might interest the members to know that Mr. Wollaston had transferred his collection of Madeira insects to the British Museum.

CHEMICAL.—*April* 2.—Mr. De la Rue in the chair.—A paper was read by Dr. Thomson 'On the Composition of the Metropolitan Waters during the Autumn of 1854.' The object of the investigation was to ascertain the condition of the water as supplied to the inhabitants in those houses where much mortality had prevailed during the epidemic. The result has shown, by examining the various waters in successive months, that their character is of a much more fluctuating description than is usually supposed. Water supplied from the higher sources of the Thames contains a smaller amount of soluble matter in solution during dry weather than in wet seasons, when the rains bring down soluble, earthy, and alkaline salts from the chalk and agricultural districts,—while the waters derived from the Thames in the immediate neighbourhood of London are more impure in autumn than in winter; for while the waters from the higher parts of the river possessed only 14° to 19° of impurity, those derived from a more easterly origin were characterized by an impurity of 40° to 60°, and even in one instance of 72°. The author, with the approbation of some eminent engineers of waterworks, purposes to apply a scale to indicate the relative impurity of waters. Distilled water being 0°, every grain of matter present in solution in water per gallon will be a degree; so that waters may be described as being possessed of so many degrees of mechanical, organic, and inorganic impurity respectively. The indications of the presence of sewage in some of the samples of Thames water examined were most striking. Not only was nitric acid detected in all of them, but ammonia was distilled over in considerable quantities, and sulphate of ammonia prepared by this process was exhibited to the Meeting. The mechanical impurities gave equally strong evidence to the same purport, being composed of vegetable and animal organisms, &c.,—and even the *débris* of human food can be demonstrated with the greatest facility by the microscope in the sediment derived from the service-pipes in those waters which are pumped from the lower sources of the Thames. The amount of ammonia in the Thames water has hitherto been undervalued; for, in autumn during the present investigation on the same day, while the quantity of ammonia present in the higher parts of the Thames was equivalent to ·064 carbonate of ammonia, that derived from the more eastern waters equalled ·840 carbonate of ammonia. There can be no doubt therefore that these waters, although questionable as to their present employment for domestic use, are admirably adapted for irrigation. Minute analyses of the waters of the various companies were given; and the paper terminated with some observations on the complete practicability of Dr. Clark's plan for softening water, and with the analysis of chalk waters before and after softening, which demonstrated the vast improvement produced in such waters by this valuable process.

SOCIETY OF ARTS.—*April* 4.—Dr. T. K. Chambers in the chair.—The paper read was 'On the Diseases of Miners,' by Mr. Herbert Mackworth, Government Inspector of Mines.

April 11.—E. Chadwick, Esq., in the chair.—The paper read was, 'On the Mineral Industries of the United Kingdom,' by Mr. R. Hunt.

MEETINGS FOR THE ENSUING WEEK.

MON. Statistical, 8.—'A Ten Years' Retrospect of London Banking,' by Mr. Gilbart.

TUES. Institution of Civil Engineers, 8.

— Royal Institution, 3.—'On Voltaic Electricity,' by Dr. Tyndall.

WED. Society of Arts, 8.—'Notes on the Revision of Architecture, with some Account of the Ventilation of St. George's Hall, Liverpool,' by Dr. Reid.
— Geological, 8.—'On the Cassian Beds between the Keuper and the Lias in the Vorarlberg, Extract of a Letter from Prof. Merian to Sir R. I. Murchison.'—'Fossils from the Keuper at Pendock, near the Malverns,' by the Rev. W. S. Symonds.—'On a Cretaceous Formation in Natal, South Africa,' by Capt. Garden; with a Notice of the Fossils, by Mr. Baily, communicated by Mr. Austen.—'On the Geology of Natal, Extract of a Letter from Dr. Sutherland to Sir R. I. Murchison.'
— Royal Society of Literature, 8½.
THURS. Royal Institution, 3.—'On Christian Art,' by Mr. Scharf.
— Artists' and Amateurs' Conversazione, 7½.
— Society of Antiquaries, 8.
— Royal, 8½.
FRI. Royal Institution, 8½.—'On certain Zoological Arguments commonly adduced in favour of the Hypothesis of the Progressive Development of Animal Life in Lime,' by Mr. Huxley.
SAT. Royal Institution, 3.—'On Electro-Physiology,' by Dr. Reymond.
— Asiatic, 2.

FINE ARTS

Protest and Counter-Statement against the Report from the Select Committee on the National Gallery, ordered by the House of Commons to be Printed, 4th of August, 1853. J. R. Smith.

Messrs. F. Y. Hurlstone, W. Coningham, G. F. Arney, A. Stevens, R. Evans, W. S. Landor, G. Long, A. B. Richards, P. E. Barnes, C. F. Perkins, T. Wakley, J. I. Lockhart, R. Barnes, J. Hamilton, "An Englishman," H. Clarke, E. Mayhew, and J. Taylor have protested against the Report from the Select Committee on the National Gallery as, to use their own language, "a document unworthy of confidence, inimical to Art, and a fraud upon the nation." This is the Protest that now lies before us; and the protestors are, we see by an advertisement, about to publish a Postscript to this Protest on the subject of the appointment of Sir C. Eastlake as Director of the National Gallery, at a salary of a thousand pounds a year.

These indignant gentlemen look upon themselves as the denouncers of a betrayal of trust in a Parliamentary Committee, and of patronage and jobbery in a national institution. From Sir C. Eastlake's appointment as Director of the National Gallery, by Sir Robert Peel in 1843, the protestors date the commencement of "a disastrous system of cleaning." 'The Judgment of Paris,' by Rubens, was, they say, cleaned by Sir Charles without using the judgment of Solomon. 'Lot and his Daughters,' and 'Susannah and the Elders,' he is also accused of cleaning "without the instructions of the Trustees." In spite of the gravity of the subject, we can hardly refrain from smiling at the technical ferocity with which this vexed subject of picture-cleaning is handled. No Early Christian could have described more piteously the flaying of that St. Bartholomew, whom we see in the 'Last Judgment' holding up the mortal coil he has shuffled off, as a tailor would a pair of prize pantaloons. It is astonishing the amount of human interest the protestors throw into the subject by artfully employing words that to the uninitiated unconsciously convey a sense of pain in the picture operated on. We feel as if a dying man were struggling and shrieking under the knife. The pictures are "flayed," and "peeled," and "skinned," and "tortured," and "scraped." It seems not merely ignorance, but cruelty, that has been practised. Old gentlemen who have not time to read the whole correspondence have a vague impression that the cleaning processes are first tried on criminals, who are scorched with malignant acids, or boiled down in solutions of sulphur and oil. Another ingenious resource of the protestors—with all honest desire for truth we doubt not—is to use such strong metaphorical language as to imply to the blinded public that the pictures have been reduced to a paste, pounded into pieces, and then sewn together like a patchwork quilt, or actually scrubbed by all Wardour Street at once, just as men polish a table or brighten a shoe. We hear of hundreds of feet of canvas cleaned at the rate of so many feet an hour, just as if they had been run over by a French *frotteur* with his skate of brushes, or sand-papered by a drunken, impatient, and underpaid carpenter. More quietness and forbearance might, we think, lead both protestant and heretic several days sooner to the door of truth.

To return to the charge against Sir C. Eastlake, —which really for violence and determination almost equals the well-known charge at Balaklava. In 1846, "emboldened by impunity," Sir C. Eastlake "seared" the large Cuyp, the "Cowley Velasquez," the 'Bacchus and Ariadne,' and the 'Peace and War,' smacking his lips when he had thus anticipated Time, and looking on, as Amrou might have done, with grim satisfaction, as the last shelf of the Alexandrian Library sunk into the flames. He expressed "his entire satisfaction at what had been done." Five colleagues applaud him,—three dealers utter a jubilee, which is re-echoed through the dusky chambers of that street which is named Wardour. In the language of the protestors, the accused "sat upon himself," and was at once acquitted. All through 1847 Sir C. Eastlake lays aside his mops and brooms, and resigns. Then Mr. Uwins, "Curator of Her Majesty's Pictures," steps on the scene. What the enraged eighteen think destroyed, he considers "*more than entirely* satisfactory." He never knew the value of the Rubens till then. He looks with respect and awe on restoring as an art that perpetuates Art. He grows rhetorical and ungrammatical in the ecstacies of his praise of the resigned Keeper. The restoration has become an epoch in the mind of Mr. Uwins. Lord John Russell appoints Mr. Uwins Keeper; and Sir C. Eastlake again mounts the throne, in 1850, like the restored Stuart, as President of the Royal Academy and Trustee of the National Gallery. For six years, enriching coats of street-dust and Cockney exhalations add a deeper gold to the mellowness of Claude. In 1852, the Massacre of St. Bartholomew, or to use the protestant language, "the long concerted, wholesale desecration," was completed. In the eyes of the eighteen Sir Charles is our English Siva—the Herod of Old Jewry — leagued in a fearful conspiracy, lighted with blue fire and cemented by terrible Italian oaths, to "flay, strip, crack, burn, scald, and utterly destroy" every work of the Old Masters preserved in the National Gallery.

The protestors attack the management of the National Gallery and protest against the site of the intended new building, but still the gist of their charges lies in two words—picture cleaning. The one party, to draw them to extremes, reminds us of a Dutch mother always calling in her boy from play to wash his face and hands, which will soon be of their primal colour; the other of a Gypsy father who thinks that dirt is an Egyptian and venerable thing, and a badge of honour and antiquity. Roman or Jew, Greek or barbarian, hond or free, are not parallels too strong to describe the antagonism of the two clans. Take Claude's 'Queen of Sheba:' twenty-six witnesses declare it has lost its glazing, its warm rich glow, its brilliancy, its sunnyness, its delicate tint and gradations and aeriel perspective. If all this were gone, what was left? is not an irrelevant question. The opposition benches declare it much improved, done with wonderful address, much more beautiful, more pleasing, more effective, more real, more appealing to humanity. The glazing was a quackery. On one side there are love and admiration tempered with awe; on the other, indignation, hatred and contempt.

But to prevent any injustice, we select the protestors' own account of the cleaning two pictures, to show the temper and taste with which they handle the keen weapons of controversy.—

"'The Conversion of St. Bavon.'—(Rubens.)—The witnesses examined upon the 'St. Bavon,' by Rubens, were *twenty-two* in number. Of these, *eighteen* were against the cleaning; some affirming that it was 'raw,' 'very impoverished, meagre and discordant;' others, that the 'body-paint had been scrubbed up'; while Mr. Roberts, the same Royal Academician who so energetically denounced the injuries inflicted on Canaletto's 'View in Venice,' declared that it seemed to him '*a frightful alteration from what it was before;*' and that as to 'the harmony and tone of the picture, "St. Bavon" was *destroyed.*' The four approving witnesses were three of the four compromised parties already named, and Mr. Bolton, the picture-cleaner, who thinks the 'cleaning of this picture is very good;' while Mr. Uwins 'can see no deficiencies in it *whatever*, every part being just in the *same* state in which it *was.*' The uncompromised witnesses hostile to the result of the cleaniug were, in the case of the 'St. Bavon' also, *all but unanimous.*

"'The Consecration of St. Nicholas.'—(P. Veronese.)—The witnesses who gave judgment on the cleaning of the 'Consecration of St. Nicholas,' by Paul Veronese, were *twenty-one* in number. *Fifteen* were adverse to it; Sir Edwin Landseer, another colleagne of Sir C. Eastlake and of Mr. Uwins, declaring that 'the Paul Veronese had here and there been a little *tortured*'—that he 'must say *that*, speaking *candidly*'; others pronouneing that 'the markings which described the forms of the various objects had been absolutely taken away'; that 'it was crude, cold, and had lost a great deal of its mellowness;' that 'the whole of the master's glazing had been removed;' that 'in parts it had been *completely flayed;* that its effect was destroyed; that it was irrecoverable,' &c. The six witnesses favourable to the operation, comprise the four implicated parties already named, and Messrs. Bromley and Dennistoun. The importance of the last-named gentleman's opinion is considerably modified by his declaration, that when he says 'too much' has been 'taken from a picture,' he 'probably' means 'a portion of the original master's touch'; but '*that* being a technical point,' and his 'technical knowledge not being sufficiently matured to speak to that,' he is unable to determine whether, by this expression, he does mean the original master's touch or not. Mr. Uwins declares that the Paul Veronese, from being 'entirely lost, so that nobody could form any conception of it, is now restored to its pristine beauty; that the colours now come out in all their splendour and glory; that in its present state it is something real—almost beyond reality—*divine;* that one would almost feel inclined to fall down and *worship it.*' The uncompromised witnesses counted *fifteen against two*, condemnatory of the cleaning of the 'Consecration of St. Nicholas.'"

In Claude's 'Annunciation' eighteen witnesses, according to the pamphlet, condemned the cleaning. Lord Monteagle (a well-known name in conspiracies the protestors would say,) thought the change painful. Sir Charles Eastlake believed a brisk application of dust would do much good, and advised that the glass should be left off for at least a twelvemonth, that it might collect some mellowing dirt. To these unite Mr. Uwins and Mr. Bentley: the former thinks the Claude more beautiful and delicate than before, and the latter that it has been "very nicely cleaned."

In the 'View of Venice,' by Canaletto, the same contrast appears. The protestors say:—

"The witnesses examined upon the cleaning of Canaletto's 'View in Venice' were *twenty-two* in number. Of these, *seventeen* pronounced it extremely injured; one affirming, that 'the genial and pleasant warmth which belonged to it was very much damaged'; a second, that 'the distinctive attributes of the master were gone'; a third, that 'the relief had been absolutely destroyed;' others, that it was 'raw,' 'much rubbed,' &c.; even the President of the Royal Academy, finding it expedient to acknowledge that 'the lights had been too much cleaned,' and that he was 'sure those lights would be better for glazing *now*'; while Mr. David Roberts, R.A., a colleague of Sir C. Eastlake and of Mr. Uwins, after telling us that he 'knew this picture well, having studied it for years at the Gallery,' emphatically declared that the 'scumblings, and even the paint, had been removed, so much so as to destroy the whole harmony of the picture'; that the 'mason's shed had been scrubbed to such an extent, that the paint had been taken off altogether,'—which even Mr. Stanfield, R.A., another colleague of Mr. Uwins, 'who remembers the shed very well,' partly confirms,—'that it was now all raw and disjointed'; that 'nothing can ever remedy this Canaletto.'"

In the 'View of the Grand Canal' fourteen out of twenty-one witnesses condemned the cleaning. In Guercino's 'Angels Weeping over Christ' ten out of sixteen declared against the cleaning. Mr. Bolton thought it "rather raw"; one would think he was talking of a joint. But Mr. Uwins with a genial smile "looked for any injury in vain."

Of Poussin's 'Plague at Ashdod,' thirteen out of sixteen witnesses condemned the cleaning. The Keeper thought its condition unchanged.

The pamphlet sums up the charges in the following words:—

"From the preceding analysis it will be found that, of one hundred and ninety-four decisions delivered before the Committee, on the cleaning of the nine pictures, *one hundred and forty-nine* were condemnatory of their altered appearance—*only forty-five* in favour of it; and that of the latter, *thirty-one* are but the *multiplied self-approvals* of Messrs. Seguier, Uwins, R.A., William Russell, and Sir C. Eastlake, *parties impeached.* If we deduct their evidence, and that of Mr. Morris Moore, the originator of the charges against the cleaning, we have the still more formidable contrast of *one hundred and forty against fourteen;* a clear majority of ONE HUNDRED AND TWENTY-SIX,—TEN TO ONE IN SUPPORT OF THE CHARGES."

Mr. Leslie, in addition to the other witnesses, declared all were "ignorant" who maintained that the pictures were not improved; but Mr. Buchanan declares the 'St. Bavon' ruined, the 'Plague at Ashdod' stripped of its finishings, the Paul Veronese swept of its glazings, and Claude's 'Sheba' washed away.

The picture cleaning of 1846 is still more fiercely contested. Says the pamphlet,—

"The four pictures cleaned in 1846 were 'The Peace and War,' by Rubens; 'The Boar Hunt,' by Velasquez; 'The Bacchus and Ariadne,' by Titian; and 'A Landscape, with

Cattle and Figures,' by Cuyp. The TEN witnesses who condemned the cleaning declare that 'The Peace and War,' by Rubens, 'has been very much injured, thrown out of harmony, and the relative position of many of the objects in it altered; that all the warm colours in the flesh have been changed into cold colours, the beautiful greys forced into a gradation of blues or purples; that the original brilliancy and lustre are thereby materially impaired, and that it never will or *can* regain the glowing and rich effect it once possessed'; that 'the Velasquez "Boar Hunt" has lost its pleasing character, richness, and spirit;' that 'it now looks heavy, wanting in air and distance,' and that 'the injuries are owing to the process of cleaning to which it has been subjected at the Gallery'; that 'all the pictures cleaned in 1846, the two above mentioned, the "Bacchus and Ariadne," and the Cuyp, are strikingly crude, raw, very much rubbed, and generally out of tone, and out of harmony;' that 'they are just as much injured as those recently cleaned, and in the same way'; that 'they have not recovered their lost qualities at all'; and that '*neither* TIME *nor* DIRT *can ever restore the beauty that is gone.*"

To these enter for the defence, pricking in from the opposite end of the lists, Mr. Bolton, Mr. Stanfield, Sir E. Landseer, and Mr. S. Hart. They see nothing "rubbed out," "wiped away," "obliterated," or "flayed and scrubbed." To this say the writers of the pamphlet,—

"The six umpires of the Committee's *own choice* affirm, and with truth, that all the nine pictures have suffered extremely; that, in several instances, 'the original glazing of the master has been entirely removed'; that, in some, the very 'body colour has been disturbed'; that 'great qualities have disappeared'; that 'characteristic traits and distinctive attributes are gone'—entirely gone; that Claude has dissolved into Vernet; that 'the warm, rich glow, sunny effect, delicacy and transparency, harmony, gradations and acrial perspective, which gave value and character, have been destroyed'; that the pictures are now 'raw, crude, disagreeable to the eye, spotty and rotten'; that 'the master's touch has been very much effaced'; that 'their surfaces have been greatly injured by over-cleaning' and 'over-rubbing,' by having been 'rubbed,' 'much rubbed,' 'too much rubbed,' 'rubbed off,' 'rather scrubbed,' 'rubbed down so as to have become confused'; that one picture is *a destroyed picture*'; that 'the damages *are the effect of the recent cleaning*'; that the pictures *can never recover*'; and that 'their commercial value has been very considerably diminished'; while even Mr. Stanfield admits 'that there has been some removal of details from Canaletto's "View in Venice"—a picture which he had studied and looked at frequently'; that 'certain objects in it are not so vigorous as he remembers them'; that '*probably* he liked the "Sheba" better before it was cleaned, because he likes a toned picture.' * * Nor are the three umpires, out of the four chosen by the Committee to record their opinions in writing, less 'vehement.' They declare that the pictures have been 'most fearfully scoured—violently treated'; that 'they have been thrown most outrageously out of harmony,' and are now 'harsh, crude, disagreeable, without luminousness, and offensive to the eye'; that 'glazings have been entirely destroyed, and that what 'formerly receded, is now cast forward'; that 'the fine sparkling and rich colours, which formed the charm of the "Sheba," have been washed away, leaving a blank in Art on the surface of this once wonderful picture, which no living man can restore to its pristine state'; that 'the various gradations of rich, warm colours have been swept away, while that space which the glorious luminary held has been washed down to the ground painting, or dead colours of the picture'; that 'the sad change the "Sheba" has undergone *is a cruel loss to the National Gallery*'; that 'the pictures have been *flayed*'; and that the effect of all the nine pictures has been 'ruined by *pretended cleaning*'—but real 'Vandalism.'"

Sir David Brewster being called on, condemns the cleaning.

On the subject of purchasing pictures, the pamphlet condemns the Holbein, and declares that the 'Susannah and the Elders,' bought for 1,500 guineas, could have been obtained a few months previously for 750*l.* In fact, to simplify our abridgment of the charges of the protestors, they condemn everything that has been done, is done, and is going to be done.

We conclude our extracts with the following summary:—

"When it is considered that the Royal Academy, having already twelve years previously installed their President a Trustee *ex officio*, have ever since 1843 taken upon themselves the active management of the National Gallery, by placing successively in the Keepership two of their own members, Sir C. Eastlake and Mr. Uwins, whose official delinquencies and incapacity they have never failed to either secretly abet or openly defend! and that taking advantage of the ascendancy obtained over the Gallery and over the Trustees, and setting at naught the right of every British citizen to *an equal share* in the advantages of the institution, they have even arrogated, as though dealing with their own private property, that TWENTY *places should be reserved in the* NATIONAL *Gallery exclusively for* THEMSELVES;—when all these things are considered, it must be obvious that a Committee 'appointed to inquire into the management of the National Gallery,' who start with the determination to enter into no question and to receive no evidence which may 'tend to implicate the Royal Academy,' virtually set out resolved to evade all investigation of the *causes*, owing to which, after an expenditure of MORE THAN A QUARTER OF A MILLION OF PUBLIC MONEY, the attempt to establish a National Gallery worthy of the country has ended in failure and disgrace."

We conclude our notice of this pamphlet by lamenting the discord that seems raging among artists. It is, perhaps, an indication of a settled schism between the old and new schools, ancient and modern, English and Italian, precedent and innovation, Conservatism and Radicalism. Like a lovers' quarrel, it may be only what Ovid calls "the renewing of love." A leg seldom breaks twice in the same place. A shower clears the air. We trust, whoever convinces the public, Art will be the gainer. Both sides love Art, and should shake hands on that knowledge. Picture-cleaning must, it should be remembered, be always experimental, because it must progress with an increased knowledge of chemistry and must vary with the various treatments of every master.

FINE-ART GOSSIP.—The meeting of the Graphic Society on Wednesday was not above the average in interest, but there was enough in the variety and excellence of the articles exhibited to repay a call at University College. Two engravings of Highland scenes from the burin of Mr. Thomas Landseer excited attention by their exquisite finish and the natural flow of the light over the surface of land and loch. A view of Battersea Bridge, by Mr. Creswick, soft, delicate, and dreamy,—an unfinished picture, of an ambitious character, by Mr. Sant, with three women in a cave watching with eager passion the ebb and flow of a skirmish on the sea-beach,—and a picture of the "school" of Turner, a view of Venice, with some of the master's magical effects, and a felicity of imitation which led experienced eyes to doubt for some time whether it were not a veritable production of his easel—were the single pieces which call for most special record. M. Carl Haag exhibited some of his striking and picturesque sketches from the two shores of the Adriatic.

We see by the Scotch papers that the pedestal is now being put up in the Parliament House for the statue of the late Lord Jeffrey, which has been executed by Mr. John Steell.

Baron Marochetti, we hear, is engaged on a monument to the Princess Elizabeth, daughter of Charles the First. The monument will consist of a statue, representing the unhappy Princess in her last moments, having in her hand the Bible given to her by her father. The statue will be placed in a niche in the Church of St. Thomas, at Newport, in the Isle of Wight.

The Committee appointed to raise a public Testimonial in memory of the late General Sir Charles Napier, the hero of Scinde, have decided on the erection, in London, of a bronze statue of the gallant general. The height of the statue is to be 12 feet, on a granite pedestal 18 feet high.

The pictures and drawings of the late Mr. James Hall are announced for sale. The collection includes 'The Alcalde Ronquillo,' described as by Velasquez,—and works described as by Bassano, Titian, Agnolo, Teniers, Watteau, and several English masters.

Mr. Wornum has commenced a fresh series of Lectures on Ornamental Art at Marlborough House. Greek Art will occupy him for the rest of this month; and during May, Roman and Romanesque Decoration.

We learn that a magnificent antique statue, in red marble, was purchased for the British Museum at the late sale of M. Collot's collection at Paris. Ex-king Jerome, says the *Daily News*, attempted to become its purchaser, in order that he might present it to the Museum of the Louvre.

A new and commodious room has been opened in the British Museum. It is devoted to many of those relics of Greek Art that have for so long been lying about like lumber in the vestibules and passages of that building. To the crowds who require index-hands to point out the beautiful from the commou the change of position is a great boon. Students will have more conveniences for study, and the sucking poet may wander up and down to complete his visions of Greek beauty and Greek wisdom.

The front of the Carlton Club approaches completion. It will certainly be one of the most beautiful public buildings in the Mall. It is simple, and yet grand, rich without being overloaded, stately without heaviness, pure in detail and majestic in design. In spite of Mr. Ruskin's dictum, that ornament should be on a level with the eye, and not heaped round the garrets, we confess a predilection to the garlands of flowers, the kneeling boys, and the marble medallions. The light balustrade cuts with a cheerful Venetian effect against the fresh showery skies of April, with their shifting rack of parti-coloured clouds and snow islands floating in a sea of crystalline azure. The honesty and sharpness of the ornament, conventional as it is, seem to attest the deeper sincerity of an earnest and struggling age.

A new marble statue has recently been unveiled in the *Place du Palais Bourbon* at Paris. It represents Law in the form of a young female, seated before a table, on which are placed the books of the law. An inscription records that the statue is erected under the Imperial auspices of Napoleon the Third, in the year 1855.

The Cavaliere Massimo d'Azeglio has accepted the office of Director of the National Gallery at Turin.

The 'Last Supper' by Leonardo da Vinci in the Monastery of St. Domenico in Milan is being restored to all its original beauty. So far back as 1821 Barezzi tried his novel plan on a very small portion, and with great success. In 1852 he made a request to the Imperial and Royal Academy to be permitted to engage on this work. Three or four trials were made, which were examined by the Academy, by a Commission from Vienna, and another from Florence. The result was that full permission was given, and for eight months he has now been engaged on this work. What his secret is, is not known; he uses no brush, nor is there any retouching, but the change is miraculous. The surface is smoothed down as though it were of marble, and the blistered or broken excrescences are firmly attached to the wall,—by means of chemical agents, too, the colours have been revived in great beauty. The figure of the Saviour is nearly completed, as indeed is nearly one-half of the picture. In the middle lunette above are discovered the arms of Ludovico il Moro and Beatrice d' Este, his wife. Four several strata of lime and colour having been removed, paintings, it is said, of a surpassing beauty have been discovered, and so highly finished as to give the appearance of having been executed on ivory.

An equestrian statue of the late King is about to be erected at Hanover, at a cost of 50,000 thalers.

A new theatre is about to be built in the Buttermarket at Amsterdam, in place of the present wooden building.—The Hope Gallery is soon to be opened to the public.

The artists are busy at Düsseldorf. M. Lessing is painting 'The Capture of Pope Pascbal,'—M. Karl Hübner, 'The Exile,'—M. Julius Hübner, 'Charles the Fifth in his Cell at St.-Just,'—M. Hasenpflug, a cloister-scene, with a winter sunset.—Herr Knibb, of Munich, is engaged on the 'Death of the Gothic chief, Totilla.'

MUSIC AND THE DRAMA

MUSICAL UNION.—H.R.H. PRINCE ALBERT, Patron.—TUESDAY, April 17th, half-past Three.—WILLIS'S ROOMS.—Quartett, B flat, No. 78, Haydn; Trio, in D, Op. 70, Beethoven; Quintett, G minor, Mozart. Piano Solos, Mendelssohn and Taubert. Executants: Ernst, Cooper, Hill, Goffrie, Piatti, and Pauer.—Visitors admission, Half-a-Guinea each. To be had of Cramer & Co., Chappell & Co., and Ollivier, Bond Street. Seats reserved only for Presidents and Committee. All particulars to be obtained of J. ELLA, Director.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—On FRIDAY EVENING, April 27, Handel's 'ISRAEL IN EGYPT. Vocalists: Madame Clara Novello, Madame Rudersdorf, Miss Dolby, Mr. Sims Reeves, Signor Belletti, and Herr Formes.

On WEDNESDAY, May 2, will be repeated Mendelssohn's 'LOBGESANG,' and Mozart's 'REQUIEM.' Vocalists: Madame Clara Novello, Mrs. Lockey, Mr. Sims Reeves, and Herr Formes. The Orchestra, the most extensive available in Exeter Hall, will consist of nearly 700 Performers.—Tickets. 3s., 5s. and 10s 6d. each, may be secured by immediate application at the Society's sole Office, No. 6 Room, within Exeter Hall.

ST. MARTIN'S HALL.—Mendelssohn's 'ELIJAH' will be performed on WEDNESDAY EVENING, April 18th, under the direction of Mr. JOHN HULLAH. Principal vocalists: Mrs. Sims Reeves, Madame Weiss, Miss Palmer, Miss Freeman; Mr. Sims Reeves, Mr. Montem Smith, Mr. Henry Buckland, Mr. Weiss.—Tickets, 1s. and 2s. 6d.; Stalls, 5s. May be had of the Musicsellers, and at St. Martin's Hall. Commence at half-past 7.

THE EASTER PIECES.

THE Easter pieces of this season are few; in fact, properly speaking, but three:—the theatrical *Revue*, by Mr. Planché, at the Haymarket; the 'New edition of Mother Goose's Tales,' at the Adelphi; and the burlesque on 'Lear,' at the Strand. The Princess's production is merely the adaptation of the *libretto* of a foreign opera, got-up with small cost, and evidently not intended for a long life. The Olympic produces nothing new, and the suburban theatres are sub-let to ephemeral companies: the Lyceum *troupe* finding a temporary asylum at Sadler's Wells, and a portion of the St. James's at the Marylebone. Such have been the effects arising from the severe weather and the uncertain progress of the Crimean war. Literature and the Arts are always the first to suffer from national disasters, and other branches of both, besides the dramatic, have felt the withering influence of such adverse causes.

HAYMARKET.—The *Revue* produced at this theatre possesses even more than the usual elegance of Mr. Planché's holiday pieces. It is entitled 'The New Haymarket Spring Meeting,' and allegorizes the competition of theatres and amusements by reference to the doings of the turf. *London* and *Westminster* enter their public exhibitions as race-horses, and contend for the Handicap of 1855. Mr. Buckstone, acting as *Lord Mayor's Fool*, utters all manner of hiting rhymes on the unprogressive character of the two cities. The Lord Mayor's Show, invisible by reason of a November fog, is satirized in mordant couplets, and as a spectacle receives illustration both by land and water from the pencil of Mr. Callcott and the ingenuity of Messrs. O'Connor and Morgan. The City theatres assert their claims in clever parodies. The City of London herself also boasts of her achievements, particularly of having carried up Cannon Street to St. Paul's, when *Time*, impersonated by Mr. Chippendale, bids her "not to stop at the corner." Westminster, too, has her clever hits—and, besides her theatres, trots out her exhibitions, particularly Mr. Wyld's Sevastopol, relatively to which a successful pun was perpetrated—to wit,

"Britannia rules the waves—the Czar the serf."

—Such a line may be cited as a sample of the composition. Miss Harriet Gordon, specially engaged to give effect to the part of Westminster, enacted it in high courtly fashion. The other personages were, for the most part, also appropriately represented. Full of point, well acted and illustrated, the piece must prove attractive.

ADELPHI.—The compilation of Mother Goose's tales in one new edition has been most happily accomplished by Mr. Mark Lemon, and "published," to quote from the play-bill, "with many highly-coloured illustrations." We have lately had occasion to remark on the five-act form which has been recently assumed by the minor drama, though frequently disguised under the nominal distinctions of preludes and prologues, in one and two acts, introducing plays in four and five. Not long since, we were rated for adhering to the "superstition in favour of five acts"; and now the number re-asserts itself as a convenient melo-dramatic formula. There are, no doubt, especial advantages attending it, affording as it does the opportunity of a double climax, as well as more enlarged and methodical treatment of an important theme; albeit it has been too frequently abused by incompetent writers, who have ambitiously attempted to apply its mighty energies to arguments scarcely capable of a three-act development. Mr. Lemon's extravaganza embodies five nursery legends within a single framework; and the union is so neatly contrived that the composition has the air of a natural product, though nothing more than an ingenious piece of stage carpentry is intended. The story of Mother Goose and the Golden Egg has precedence, and also involves the whole of the characters, who, in the subsequent sections, are transformed into a succession of new persons and introduced into new incidents. The action has, accordingly, an histrionic continuity, and might serve to point the Shaksperian maxim, with an important addition, that "one man, and also one woman, in *their* times play many parts." Thus, Miss Keeley, the *Marion* of the initial tale, becomes one of the *daughters* in 'The Three Wishes,' *Little Red Riding Hood* in the subsequent adventure with the wolf, *Cinderella* in the affair of the glass-slipper, and the *Sleeping Beauty* in the last and crowning legend of the series. Mr. Bland, who has migrated to this stage, sustains the paternal character throughout, with a never-failing opulence of humour. Miss Woolgar is the prevailing hero and knight errant, under various names, and, as *Lively Jack*, maintains a severe combat with Paul Bedford as *General Wolf*, and rejoices in his victory through the medium of a hornpipe. All this "excellent fooling," illustrated with fun and rhyme, and quip and clinch, as well as with some picturesque scenery and costume, is not only interesting and amusing, but implies so much art, that, apparently trifling as such pieces may appear to the graver sort of wits, it is impossible to record our opinion of the present without expressing a certain degree of respect for the author's skill and tact. Our modern playwrights are certainly improving in *cleverness*, if not cultivating the sublimer and more solid faculties in which our earlier dramatists manifested the strength and depth of the English intellect. Less is the need, therefore, of resorting to foreign markets for the lighter ware that may be obtained of equal quality home made. This unique production was entirely successful.

STRAND.—The most disagreeable form of burlesque is that, perhaps, which parodies those high productions of the muse which have received a certain consecration in the mind, either from association or the solemnity of the theme. The tragedy of 'Lear' is of this class; and, therefore, we regret that Mr. J. Halford, clever as he has proved himself in his grotesque reductions of the sublime to the absurd, should have chosen this "great argument" for the subject of an extravaganza. We regret this the more, because the legend imposed conditions on the Poet in the earliest scenes of the play which require a merciful construction, even on the part of critics who would justify whatever our greatest dramatist may have adopted. Filial piety was never put to a severer test than by the mental aberrations of the irascible monarch. 'King Queer and his Daughters Three' is the title of the new piece; and the royal parent is personated by Mr. Halford himself, who follows the example of Mr. Robson in preserving the tragic feeling under the caricature assumption, and thereby the more impresses us with the "wrong" done to a "majestic thing," by "offering it such show of violence." The part of *Cordelia*, too, is blended with that of the *Fool*, and Miss Isaacs supports the double burthen, relieving it with snatches of songs and popular airs, which were cleverly executed. The house was well attended, and the performance received with applause; the merit of the treatment, however, is but a poor atonement for the injudicious choice of subject.

PRINCESS'S.—Few words may suffice to describe the new—but not original—piece at this house. 'The Muleteer of Toledo,' adapted from the French of M. Adam's opera of the same name, is the title of the production. The story is well known, and the defects of the drama are patent to the most cursory observation. The conduct attributed to the King of Castile is highly improbable, and the dialogue ascribed to him impossible; but, in order to preserve the surprise at the end, it was needful for the playwright to prevent his incognito majesty from saying, in his character of muleteer, anything that would indicate the mystery involved. Mr. Lacy, who performed the disguised monarch, evidently felt his position a most unnatural one, but resigned himself to the necessity with the best grace he could. The only attraction was the performance of Miss Leclercq, who, as peasant maiden and queen, spake, sang and danced like a mistress of the various accomplishments implied, and thus gave animation to the dullest and most frivolous scenes ever witnessed. The appointments and scenery were common-place.

THE LAST LENT MUSIC IN PARIS.

HOW the French "Empire," which announced itself to mean "peace," has turned out "war" all Europe knows. The Imperial intent to raise the *Grand Opéra* to the topmost pinnacle of artistic magnificence seems to have been traversed by influences as powerful as those which have scattered the promises of the Bordeaux speech to the winds. Never can that theatre, an object of interest as a centre of creative art, have been in a much worse plight than it is at present. Betwixt the things which Mdlle. Cruvelli *cannot* and those that Madame Stoltz *will* do, the performances have become grotesque in their inferiority. The appearance of the latter Lady in 'Le Prophète' must long be remembered by all who saw and heard it. Madame Stoltz looks the character of *Fides* well, it is true; and she gets up one or two vehement bursts of passion, for the use and comfort of the stalls. But the real *Fides* ought to be more devoted to her companions on the stage than almost any other opera-heroine in being,—and an opposite way of playing the part lays bare all its extravagance, but destroys its emotion. The singing was such as could only be permitted at such a theatre, by a packed public and by a press (to state matters courteously) that yields to persuasions from without. To mention one novelty,—in her song of the fourth act, which is in E minor, the voice of Madame Stoltz sank so curiously that she closed the air in the key of D. We advert to this deplorable exhibition in completion of our past remarks on the improvements of Madame Stoltz as a singer, so loudly vouched for by "all and sundry,"—among others, by that melancholy jester, Signor Rossini. The chorus of the *Grand Opéra* on the occasion referred to was almost as bad as a chorus in any theatre of pretension could be. It may be gathered from the budget lately presented to Government, which undertakes to support the theatre, that the debt already accumulated at the period when M. Crosnier undertook its direction has doubled during the past twelve months, and this in spite of the magnificent receipts (according to the journals) gained by Mdlle. Cruvelli. A *coup-d'état* is required, in short, to rid the theatre of its incumbrances and to place matters on a better footing, or sink it must into contempt and discredit. There is a talk of winning back M. Roger, who will be nothing loth to be won, for "a consideration," as *Master Trapbois* had it, some thousands of *francs* more weighty than M. Roger received while his voice was fresh and strong. It is even said that, failing such re-engagement, M. Meyerbeer will not give 'L'Africaine.' Meanwhile, the management is in sore distress for a tenor who can sing (not scream), to appear in Signor Biletta's opera: which is to succeed Signor Verdi's—not to the satisfaction of French composers. In short, confusion and complaint are everywhere.

But, to compensate for this dearth and discord, the Concert-music given in Paris, during the closing weeks of the Lent just over, was such as greatly to interest English amateurs. We were glad to be able to test for ourselves the praise bestowed by M. d'Ortigue, on the Symphony of M. Gounod, paraphrased in the *Athenæum* a week or two ago—on its second performance by the orchestra of the *Société des Jeunes Artistes*. Some want of proportion may be observed in certain parts of the work;—but this is the only sign of inexperience which the Symphony presents: while the ideas are varied, natural and dignified—the construction is solid and simple, and the treatment of the orchestra is clear and rich. M. Gounod wrote for a young Society, but we do not imagine that the bent of his genius leads him to affect the hearer by exaggeration:—and it is much to be able to produce, as he has done, a work so interesting without any pretext of following in the wake of the caricaturists, who alarm rather than engage attention by their eccentricity and violence. An *adagio* belonging to a Second Symphony from the same hand, performed at another Concert of the same Society, pleased us also greatly;—both as promising to France another excellent instrumental composer and as marking rapid progress.

The time is, possibly, not far off when certain critiques on M. Gounod's music may take their place in the Book of Blunders, hard by the famous *"This will never do"!* by which the *Edinburgh Review* fancied that the star of Wordsworth was extinguished for ever. This *Société des Jeunes Artistes*, composed of such materials as make up our *Royal Academy Concerts*, is a thriving establishment. The orchestra — in which some young boys take principal instruments, is good enough to make the English "cover their faces with shame,"—a band to which no composer need fear to entrust a work of moderate difficulty. The players play with precision, energy, and apparent enjoyment. The wind instruments are very good. The conductor is M. Pasdeloup.

"To keep the balance true," let it be mentioned, to England's credit, that Mr. Henry Smart has been invited from London to take the organ part in the coming performance of the 'Te Deum,' by M. Berlioz, which, we still hear, is to be produced in the Church of St.-Eustache, on the 30th of this month.

Of 'L'Enfance de Christ,' which was performed for the fourth time in Paris on Easter Eve, it is not possible for us to offer any decided opinion, after hearing it at the *Opéra Comique*,—since a duett, or rather dialogue, between an admirer and an abuser of the work in the stalls hard by us was eager and incessant enough to make us lose many effects, passages, and purposes of the composer. M. Berlioz is not one of those writers who should be judged after having been heard only by halves. Still, since the work has made a noise in Paris, has been generally praised, and draws large audiences, we must state, that our impression is a strong preference for the second part,—"La Fuite,"—the portion first published, and written by M. Berlioz (as his pleasant letter to Mr. Ella has informed the world) in masquerade. There seemed nothing to us in either "Herod's Dream" or the "Arrival at Sais" for clearness, expression and antique simplicity approaching the narrative air, from "La Fuite," sung by Signor Gardoni at our Philharmonic Concert and given in Paris by M. Jourdan, and deservedly *encored*. The first and third parts of the Oratorio, to our present apprehension, are in the author's wonted manner, on which we need not again record our opinion. The preference of this, by one who can write so clearly when it pleases him to write as other men have done, and the selection of confusion (not arrangement) of details, as an individuality, seems to us among the most perplexing examples of self-delusion that the history of Art has presented,—belonging, it may be, to the days in which we are living, but therefore none the less signal and strange. M. Berlioz in 'L'Enfance' has, like Herr Wagner, been his own librettist, and has arranged his book with taste and dramatic contrast. How far this union of poet and musician in one leads to a complete expression in music of the poet's thought,—how far it may tempt him (being fully possessed with his own purposes) to forget that his audience is not so deep in his confidences to indicate *merely* that which a co-operating artist would work out clearly, is a speculation which has frequently recurred to us of late days, and never more strongly than on Saturday last, while following the words of 'L'Enfance de Christ,' or listening to the sounds with which they have been mated by their writer. But these are too delicate and difficult matters to be settled at the close of a sketch of a Lenten week in the French capital.

MUSICAL AND DRAMATIC GOSSIP.—The *Royal Italian Opera*, Covent Garden, opened on Thursday night with 'Il Comte Ory.' Next week we may offer some remarks on the performance and on the prosperity of the operatic season.

Something concerning the value of a "star," and throwing light, also, on the gains which can accrue to the French author and musician, when their labours are successful, is to be found in a late column of the *Messager des Théâtres*. This sets forth that the gains of MM. Scribe and Meyerbeer, on the first hundred and one performances of 'L'Étoile,' have amounted to 1,350*l.* for each gentleman:—this sum not including any sums realized by sale of the *libretto* or of the music, nor from right of representation in provincial or foreign theatres.

The treasurer of Drury Lane Theatre for a long period, and connected with it for fifty-eight years, Mr. William N. Dunn, died at Norwood on the 3rd instant. He was originally placed in the office of assistant clerk to the theatre, at the age of fifteen, by Mr. Sheridan, and afterwards became secretary to the proprietors. His acquaintance with dramatists and actors was accordingly extensive; and his anecdotes of Sheridan himself, to whom he had acted as private amanuensis, were numerous. Living thus nearly all his life behind the scenes, his manners were nevertheless untainted by theatrical artifice; and, in fact, his character was distinguished for its simplicity and earnestness. He possessed, it is said, much literary taste.

MISCELLANEA

Public Galleries on Saturday.—"Some time since you called attention to the fact of the closing of the British Museum and National Gallery on Saturday, in connexion with the early closing of the warehouses in the City, and even at the West-End, on that day. Now, although this early closing movement has progressed, and is still progressing —(you announced last week the Publishers having joined the movement)—no attempt has been made to open these places to the great numbers of young men and women, many of them of a very intelligent class, quite capable of appreciating, and desirous of availing themselves of, the benefit of them, but prevented from so doing on every other day in the week. Not only the National Gallery and the British Museum, but the Vernon Gallery, the Soane Museum, and, I believe, several others of our public exhibitions are entirely closed, and the Crystal Palace is virtually so to the classes referred to, from the fact of the price being so high on that day. I have heard it suggested, and with much reason, that it would be a great boon to open them for perhaps one day in the week at a very early hour in the morning, as it is now light at about six o'clock,—but even this would not meet the evil. Is it impossible to alter the days of admission? Surely, if it is necessary to close them for two days in the week, Saturday need not be one of those. Earnestly entreating your attention to this subject, and, if possible, your influence to promote a change,

"I am, &c. E. T. P."

The Golden Lecturer.—A Correspondent says:—"I have waited to see whether the statement in the *Athenæum* of March 24, that Henry Melvill, the schoolfellow of James Silk Buckingham, was the present 'Golden Lecturer,' would be contradicted, for I cannot help thinking that it is a mistake. Henry Melvill, the Golden Lecturer, was born, I believe, in the year 1799,—James Silk Buckingham in the year 1786,—a difference of thirteen years,—much greater than is often found between contemporaries even in the public schools where boys remain till they are of an age to enter the Universities. But it appears that Buckingham went to sea at nine years old, four years before the present Henry Melvill was born; unless, therefore, he returned to school after his voyage, there must be an error as to the identity of his schoolfellow."

Wellington Clock.—"You have once or twice spoken approvingly in your journal of the elegant clock-tower which now adorns the south end of London Bridge; perhaps you are not aware that although finished many months ago, as far as the stone-masons, painters and glaziers are concerned, the horologer might have gone to add the organ of order to certain *crania* in the Crimea, or he may be thus engaged at home, for any sign which the hollow-eyed case yet exhibits of the clock. A word in your columns would, no doubt, draw forth the reason of the delay, and, may be, expedite the movements of those whom we have to thank for it. As one of the many who cross London Bridge twice a day, I speak from experience in saying that the completion of the Wellington Clock would be a great boon, if only to correct the chronic derangements of many of its neighbours. I am, &c. A. C."

Chouse.—"Possibly your Correspondent may not be aware, and may be glad to be informed, of a very interesting note on the subject of the word 'Chouse,' by the late Sir Henry Elliot, one of our most distinguished Orientalists, in his 'Bibliographical Index to the Mohammedan Historians of India,' published in Calcutta about 1849. I regret that not having my copy of the work in this country, I am unable to specify the page. I am, &c. R. M."

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	£. s. d.	£. s. d.	Yrs	Mos.	£. s. d.	£. s. d.	£. s. d.
30	1 1 9	2 3 6	30	0	2 7 3	1 4 2	0 12 3
40	1 9 2	2 18 4		3	2 7 6	1 4 4	0 12 4
50	2 2 6	4 5 0		6	2 7 10	1 4 6	0 12 5
60	3 6 8	6 13 4		9	2 8 2	1 4 8	0 12 6

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Abstract of the REPORT of the Directors for 1854:—

"The number of Policies issued during the year		1,302
Assuring the sum of	£583,074	0 0
Annual Premiums thereon	19,624	8 8
Policies issued from the commencement of the Institution in December, 1835		17,494
Policies now in force		13,175
Annual Income—From Premiums (after deducting 33,348*l.* abatement allowed)	£177,999 5 9	
Ditto—From Interest on invested capital	44,073 7 7	
	£222,072	13 4
Amount returned to Members in abatement of Premiums	240,134	11 8
Amount of Bonuses added to sums assured	126,564	0 0
Amount paid in claims by Death from the commencement of the Institution	441,369	11 11
Balance of receipts over the disbursements in the year	117,669	6 0
Increasing the Capital Stock of the Institution to	1,092,166	9 8"

At the last division of surplus profits made up to Nov. 20, 1852, the reductions varied from 6 to 80 per cent. on the original amount of premiums, according to the age of the member, and the time the policy had been in force; and the bonuses ranged in like manner from 50 to 75 per cent. on the amount of premiums received during the preceding five years.

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March 23, 1855. JOSEPH MARSH, Secretary.

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PRACTICAL GEOLOGY.—KING'S COLLEGE, LONDON.—Prof. TENNANT, F.G.S. will commence a Course of TWELVE LECTURES on GEOLOGY, having especial reference to the important applications of the Science to MINING, ENGINEERING, ARCHITECTURE, and AGRICULTURE.—The Lectures will commence on WEDNESDAY Morning, April 25, at 9 o'clock. Fee 1*l*. 11*s*. 6*d*.
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ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
A LECTURE, by Professor WAY, 'On the Recent Researches on the Composition of the Atmosphere in relation to Agriculture,' will be delivered to the Members, at the Society's House, No. 12, Hanover-square, London, at Noon, on WEDNESDAY, April 25.
By order of the Council,
JAMES HUDSON, Secretary.

HORTICULTURAL SOCIETY of LONDON.
GARDEN EXHIBITIONS.
Notice is hereby given, that the FIRST EXHIBITION of the Season will take place, by permission of Her Majesty's Commissioners for the Great Exhibition of 1851, in the GROUNDS of GORE HOUSE, on WEDNESDAY, May 16.
Privileged Tickets, at 3*s*. 6*d*. each, are now issuing to Fellows of the Society, or their orders, at 21, Regent-street, daily, from 11 to 4.

ROYAL BOTANIC SOCIETY, Regent's Park.—The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT this Season will take place on WEDNESDAYS, May 9th, June 13th, and July 4th; and of AMERICAN PLANTS, MONDAY, June 18th.
Tickets of admission may be obtained at the Gardens only, by orders from Fellows, or Members of the Society. Price, on or before May 5th, 4*s*.; after that day, 5*s*. each.

BOTANICAL SOCIETY of LONDON.—DISTRIBUTION of BRITISH PLANTS, 1855.—Members are requested to send their Lists of Desiderata forthwith marked on the 4th Edition of the Loudon Catalogue of British Plants.
20, Bedford-street, Straud, G. E. DENNES, Secretary.
1st March, 1855.
N.B.—The Herbarium may be inspected every Monday, Wednesday, and Friday, from Ten until Five. The Library is open on the same days.

ROYAL SOCIETY OF LITERATURE.—The General ANNIVERSARY MEETING of the Society for the Election of the President, Vice-Presidents, Council, and Officers, for the ensuing year, and for other Business, will be held on WEDNESDAY, the 25th instant, at the Society's House, St. Martin's-place, Trafalgar-square.
The Chair will be taken at Three o'clock precisely.
W. S. W. VAUX, Secretary.

DUBLIN STATISTICAL SOCIETY.—BARRINGTON LECTURES ON POLITICAL ECONOMY.
The Council of the Statistical Society will, on FRIDAY, the 11th MAY, ELECT the BARRINGTON LECTURERS for the ensuing year. Applications from Candidates, with Testimonials, to be addressed, before the 10th of May, to the Secretaries, at 27, Summer-hill, Dublin, from whom further information can be obtained.
W. NEILSON HANCOCK, } Secretaries.
JOHN R. INGRAM, }
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GUY'S.—The SUMMER SESSION COMMENCES on TUESDAY, the 1st of May.
Gentlemen desirous of becoming Students must produce satisfactory testimony as to their education and conduct. They are required to pay 40*l*. for the first year, 40*l*. for the second year, and 10*l*. for every succeeding year of attendance. One payment of 100*l*. entitles a Student to a perpetual ticket.
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Mr. STOCKER, Apothecary to Guy's Hospital, will enter Students, and give any further information required.
April 17, 1855.

LECTURES to WORKING MEN, being the Third and Last of these Courses for the present Session, at the MUSEUM of PRACTICAL GEOLOGY, Jermyn-street.
Six Lectures on the STRUCTURE and FUNCTIONS of the HUMAN BODY, by Thos. H. Huxley, F.R.S., to be commenced on MONDAY, April 30, at 8 o'clock P.M. Tickets may be obtained at the Museum, by Working Men only, on Monday, April 23, and following days, from 10 to 5 o'clock, upon payment of a registration fee of 6*d*. for the whole Course.
TRENHAM REEKS, Registrar.

PRINTERS' PENSION SOCIETY.—The ANNIVERSARY DINNER will take place at the LONDON TAVERN, Bishopsgate-street, on FRIDAY, April 27.
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MESSRS. FOSTER & SON announce that they are instructed by Samuel Carter Hall, Esq. F.S.A., Editor of the 'Art-Journal,' to SELL by AUCTION, at the Gallery, 54, Pall Mall, on MONDAY, April 23, at 1 precisely, the entire COLLECTION of CABINET PICTURES and DRAWINGS, formed during a series of past years. To be sold to meet the costs arising from the action for libel, "Hart *v.* Hall," tried before Baron Alderson and a Special Jury at Warwick on the 28th ult. An Autograph Letter from the Artist will accompany nearly each picture.

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On view this day.

Pall Mall.—English Pictures, the Works of some of the most distinguished Artists.

MESSRS. FOSTER & SON are directed to SELL by AUCTION, at the Gallery, 54, Pall Mall, on WEDNESDAY, May 16, at 1, the following well-known ENGLISH PICTURES, the property of Thomas Waite, Esq., of Doucaster, viz.:—The Mother's Hope, by C. R. Leslie, R.A.—Hampstead Heath, the *chef-d'œuvre* of the late Sir Augustus Callcott—The Dance to Colin's Melody, from Spenser's 'Faerie Queene,' by F. R. Pickersgill, A.R.A.—King Lear disinheriting Cordelia, by W. Hilton, R.A.—A Cattle Piece, by T. S. Cooper, A.R.A. To which will be added, the following capital pictures:—The Venturesome Robin, by W. Collins, R.A.—Alpine Scenery, a grand composition, by T. Creswick, R.A.—The Head of Our Saviour, by W. Etty, R.A.—The Interior of an Ale House, by G. Morland—A View in Westmorland, Creswick and Ansdell—Waiting for the Ferry, F. R. Lee, R.A.—Wolf's Glen, by Ansdell—and other excellent works.

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LONDON, SATURDAY, APRIL 21, 1855.

REVIEWS

An Inquiry into the Credibility of the Early Roman History. By the Right Hon. Sir George Cornewall Lewis. 2 vols. Parker & Son.

THE political importance of literary men was perhaps never more fully recognized than at the present time. They are no longer objects of aversion at Court, as under the first George; —nor do our leading statesmen regard them with the ill-natured suspicion which Walpole is said to have entertained towards them;—nor have they any reason to complain of such neglect on the part of the nobility, as Johnson, in one of his most savage moods, attributed to the Earl of Chesterfield. On the contrary, literary eminence is considered a fair title to Royal favour; our Premiers are either themselves literary men or anxious to render due honour to the profession, not merely by recommending them to the favourable consideration of the Crown, but by admitting them to their councils and securing for them appointments to high offices in the State; and our aristocracy, whatever may be their failings, are certainly not chargeable with any indisposition to admit their just claims. The Fourth Estate was never more numerously represented in the third than now, there being more proprietors, editors and correspondents of public journals in the present House of Commons than at any previous period. Among the leading debaters in that house are to be found some of the most powerful writers of the day; our Chancellors of the Exchequer are men who have occupied equally distinguished positions in literature, and our Lords Lieutenant of Ireland are elegant essayists, pleasant versifiers, and accomplished authors of diaries. In fact, the distinction and antagonism between the worlds of Politics and Literature seem fast dying out—to the advantage of both, we would fain believe. While the one becomes more enlightened, it is to be hoped the other will gain in robustness and healthiness of tone.

A striking illustration of the above remarks is supplied by the case of the author with whom we have now to do. Well known as a scholar with whom few can compare, as the writer of several works of rare merit, and as the editor of the *Edinburgh Review*, he has been hardly less prominent as a politician; and scarcely had he resumed his seat in the House of Commons, after a temporary absence, when he was appointed to the high office of Chancellor of the Exchequer,—an appointment which gave more general satisfaction than almost any other consequent upon the recent Ministerial changes. One of the fruits of his brief exemption from the cares of public life appears to have been the work before us, which, if not a full equivalent for the loss of his political services, may possibly insure him a more lasting remembrance than would have been otherwise awarded to him. The subject is not perhaps one of very general interest, but for scholars it has many attractions; and nothing but a little reflection on the many ties which connect modern civilization with that of ancient Rome, as well as the analogy between the gradual political development of our own country and that of the former mistress of the world, is needed to gain for it the attention of a much wider circle of readers. Those who are familiar with Sir Cornewall Lewis's previous literary efforts will scarcely require to be told that the subject of these volumes is discussed with a degree of carefulness, research, and judgment by no means common. On the other hand, they will be prepared for hearing that the general mode of treatment is not distinguished by any remarkable originality. The work appears to have been suggested by a perusal of the first volume of Mr. Grote's 'History of Greece'—at least it exhibits the application to early Roman history of the principles of positive philosophy which Mr. Grote has brought to bear with so much effect upon the legends of ancient Greece. It may be described as an echo of that remarkable production, or—to adopt the phraseology of musicians—a variation upon the same theme.

The object which Sir Cornewall Lewis has in view is to submit the remains of the early history of Rome to the same tests of credibility as are employed in modern historical and judicial investigations. He complains, not without reason, of the much greater laxity with which we are apt to receive statements relating to antiquity than accounts of recent events, and contends that the rules for ascertaining the truth are the same in both cases. The first few chapters are devoted to a consideration of the various sources from which the accounts of early Rome now in our hands were derived; the remainder of the volumes being taken up with an exhibition of the narrative in detail, accompanied by a critical examination of both the external and internal evidence as to its credibility. The inquiry extends from the original occupation of Italy to the Expedition of Pyrrhus, in the year B.C. 281, up to which time, but not earlier, the author considers we have the evidence of contemporary witnesses to guide us. In traversing this ground he naturally has frequent occasion to refer to Niebuhr, from whom—without attempting to depreciate unfairly the value of his great services—he dares to differ on several important points. In the negative portion of Niebuhr's investigations—those in which he explodes the historical character of the accounts of early Rome—Sir Cornewall Lewis generally concurs; but he questions the soundness of his attempts to restore the true history and build up a solid edifice out of the ruins which he has made. He thus describes and comments upon the reconstructive efforts of Niebuhr and others:

"The main cause of the great multiplicity and wide divergence of opinions, which characterize the recent researches into early Roman history, is the defective method, which not only Niebuhr and his followers, but most of his opponents, have adopted. Instead of employing those tests of credibility which are consistently applied to modern history, they attempt to guide their judgment by the indications of internal evidence, and assume that the truth can be discovered by an occult faculty of historical divination. Hence, the task which they have undertaken resembles an inquiry into the internal structure of the earth, or into the question, whether the stars are inhabited. It is an attempt to solve a problem, for the solution of which no sufficient data exist. The consequence is, that ingenuity and labour can produce nothing but hypotheses and conjectures, which may be supported by analogies, and may sometimes appear specious and attractive, but can never rest on the solid foundation of proof. There will, therefore, be a series of such conjectural histories; each successive writer will reject all or some of the guesses of his predecessors, and will propose some new hypotheses of his own. But the treatment of early Roman history, though it will be constantly moving, will not advance; it will not be stationary, but neither will it be progressive; it will be unfixed and changeable, but without receiving any improvement; and it will perpetually revolve in the same hopeless circle. Like the search after the philosopher's stone, or the elixir of life, it will be constantly varying its aspect, under the treatment of different professors of the futile science; but truth and certainty, the aim of all rational employment of the intellect, will always be equally distant. Each new system of the early Roman constitution will be only (to use Paley's words) one guess among many; whereas, he alone discovers who proves. There is indeed no doubt that long habit, combined with a happy talent, may enable a person to discern the truth where it is invisible to ordinary minds, possessing no peculiar advantages. This may be observed, not only in historical researches, but in every other department of knowledge. In order, however, that the truth so perceived should recommend itself to the convictions of others, it is a necessary condition that it should admit of proof which they can understand. Newton might have perceived, by a rapid and intuitive sagacity, the connexion between the fall of an apple and the attraction of the earth to the sun; but unless he could have demonstrated that connexion by arguments which were intelligible and satisfactory to the scientific world, his discovery would have been useless, except as a mere suggestion. In like manner, we may rejoice that the ingenuity and learning of Niebuhr should have enabled him to advance many novel hypotheses and conjectures respecting events in the early history, and respecting the form of the early constitution, of Rome. But unless he can support those hypotheses by sufficient evidence, they are not entitled to our belief. It is not enough for a historian to claim the possession of a retrospective second-sight, which is denied to the rest of the world; of a mysterious doctrine, revealed only to the initiated. Unless he can prove as well as guess; unless he can produce evidence of the fact, after he has intuitively perceived its existence, his historical system cannot be received."

With Mr. Grote, our author objects to all attempts to rationalize or elicit historical facts from narratives which are admitted to be in a great measure legendary. His principle is, that we have no rational alternative between accepting or rejecting such narratives as they stand, as we have no means of deciding with safety what are the proportions of truth and fiction, nor any criteria for distinguishing the one from the other. Thus, in connexion with the origin and foundation of Rome, after having given no less than twenty-four different versions of the circumstances attending them, he makes the following forcible observations:—

"It is indeed impossible, with our means of information, to form a well-grounded opinion upon the origin of the received story of Romulus, and to assert that no part of it is true. It is however possible to maintain with confidence the position that, a person holding this story to have been formed, centuries after the time of the alleged events, from legendary materials and oral relations, is not entitled to select certain points from the aggregate, upon mere grounds of apparent internal credibility, and to treat them as historical. Those, for example, who consider Romulus and Tatius as fabulous, and not real personages, as mere names of actors in a fictitious drama, cannot with propriety regard their joint sovereignty as implying the separate existence of a Roman and a Sabine community on the site of Rome, and the rape of the Sabine women as typical of the absence of a right of intermarriage between them. What criterion is there for distinguishing between the fabulous and the historical parts of the narrative? By what test is the fact to be separated from the fiction? Before the historical character of any part of the narrative can be admitted, some probable account must be given of the means by which a true tradition, even of a single fact, was preserved until the period of Roman historiography. Those who maintain, for instance, that the extant narrative proves the existence of separate Roman and Sabine communities at Rome, in the eighth century before Christ, before the foundation of the first Greek colony in Sicily, are bound to explain how this gulf of ages was bridged over, and to show what was the ark in which authentic accounts of the time of the fabulous Romulus floated down the stream of five centuries to the age of Fabius Pictor. Who shall undertake to trace, even upon conjecture, the chain of tradition through this long, obscure period? Who can venture to affirm that it had an authentic beginning, and was preserved unfalsified until it was accurately recorded? Nor is this the only stumbling-block in our way; but we are also called upon to believe that a modern historian is able to recast the traditions which were thus preserved through the dark ages of Rome, and

to extract the truth which is embedded in them, although in their existing form they are false. We are first to believe that a tradition was, in substance, faithfully conveyed from the eighth century before Christ to the Second Punic War, and then to believe that, although it is not literally true, it is typical of some truth which can be discerned under its covering for the first time, by a writer of our own age. This doctrine of historical types is more difficult to reconcile with reason and experience than even the supposition that some authentic facts may have been preserved, through a long series of years, in an unaltered state, by oral tradition. It is in fact nothing more than an ingenious and refined application of the rationalist method of interpreting the marvellous legends of mythology, so much employed by the ancient historians. It is only another form of the system of reduction, by which the god Mars, in the sacred grove, was converted into an armed man in disguise, who overpowered Ilia, and the wolf of Romulus was transmuted into a courtezan. One imitation may be executed by a coarse and clumsy hand; the other may be performed with all the resources and skill of modern learning—but still they are both no better than historical forgeries."

—Other points on which Sir Cornewall Lewis differs from Niebuhr, and defends his own views with great ability, are Niebuhr's version of the story of Coriolanus, his treatment of the narrative relating to the capture of Veii, his notions with regard to the early constitution of Rome, —particularly his identification of the original *populus* with the patrician *curiæ*—and his hypothetical theories on the derivation of early Roman history from epical poems or narrative ballads, and the ethnology of primitive Italy,—respecting which last he says—

"The method adopted by the rationalizing mythologists of antiquity—such a process, for example, as that by which Hercules with the oxen of Geryon is converted into a general at the head of a great army —by which Cacus, the ogre, and cattle stealer, is turned into a petty tyrant, and his cave into a hill fort—is treated with contempt by the modern critical historian. His contempt is just; but the process by which he extracts ethnological facts from legendary stories—and sees, for instance, a migration of Siceli in the alleged flight of a certain Sicelus—is only another form of the same historical method, and leads to results not more certain. When the earliest of the Greek and Roman historians began to collect their accounts of these remote times—times which preceded their own by many centuries—all memory of the events had perished, and no authentic oral traditions were in existence. Hence the stories respecting them which have descended to us are devoid of historical substance: they are mere shifting clouds of mythology, which may at a distance deceive the mariner by the appearance of solid land, but disappear as he approaches and examines them by a close view. However credible a witness an historian may be with respect to the events of his own time, his accounts of a bygone age, whose history had not been preserved, are necessarily unworthy of belief. Thus the account given by Thucydides of the Siceli having crossed into Sicily 300 years before the foundation of Naxos, that is, more than 550 years before his own birth; and of the Sicani having been, at a still earlier time, driven into Sicily by the Ligyes, from the river Sicanus in Iberia, may be safely placed among unauthenticated legends, because there was no channel by which a contemporary record of such events could have reached him. They may be placed on a level with his amended version of the Trojan war; with his assumption of the residence of the Phæacians in Corcyra; with his adoption of the fable of Tereus and Procne; with his reference of Charybdis, the Cyclopes, and the Læstrygones, to the Straits of Messina and Sicily; with his account of Hellen the son of Deucalion, and of the maritime ascendancy of Minos. It is therefore unjust to censure an ancient writer for mistaking events of primitive history, and for neglecting to investigate the early ages with the same industry as he investigated the transactions of his own time. For, in truth, no authentic records of that early period were in existence, and whatever diligence he might have used, he would never have arrived at any certain result. If Dionysius and Livy and the other ancient historians had no authentic materials for the primitive ethnology, and the early national movements of Italy, still less can the modern inquirer hope to arrive at any safe conclusions on this subject; or by any combinations or conjectures, however ingenious, to supply the defect of credible testimony and positive matter of fact. Hence all the investigations into the Italian nations, before the commencements of Roman history, may be regarded as equally unfounded, and therefore equally worthless. All the elaborate researches of modern scholars respecting the primitive history of the Pelasgians, the Siceli, the Tyrrhenians, the Etruscans, the Aborigines, the Latins, and other national races, must be considered as not less unreal than the speculations concerning judicial astrology, or the discovery of the philosopher's stone and the elixir of life. Not only the results of the uncritical Italian historians—such as Micali—but those arrived at by the most learned and sagacious of the German inquirers—as Niebuhr and Otfried Müller—must be rejected, when they relate to this unknown and undiscoverable period."

The readers of Mr. Grote will remember that he maintains views exactly similar to the above in reference to the ante-Hellenic occupation of Greece. To give some idea of the general result of our author's investigations, we will venture upon one more extract.—

"Upon taking a general review of the results at which we have hitherto arrived, it is impossible to say that we have been able to discover any solid or stable foundation for the history of the first four and a-half centuries as it is delivered to us by Dionysius, Livy, and other classical authors. Much of it, indeed, if we confine ourselves to internal evidence, has an historical aspect, particularly for the period after the burning of the city. We have likewise sufficient grounds for believing that a chronological series of the annual magistrates, more or less complete, was preserved for the chief part of the Republic, and that since the Gallic conflagration there was an official annalistic record, in which the principal events of each year were registered. How far this outline was filled up by accounts derived from funeral orations or family records, from popular poetry and from oral traditions; by whom and in what manner these supplementary materials were obtained; and how far they were authentic and trustworthy, are questions which we are unable to solve. Hence it follows that during the first four and a-half centuries, the historical narrative is principally composed of events which we can trace to no determinate source."

As a natural consequence of such conclusions, Sir Cornewall Lewis maintains that all attempts to construct a reliable history from these materials, "by conjectural omissions, additions, alterations, and transpositions, must be nugatory. The workers on this historical treadmill may continue to grind the air, but they will never produce any valuable result." At the same time, he is careful to guard the reader against supposing that, because the history of Rome during the first four centuries and a half is altogether uncertain, that of the subsequent period of the Republic and the Empire is undeserving of attention; and he very properly recommends the study even of the picturesque narratives which make up the earlier history, as they stand in the original writers. We cannot conclude without noting the temperate and philosophical spirit in which his work is written. Abounding in free criticisms on the views of others, it exhibits no traces of pugnacious dogmatism, still less of offensive remark, but is calm and judicious throughout; while at the same time it contains a mass of information which many who are no mean scholars will be thankful to receive.

Travels in Europe and the East. By Samuel Irenæus Prime. 2 vols. New York, Harper Brothers; London, Low & Co.

Mr. Samuel Irenæus Prime had a year's leisure, and made the worst of it. His reason for travelling seems to have been that of Lord Chesterfield's son, who wanted to descend into a coal-pit "just to say he had been there." It will be a great thing for Mr. Prime, all his life, "just to say he has been there";—that is, in "England, Scotland, Ireland, Wales, France, Belgium, Holland, Germany, Austria, Italy, Greece, Turkey, Syria, Palestine, and Egypt," —and that it took him no more than twelve months to study men and cities in this vast arena. Anna Seward could translate an Horatian ode while curling her hair; another pedant talked of writing a whole volume with one quill; but Mr. Prime comes, and sees, and conquers in the twinkling of an eye. Being sentimental as well as dogmatic, it may be conceived how his language gushes,—how his conclusions race together,—and how little time he takes to poise his divining rod, before deciding on the character of a few millions of people. His countryman's lamp, which was so bright that it woke up the chickens for twelve miles, goes out like a spark in a vault when compared with Mr. Prime's power of illuminating any topic on which he pauses to reflect.

No doubt England is favoured with a good opinion from Mr. Prime. Its scenery imbued him with particular admiration, especially the Isle of Wight,—"an apple of gold in a picture of silver." The metropolis, also, is described in magniloquent terms, such as Marco Polo used in depicting the wonders of Quinsai. It is "a city thirty miles in circumference, with a quarter of a million of houses, and two millions and a quarter of people." In Cheapside "you may see more than seventy thousand persons pass by in a single day." In "the Parks" Mr. Prime lost himself "in a wilderness of forest, lake and stream, with bubbling fountains, flocks of sheep, or herds of deer;—not a house in sight, not a sound to be heard," although "millions of people are all around,"— and "whichever way you go, you are constantly coming upon open squares, laid out with shaded walks and fountains playing." Finsbury itself might blush at this, as Piccadilly might have blushed at the recent glorification, in a French novel, of its gardens and cottages, its flower-twined porches and paddocks adjoining.

But Mr. Prime sees more in English ornamental waters and façades than in English public men. His levelling criticism detracts sadly from the intellectual proportions of our orators and statesmen, and even from the good-breeding of our ladies. At a Richmond dinner he was shocked by the rudeness of a jewelled dowager;—in the House of Commons honourable gentlemen astonished him by reclining in the easy Grecian style, instead of preserving the straight and stiff attitude of Memnon in the Desert or of the great god Fo.—

"Between the head of Lord John Russell and Lord Palmerston were the feet of a member of Parliament, and between Russell and Sir James Graham were the feet of another learned member, and three or four more were taking their comfort in the same way."

In the House of Peers his remarks were no less candid and disparaging. The pulpits satisfied him better; but the manners of Oxford gave a finish to his notions of academic courtesy.—

"As I was going to my hotel I met a student wearing, as all of them must in the street, the cap and gown, and I asked him, 'Can you tell me, sir, the whole number of students at present in all the colleges?' His answer was the following: 'I cawn't tell you, I am shaw, faw I dawn't knaw.'"

This sort of free sketching is lively and harmless. But as a further illustration of the knowledge communicated by Mr. Prime to his countrymen, compare the paragraphs following. The first describes an incident at an English inn.—

"A little girl, a pretty thing of fourteen, waited on us, and as I went down stairs in the morning, happy in the blandness of a May-day and the repose of nature in such a quiet spot as this, I heard the landlord sternly demanding of the little maid, why she was not earlier at her work. He took her into a private room, and I heard the blows and the shrieks, as the poor thing was beaten by that harsh wretch, who had no more feeling or compassion than an Arkansas overseer. What shall we say of the horribleness of that brutality which inflicts stripes on the servant for not being at work at sunrise? But the sufferer is only a little English girl, with no friends, and born to be a servant, and fit for nothing else!"

The second refers to Italy.—

"A friend of mine who has resided in Italy for some years, and is thoroughly familiar with the highest forms of its society, and the habits of its people, repeatedly assured me that no such principle as *virtue* can be honestly affirmed of either sex in Italy! In the upper circles, every lady of mark, though provided with that convenient appendage a husband, has also her *cavaliere servente*, a friend whose attentions she receives in public and in private, and who is known to be received as her *confidente* and lover. At the door of the assembly room he meets her, carries her from her carriage to the ball, stands by her to comply with her slightest wish, and to display his tender and absorbing passion. Where is the husband all this time? He is doing the same good turn to some other lady in the same room. The game is one that two can play at, and both lose! The passions have full play in this Italian clime. The religion of the people is no restraint. And it may be truly said of Italy, 'Like people, like priest.' I have no resentments to gratify in this remark. It is notorious and undeniable. There is no *morale* as the basis of society. The foundations are out of place. And there is no hope for the future."

We know not how many days were spent by Mr. Prime in Italy, but there is something inexpressibly simple in the tourist's moralizing generalizations, and in his ready acceptance of "a friend's" "repeated assurances" that nothing like virtue can be found among the people of so many states and kingdoms. If anything could be better, it is the sequel:—"And there is no hope for the future." A man travels to some purpose when he makes discoveries such as this. It might, indeed, have sufficed him to set the Italians down as a body of profligates, without an impertinent parenthesis concerning an English lady, resident in Florence.—

"I felt the profoundest respect for this eminent woman, and was proud to have made her acquaintance. I cannot say this, or anything like it, of Mrs. Trollope—the Mrs. Trollope who once travelled in America, and now resides here in easy circumstances, living on the earnings of her miserable pen. She has published a hundred novels, and is now making more; they are read eagerly in England, and bring her a handsome income."

Mr. Prime improves in manner when he describes wilder scenes and more natural incidents. In his passages of adventure among the marauders of the Eastern Desert there are some original touches; but, from first to last, we have read his book with the persuasion that any person of common intelligence might learn more from the perusal of one good narrative of travel, than our American has learnt in his breathless journey through the best parts of Europe.

History of French Literature in the Eighteenth Century. By Alexander Vinet. Translated from the French by the Rev. James Bryce. Edinburgh, Clark.

Eight years have elapsed since Prof. Vinet began a course of lectures on French Literature which excited a gradually increasing attention, but which were brought to an abrupt close by sickness and death. The course then included from D'Aguesseau (1668—1751) to Rousseau (1711—1778),—and we may add, that the first and last subjects are the most skilfully handled of the whole series.

Prof. Vinet spoke from notes; these have been collated with the "memoranda" made by four of his pupils during the delivery of the lectures,—and by dint of a little dove-tailing and other workmanship, more or less skilfully accomplished, this volume has been produced. The result is not very satisfactory; but the book will be found useful to those who, having little knowledge of French, desire to be introduced to a French literary party of the last century.

This party consists of twenty-seven individuals; and these are rather shadows than substances,—in some cases the shadows themselves are but extremely faint outlines. D'Aguesseau, however, is finely sketched,—but he has not had full justice rendered to him. He was something more than clever, and he had more originality of genius than M. Vinet suspects. He showed this in his dissertation upon "love of country"; and he was the first "brilliant Frenchman" who ever thought of writing upon so stirring a theme. Curiously enough, considering the period at which he wrote, he was inclined to believe that there was more love of country under a republic than under a monarchy,—as if a man must necessarily be unpatriotic when his government is mal-administered.

The most instructive part of D'Aguesseau's life has been entirely overlooked by the Professor. He does, indeed, allude to the fact, that "already under Louis the Fourteenth he was subjected to a sort of disgrace occasioned by the Bull *Unigenitus;*" but there was more than this worth telling. D'Aguesseau refused to register in Parliament the royal declaration which accepted a Bull by which not only the liberties of the Church but the dignity of the Throne may be said to have been placed under the heel of the Pope. He was bitterly persecuted for this refusal, but his noble wife bade him endure all things save dishonour. He wrote and spoke grandly in support of the course he had taken, and when Quirini tauntingly asked him,—"What arms are these you employ against the Church?"—he replied:—"They are not arms, but shields."

But see what poor human nature is. Under Louis the Fifteenth D'Aguesseau, without scruple, registered the offensive declaration. The registration was eloquently opposed by Perelle. "Where," said the now courtly Chancellor to the patriot,—"where did you find such exquisite arguments in behalf of your cause?"—"Where!" answered Perelle,—"where, but in the pleadings of the *deceased* Chancellor D'Aguesseau?"

We must be more brief with the other individuals of this party. Cochin has a niche allowed him, and deservedly, for he was the first French lawyer who cared more for facts than for fees, and who denounced systems of law which sanctioned the plunder of families by Chancery, and punished a half-famished individual for stealing a turnip. St.-Simon is here principally represented by an extract from his own pen-and-ink sketch of the Duc de Bourgogne. The translator supplies comment, by stating that St.-Simon's meaning is seldom to be got at without an expenditure of some thought. This is singularly incorrect. We hope, however, that Mr. Bryce has not suffered by the outlay. The last contributor to the Rev. Mr. Gleig's series of educational books tells us that the brain is diminished by exercise of thought. The statement must be highly consolatory to those who never think,—provided they do not meditate thereon too long. We fancy that the study of St.-Simon cannot much have injured Mr. Bryce.

Rollin is ably treated. We agree with M. Vinet that the cutler's son was by no means either a dull or a dry writer. Neither did he lack wit. The lecturer forgot to cite a sample of its readiness. Rollin was a liberal-minded Christian. Fleury was a professing Christian, not liberal at all. When the former presented to the powerful ecclesiastic the first volume of the Roman History, Fleury, turning to an officer of the Guards, said contemptuously, "Why do you not convert this man?"—"Oh, Sir," remarked Rollin, quietly smiling the while, "the gentleman would lose his time: I am an inconvertible man."

The position taken by Louis Racine is undisturbed by M. Vinet. We should rather say the position assigned him by Voltaire, whose judgment was thus delivered: "The good versifier Racine, son of Racine the poet."

Whilst Louis Racine was pouring forth his devotional poetry, Crébillon, the misanthropist, amid his sick cats and dogs, was writing heavy tragedies, like Whitehead's. M. Vinet thinks that the great defect of Crébillon's tragedies, and indeed of French tragedy generally, is the *romantic* spirit therein abounding! He might as well have said that the distinguishing trait of Mrs. Hannah More was her looseness of morals. As for Crébillon, he went on for fifty years striking sparks from an anvil: they imparted neither warmth nor light, and where they have left a trace, it is not a pleasant one. As M. Vinet says, Crébillon lacked an intellectual soul. Le Sage, his contemporary, was, on the other hand, both intellectual and "sensible"; and if, like Mr. Moncrieff, he wrote hosts of plays of a secondary order, he was the author of a romance that has never been equalled. Crébillon worked long, and is almost forgotten. Le Sage toiled intensely but briefly, fell early into second childhood, and died in the house at Boulogne which is well known to most visitors of that ancient town. Who has read 'Rhadamiste'?—and who has *not* read 'Gil Blas'?

Destouches (1680—1754), whose comedies were very badly adapted to our own stage, and have been but indifferently relished in France since the golden days of Damas and Baptiste *aîné*, is perhaps the only man who ever ran away from home to turn strolling player, and who became an ambassador not in a theatrical but a real court. It is almost incredible, but it is gravely related, that among other missions he was entrusted with one by Cardinal Dubois to George the First, and that the object of such mission was to induce our Protestant king to persuade the Regent to appoint Dubois to the archbishopric of Cambray! It is added, that the mission was not without effect.

While Destouches was writing sparkling comedies, the Abbé Prévost was enchanting even the grave, who shook their heads as they read, with still more sparkling stories, of which 'Manon Lescaut' has been the favourite. We may appropriately add, that this queer Abbé established the first literary paper which France ever possessed. It was called *Pour et Contre;* and we speak of it with respect, as the father of the race. It sometimes, however, made sad mistakes,—in their way as fatal as that of the medical man who, called in to Prévost in a fainting fit, declared him to be dead, and proceeding to open him for the benefit of science, killed him outright. If he could only have killed the works as well as their author, he would have deserved well of posterity.

Among the succeeding portraits we have Madame de Lambert,—a lady who did *not* "violate the common duties of life and give pleasant little suppers." She was a sort of Mrs. Chapone, wrote 'Advice to a Son'—which would make an English mother smile,—and

annoyed the gallants of Paris by interdicting gambling at her parties. We have a graceful companion portrait to this in the sketch of the light yet truthful waiting-maid to the Duchess of Maine, Mdlle. de Launay, afterwards Madame de Staël.—Fontenelle is represented, and deservedly, as being something better than a man who had as good a heart as man could have whose heart was made of brains. We wish we could as much commend the judgment rendered upon blind and inconsistent La Motte, who wrote in verse against poetry. M. Vinet says (p. 156) that good sense prevails in the writings of the Author of 'Inés,'—but his blasphemies are only spoken of a hundred pages later. Marivaux has established a name for over-minuteness,—*marivaudage*. "He fatigues me and himself," said a lady, "by making me travel twenty leagues on a piece of wood three feet square." His comedies, however, still please, if we may say so now that Mdlle. Mars is no longer their heroine. His romances *are* elaborate about little, but he could say a good thing upon impulse. M. Vinet has not remembered his ridicule of the credulity of infidels in trivial matters, and his especial application when he said to Bolingbroke: "If you do not believe, it is not for want of faith." For our own parts, we are disposed to say that if Marivaux deals largely in dust, it is frequently in gold-dust.

La Chaussée, who developed the sentimental comedy introduced by Destouches, and at whose comedies the public cried as heartily as it laughed at his tragedies, deserves to be noticed with commendation, as being the first who gave dignity to conjugal love in his light pieces. But such examples on the stage were useless when men like Hénault, a philosophical historian, maintained an intimacy, peculiarly French, with Madame du Deffand. That society could bear to be instructed while it deliberately acted in opposition to the teaching is seen in the popularity of Vauvenargues the moralist, who was Voltaire's good genius. "If Vauvenargues had lived," says M. Vinet, "Voltaire, it appears, would not have gone so far astray." He was the Wolsey of the literary despot; and we may add, that his abundant stores of maxims, morals and similes have been ruthlessly and piratically plundered by many succeeding writers, who have complacently flourished on the proceeds of their booty.

Montesquieu, who, like Goldsmith, wrote so well and spoke so ill, is a favourite with the Professor. As good an idea of the combined vanity and good humour of the man may, however, be obtained from an anecdote which describes him as refusing to sit for his portrait to the medallist Dassier. "Do you not think," said the latter, "that there is as much pride in refusing as in granting?" Montesquieu knew that there was, — and having exhibited that pride, sat quietly down to have his portrait taken. The concession was another phase of the same pride.

Of Voltaire, one of the longest of the subjects in these lectures, it may be said, that the literary character is more exclusively contemplated in a pietist view than in any other in the book.

D'Alembert, Diderot, Helvetius, Raynal, D'Holbach, Grimm and Buffon naturally follow Voltaire. In his account of Raynal M. Vinet forgets to tells us that this clever and worthless person not only hired the Abbé Yonn to write the theological articles in the Encyclopædia which passed as the productions of Raynal, but cheated the labourer of his hire. He was a man not too mean to implore refuge from kings whom he had ridiculed; and when our House of Commons suspended business till Raynal descended from the gallery to a seat in the body of the house, it did as foolish a thing as our Lord Mayor did when he publicly entertained Madame du Barry at a dinner at the Mansion House. D'Alembert, the natural son, was a worthier man than Raynal. He was neglected by those to whose passions he owed his existence; but he was like those fruits which ripen all the better for being early cut off from the parent tree. Whatever his faults may have been, and they were not few, he was at least free from the dishonesty of Raynal and from the vanity of Buffon,—that natural philosopher who boasted that the world had seen but five great geniuses, "Newton, Bacon, Leibnitz, Montesquieu and myself." We question if it was not gratified vanity rather than parental affection which made Buffon burst into tears when he saw the memorial which his son had raised in his garden, and on which was inscribed,—

Excelsæ turri humilis columna,
Parenti suo filius Buffon, 1785.

"My boy," said the delighted father, "you will be a great man,"—a prophecy which was cut short by the guillotine.

Of Helvetius, D'Holbach, and Grimm, M. Vinet says little,—which is scarcely as much as the subject demanded. He, on the other hand, says much of the minor moralist Duclos; but in many pages he does not say more than is implied in the happy words by which Duclos was described in his lifetime,—"Droit et adroit." The long catalogue ends with Jean Jacques. To our thinking, Rousseau treated society and social proprieties just as he did Madame Clot's *marmite*, and laughed as heartily afterwards at the recollection of what he had done and how he had done it. M. Vinet's judgment hardly reaches this conclusion; and we must allow with him that Rousseau,—

"who appeared to destroy, and perhaps has destroyed much,—continues to be one of the most synthetic geniuses of his time, that is to say, one of those whose mode of thinking endeavours to construct, to edify, and not to overthrow, especially if he be compared with Voltaire."

The above is a fair sample of the Professor's discriminating power; and perhaps the following answer to the inquiry as to the ground on which depended the vast influence exercised by Rousseau, both in politics and literature, will be thought scarcely less true,—yet not quite *so* true.—

"It partly depended, no doubt, on this, that more than any one else, he was the apostle of independent ideas, and that he brought them into the domain of social questions. Independent opinions are favourable to a certain kind of eloquence; but this influence is attached, too, to the serious appearance which the nature of Rousseau impressed on his words. Man, at the bottom of his heart, remains a serious being; whosoever speaks to him in a serious way has a better chance of being listened to with attention. This remark applies to the labouring classes, where the primitive characters of humanity are better distinguished,—the people, when men laugh with them, think they laugh *at* them. The masses are serious. Rousseau was then the most powerful writer of his age. In one point, however, this power found its limits. He undertook to give a religion to France. He pretended to substitute for the dull and dry Deism of Voltaire, an attractive Deism, heightened with fancy and sentiment; but it only tended to prove the insufficiency of Deism as a consolation and support of humanity. By the mouth of Rousseau, Deism has spoken its last word. The world will never go into Deism. It will either become Christian, or it will become something which I am reluctant to express."

This passage exhibits M. Vinet's object, as well as his thoughts and style;—and with it we leave the book to the consideration of the curious.

THE WAR.

The Crimea and Odessa: Journal of a Tour, with an Account of the Climate and Vegetation. By Dr. Charles Koch. Translated by Joanna B. Horner. Murray.

The publication of Dr. Charles Koch's interesting travels through Russia in 1836-38,—his subsequent 'Wanderings in the East,' — his 'Contributions to the Eastern Flora,'—as well as his careful map of the Caucasus and Armenia,—had prepared us to receive with respect any work from so conscientious an author.

Dr. Koch is not a traveller who gives us merely a flimsy account of his own sayings and doings,—of what he saw and felt in foreign parts, or what he fancied,—leaving us on all material points as much in the dark as ever. He exhausts his subject with German patience and diligence. He goes into the most minute points of history,—and he compresses the labours of all the best-informed writers on the subject of which he treats into every one of his pregnant and truthful chapters. The reader must not, indeed, expect mere light fancies and sparkling thoughts in Dr. Koch's pages;—he must read them carefully as a serious study; and he may always fearlessly refer to them as a respectable authority on disputed points,—a dictionary of curious and interesting facts.

It is almost consoling to learn, therefore, from so trustworthy a source, that our recent disasters in the Crimea were scarcely to have been averted even by prudence and forethought; for that the best information we could have obtained on the subjects which chiefly interested us was as scanty as valueless.—

"No country in Europe [says Dr. Koch] is perhaps so frequently misapprehended as the Crimea; and even in Russia, especially in St. Petersburgh, equally incorrect notions are entertained respecting it as by ourselves. When it was first seized by Catherine II., and she was desirous of becoming personally acquainted with a peninsula so celebrated on account of its fertility, as well as from its romantic and beautiful scenery, the great Empress, during her residence in these parts, was intentionally deceived on grounds which are quite inexplicable to me; and temporary villages were erected on all sides wherever the imperial procession passed. Had she remained a longer time, she might probably have had an opportunity of convincing herself of the true state of affairs; but she was suddenly compelled to abandon her unostentatious cottage in Sevastopol, in order to escape as rapidly as possible from the lawless [?] designs of fanatical [?] Tartars. Thus century after century the erroneous opinion of the great fertility of the Crimea has been maintained, and has not even now been sufficiently refuted by the more accurate accounts of travellers."

The fact which Dr. Koch has explained may serve in some measure to appease the indignation raised against our Commissariat; and we may learn to think more leniently of their deficiencies when we find out that they were taught to expect in the Crimea a country abounding with provisions, and found a mere wilderness of bare hills and poisonous marshes, — "a gloomy land which the ancient Cimmerians" confessed to be "wholly wrapped in mists and darkness, where Helios never looks down with his illuminating sunbeams."

After a graphic picture of the desolation of the Crimea, Dr. Koch, however, leads us at last to a more cheerful subject when he speaks of the Crimean wines.—

"Our civil landlord [at Theodosia] placed before us a good German dinner. I had heard so much of the Crimean wines that I was curious to become acquainted with them in the neighbourhood of the spot where they were prepared. 'What wine do the gentlemen require?' was the reply of our host to our demand. 'Will you have Forster Traminer,

Johannisberger, or Leisterwein? or are you perhaps less patriotic in your tastes, and prefer the wine produced from the French, Spanish, or Cape vines? I should then recommend a countly Bordeaux of the first quality!'—'We have no wish for foreign wines, my dear countryman, but for those of the Crimea,' we replied.—'I see, gentlemen,' returned our host, 'that it is your first visit to the Crimea; for you would otherwise have been aware that all the wines I have proffered to you are prepared from grapes which ripen here. The proprietors of our vineyards have procured the best vines at great expense from every country, even from America; but they continue to call the wine after the original vine which has supplied the grapes. For instance, my Rhine wine is not prepared on the Rhine, but on the southern coast here; and as I before said, only from the grape which was brought from the Rhine. As the estates of Count Woronzoff (he was not then Prince) produced the best wine, all that is good also obtains the name of countly, even if not produced on the Count's vineyards.' Thus enlightened, we drank in succession those which had the highest reputation,—Johannisberger, Steinwein, St. Julien, Champagne, Madeira, Cape wine."

—A circumstance which will enable our readers better to account for the enormous quantity of wine consumed under these names in Russia; and we dare say that many of our officers now in the Crimea will thank Dr. Koch for so valuable a bit of practical information, and that they will proceed to find out the "civil" German landlord as soon as their duties will admit of their so doing. There is a pleasant German simplicity and homelincss, however, in the style of this extract which alone would have induced us to transcribe it; and it is also welcome as the result of Dr. Koch's own experience,—a rare piece of egotism without vanity. The following is a curious page of history, and gives us a clear insight enough into the tortuous policy which has been pursued by Russia in extending her frontiers.—

"Only one individual bearing the name of Ghiray, and deriving his origin from Dgenghis Khan himself, now remains in the Crimea. Sahin-Ghiray, the last Khan, appointed and maintained in his position by the Russians [!], weary at length of the internal dissensions which occasioned so much mischief to his country and people, resigned his Government much as George XIII. did at a later period in Grusia. The latter did not voluntarily surrender his kingdom to Catherine II., but rather was compelled by circumstances; notwithstanding which, it is only inch by inch that the Russians have been enabled to gain possession of the land. The miserable Sahin-Ghiray no longer found repose in his own country, and retired to Constantinople, where the former vassal was received very ungraciously, and banished to the Island of Rhodes, whither it was customary for those to go, who, having once borne high honours, had afterwards fallen into disgrace. Ere long the unhappy man received the silken cord as a special favour, that is to say, in Turkish fashion, he was compelled to usc it to take away his own life. The former rival, Khan Selim Ghiray, fled, with all the nobles of his kingdom, to Circassia, and thereby largely contributed to maintain the ancient enmity and hatred of the inhabitants of that country towards Russia. Only one member of the ruling family now remained, and therc his son still resides, though leading a most retired life. Married to an English woman, his children are brought up as Protestants; and, in 1844, his daughter was engaged to be married, if I am not mistaken, to a M. von Gersdorf, a Silesian by birth, but in the Russian service. Strange fate! that the last of the fanatical family who were the arch-enemies of Christianity,—more than once threatening destruction to all Christendom,—should be herself a Christian, and, though surrounded by adherents to the Russo-Greek Church, which alone professes to render the believer blessed, a Protestant, and married to a Protestant. 'Would that the Allied Powers [writes Dr. Koch,—suggesting at least one manner of solving our difficulties which may be of use at those puzzling Vienna conferences] could reinstate the ancient Tartar Kingdom in a new Christian form, and bestow it on one of the Protestant descendants of Dgenghis Khan.'"

Referring our readers for much new and important information about Sebastopol to Dr. Koch's own pages, we conclude our extracts with the Doctor's account of the Black-Sea fleet at the time of his visit.—

"In the autumn of 1844," he assures us, "the fleet of the Black Sea consisted of:—15 line-of-battle ships, 6 frigates (2 were still at sea), 5 corvettes, 11 brigs, 7 cutters, 6 tenders, 2 yachts, 13 transport ships, 14 ordinary steam-vessels, 2 guard ships, 1 bomb vessel, with three masts. Altogether 87 vessels. These form two divisions, each consisting of three brigades and nine equipages. These last are not always equally strong, as, for instance, there are two, neither of which possesses a single line-of-battle ship nor a frigate, and are each composed of only one corvette and several smaller craft. One division consists of only eight equipages in the Black Sea, as the ninth, composed of 4 brigs, 1 tender, 2 smaller steam-vessels, and 15 other smaller craft, forms the flotilla of the Caspian Sea."

Such is the force, probably materially strengthened of late years, by which Russia has been accustomed to maintain the terror of her name in the Black Sea. The mere enumeration of it is sufficient to show how hard will be the task of Lord John Russell and M. Drouyn de l'Huys at Vienna to carry any point in their negotiations which may virtually involve the annihilation of such a power, and thus destroy all that influence which her wily diplomacy has acquired from the coast to Herat and the frontiers of Cabool. We regret that we cannot give unqualified approbation to the labours of the translator; but, as the title-page informs us that we are now speaking of the merits of a Lady, we will only say that the spirit of German phrases may be much better rendered than by a literal translation word for word into English. A little reflection might have often enabled Miss Horner to curtail them with advantage to their clearness and force; and, though wc are by no means unmindful of the wearisome difficulty of the task, we venture in all courtesy to suggest that we think she might have performed it a little more gracefully and well.

The painful subject of *Scutari and its Hospitals* (Dickinson Brothers) is handled by the Hon. and Rev. S. G. Osborne in a book which is very pretty to look at and sickening to read. Were it not that the official revelations obtained from witnesses by the Parliamentary Committee have confirmed in the minutest parts the facts here stated, some of them are so shocking as to have defied belief. 'Scutari and its Hospitals' will be one of the saddest monuments of the war; and, in the eyes of posterity, the sternest impeachment of our "system." — Lieut.-Col. Shafto Adair, of the Suffolk Militia Artillery, publishes a work on *The Militia of the United Kingdom* (Furnivall & Parker), in which he describes the excellencies and defects of that body as an instrument of defensive warfare, and offers valuable suggestions on the permanent organization of the force. The author goes lightly and intelligently over the literature of defence, marking the special aptitudes and proposals of the several writers on the subject. His book is very interesting as a scientific explanation of our means of resistance in case of attack.

To the pictorial and geographical illustrations of the war already chronicled in our pages we may add a large and carefully-drawn folding *Map of Europe*, issued with descriptive letter-press by Messrs. Black, of Edinburgh,—a pretty lithograph of *Prince Arthur* as a British Grenadier,—a rough and ready likeness of *General Sir De Lacy Evans*,—a recollection of the *Emperor Nicholas*, by Sir Edwin Landseer,—an *Episode at the Battle of the Alma*,—a series of splendid *Views in the Baltic*, chiefly of the English and French ships, under various aspects of war, tempest and calm, from sketches by Mr. Brierley,—a *Plan of an Artillery Defence of East Suffolk*, by Lieut.-Col. Adair, showing the points to be fortified with batteries, dams and other works,—and, by the same Author, a *Military Sketch-Map of England and Wales*, drawn up in militia brigade districts, and showing the primary hill, river and railway systems of the country, as well as the militia depôts.—Mr. Stanford, of Charing Cross, has issued a coloured *Bird's-Eye View of the War in the Crimea*.—To these publications we must add two topographical and panoramic sketches, intended to illustrate the *Assault of Sevastopol*, drawn by Capt. M. A. Biddulph, and intelligible, we should think, to none but professional readers.

The Language of the Walls: and a Voice from the Shop Windows; or, the Mirror of Commercial Roguery. By One who Thinks aloud. Manchester, Heywood; London, Tweedie.

If Nature by the brook-side and among the moorland heather gives us stones among which poets can find sermons, Art affords us walls on which want and falsehood, honest endeavour and lying praise, imprint their breviaries. The stream of human faces along Cheapside offers a record full of whimsy and pathos to the pilgrim moderately exercised in Lavater's science,—but the tales imparted by the screen of planks which protects *Mr. Bohea's* great warehouse during the process of rebuilding, or by the barrier interposing betwixt the cares of *St. Alphage's* churchwardens, on mediæval restoration intent, and the curiosity of common passers-by, are of their kind as significant. The politics—the modes—the crimes—of the hour are all there, written in a strange short-hand or displayed in coarse hieroglyphics. Where the body is to be most advantageously clothed,—who can best minister to the mind diseased,—how folly may be amused the most foolishly,—in which way trade shall be taken most quickly and most cheaply about its business, are to be learnt by one able to read the parti-coloured pages of this book of popular prose. The subject, as a subject, is one of the best which a popular writer, having the requisite knowledge, could take up. Though "One who Thinks aloud" cannot be said to have treated it well, or always to have respected the limits of sound taste, nevertheless his "language," "voice," and "mirror" claim a passing attention and afford a momentary amusement.

After a preliminary flourish or *fantasia* (as musicians say) on the subject, the work begins with a weak and brief chapter on electioneering placards, which is succeeded by a satirical anatomy of the "Liberty of the Press." Concerning the latter subject, whether we agree or disagree with our Thinker-aloud and Mirror-holder in his estimate of the iniquities of *such* a journal, or the indirect bribery brought to bear on *another* leading article, is immaterial; but we must ask, as Mrs. Siddons did of the poor gentleman who died in his "*bureau*,"—"How *gat* he there?" What have the offences of the *Thunderer* to do with the literature which tapestried the boards that screened London's "lasting shame," the Nelson Column? The "mercenary and sycophantic" misdeeds of the newspaper press on the occasion of "the late meetings held in several of the leading towns of Scotland, in order to petition against the opening of the Crystal Palace on Sundays," probably were written on the walls of the Scottish towns; but still "the Fourth Estate" appears to us needlessly dragged into a

book, the direct and legitimate subject-matter of which was already ample, various, and suggestive enough. In the advertisements of "Theatrical and Clerical Stars," and in the "florid Gothic" style of the auctioneer, our author has a fair field. A good collection of the invitations to unwary purchasers put forth by gentry of the clan Robins, and couched in a phraseology, equalled neither by Gibbon, nor Lady Morgan, nor Mr. Carlyle, in the fullness of their several individualities, would furnish nearly as much matter for mirth as that stone volume of doggrel elegies — an old-fashioned country churchyard. But the "Thinker-aloud" does not know how to make the most of an opportunity. Both texts are dismissed without due improvement.

From these, our fragmentary friend goes on to anatomize social horrors,—denouncing the abuse of burial clubs and of burial-money, the hideous desire for which has led miserable creatures, calling themselves English mothers, to destroy their offspring. Next he shows up "an editorial galloping article" from the *Times* upon the Maine Law. What has either question to do with the "Language of the Walls"?—"Medical Quackery" is a more legitimate topic, though too professional a subject for a general journal. Nevertheless, a page good for extract is yielded by the harangue of that *Duleamara*, who, one market-day, was heard and seen by our author dispensing his trash at Bradford.—

"My friends, I stand here before you independent, free, and untrammelled by connexion with any sect, party, profession, or denomination. I thank God I am no human butcher or wholesale poisoner. I don't come to you with bad Greek and corrosive minerals, the one to charm you and the other to send you to your long homes. No, my friends, you see these vegetables spread out before you: these are the produce of your own lovely hills, valleys, and green fields, and during the summer months many of them lend the charm of beauty to your meadows by their varied colours, and make the air balmy by their sweet fragrance. Not one of these, my friends, but possesses a life-giving essence or a health-restoring principle. The royal poet, who danced before the ark, said that man is wonderfully and fearfully made; and his Son proclaimed the everlasting truism that man was born to trouble as the sparks fly up.—(John, give that lady a twopenny box of pills.)—Yes, my friends, notwithstanding your liability (another box, John,) to disease and death,—(Did you say a twopenny box, sir? Another box, John,) here is a safe and speedy remedy (attend to that gentleman, John,) for every disease 'mortal flesh is heir to.' My friends, you do well to supply yourselves while I am here—(Two penny boxes, John.) During the course of the ensuing month I am obliged, by previous arrangement, to visit the following towns —(twopenny box, John);—to-morrow morning I leave here for Sheffield (attend to the lady with the child in her arms, John), and from there to Chesterfield; (cure the headache did you say? Why my dear fellow one box would cure a horse's head, which is four times the size of yours); then on to Derby—(Give the child two pills at bed-time and continue the dose for a month.) From there I go to Nottingham, Newark-upon-Trent, (hand these pills to the lady, John,) Gainsborough, Lincoln, Brigg, and Barton-upon-the-Humber; ('tis well I told you I would be away for a month; take my advice, and lay in a good stock,) then I go to Hull, Beverley, Driffield, Bridlington, Scarborough, Whitby, and Stockton-upon-Tees, (two large boxes for that lame gentleman, John,) Darlington, Durham, Sunderland, Shields, and Newcastle-upon-Tyne; (ah! poor man, your swimming in the head arises from long hours of labour at a sedentary employment; two large boxes, John,) then I go to Hexham, Haltwhistle, Brampton, and Carlisle (my friends, your anatomical mankillers would transport me if they had the power. Thank God, I hold my authority from a higher power than that which deputes them to poison and kill by the knife); then I go to Penrith, Shap, Kendal, Lancaster, Preston, and Manchester."

—The reader will not have forgotten the president at the "*rooge-et-noire*" table on the Egham race-course, so wonderfully daguerreotyped by Mr. Dickens in 'Nicholas Nickleby.' The above is almost a companion figure, worthy of that worthy.

"The Literature of Polite Puffing," again, though it be not written in the alphabet of mural language, would, if smartly handled, make a pleasant book. Think of the electro-plated paragraphs which excited scandalous wonder and elegant curiosity in the days of the "silver-fork" novels!—Think how many a time the jovial banker's Lady, in Stratton Street, was announced in asterisks, which were no disguise, as about to figure in the coming tale!—Think of that mysterious, yet flimsy veil, under which *Lord de Nigel's* fraudulent whist at Graham's was displayed as the real source of "thrilling interest" which was calling "the unprecedented attention of the aristocracy to '*the Axe of Hearts*,' Mrs. ——'s new novel, &c. &c"!—But as with conundrums, so also with puffs,—the silly—not the solid—ones are the best,—such, for instance, as the following, which is from our own private collection, not from the book under treatment.—

SINGULAR COINCIDENCE.—*Penelope* was the name of the wife of Ulysses,—and *Penelope* is the title of a novel this day published by Messrs. *Etectera* & *Alias!*

Our author belongs to a younger world than that which was guided in its studies by the eloquence and fancy just referred to; but he is great in describing the manner in which local writers have puffed "Ben Rhydding,"—a natural pot, pan, or pipkin, in Yorkshire, in which dyspeptics wash away their stomach sins, and from whence they go home with digestions of forty-ostrich power. To judge from his "Passing Hour,"—a sweet tale of a Glasgow dinner-party,—St. Mungo's capital must boast a tailor as adroit, poetical and circuitous in recommending his "camlomeres," his cutters, his coats, his capes, his doeskins and his *dittos*, as Mr. Moses himself.

"Servants' perquisites" (a sore subject) and "Christian brotherhood"—as illustrated in a war to the knife and vitriol bottle 'twixt Calvinists and anti-Calvinists—come next in this strange book. But they are merely peeped at and played with as topics, not illustrated from the walls, from the shop-windows, or from the Exeter-Hall placards, as, perhaps, they might have been. In the paper on 'Yankee Puffery' our author has collected a queer advertisement or two,—*e. g.*, the following:—

"Cardinal virtues are rarely to be met with, but—*good printing* can be obtained at Gordon's, No. 84, Nassau-street, at very low prices."

This is, perhaps, only an imitation of our English inscription under the innkeeper's sign —"Put your trust in God, *for* this is the sign of the Black Sow!" After all, the Yankees seem to be beaten by the Glasgovians.—In the following there is a tipsy touch of lyrical and musical association, which should sweetly appeal to the countrymen of M'Neill and Tannahill:—

"It is an old adage that a man is known by the company he keeps; beware, therefore, of being seen with a bad hat!! 'Meet me in the willow glen,' or at 63, Old Vennal, Trongate."

While he was talking of shop-puffery, our historian of wall language might justly have included the eloquence of rivalry and depreciation. We remember, many years ago, to have seen a pair of rival drapers' shops in Liverpool, within sight of each other, garnished with antagonistic placards, printed in gigantic capitals. On one of these, A. accused B. of forcing a business, by flinging away goods at a terrible sacrifice, thus making of his emporium of silks, woollens, cottons, calicoes and laces, &c. &c. a

BLEEDING TRUNK!!!

from every pore and vein of which life was welling. On the other, B. retaliated, by assuring passers-by that

DEATH-LIKE STILLNESS!!!!!!

reigned in A.'s establishment!

We have gone far enough in anatomizing such an anatomy of folly and knavery. This one, moreover, errs, inasmuch as it is at once incompletely and *too* completely executed. We have mentioned, in the foregoing paragraphs, that some matters are only named, which, if treated in detail, might have yielded rich matter for sarcasm. Towards the later portion of his book, our author becomes more diffuse, minute and gossipping; but in a fashion as objectionable as the reserve and meagreness referred to. While dealing, for instance, with the Adulteration of Food,—*whose* work is he doing when he prints receipt after receipt, nostrum after nostrum, under pretext of showing to the shrinking public to what extent, and by what clever and easy methods, they are "poisoned in jest"? We have heard of an empiric who drove his gig in white gloves, and travelled from place to place as a "disagreeable smell disperser." There is a quackery besides those noticed above—that of the quack denouncer!—The witch-finder of olden times was nearly as noxious a professional character as the witch.—Books for the instruction of the young are to be suspected if they describe too minutely the divers forms and manners in which naughty children can misbehave themselves. Here we have page after page, showing with what "sweet adulteries of art" (to misuse the poet's phrase) the staff of life and the waters of comfort can be depreciated by the introduction of cheap and counterfeit matter for the temptation of the unwary, and to the damage of the credulous. But we must stop:—in truth, the nonsense contained in this book is not flagrant enough to give it a wide circulation, nor its sense subtle and serpentine enough to make it dangerous.

Rig-Veda Sanhitá: a Collection of Ancient Hindu Hymns, constituting the Second Ashtaka, or Book, of the Rig-Veda. Translated from the original Sanskrit by H. H. Wilson, M.A. Allen & Co.

NEARLY five years have elapsed since Prof. Wilson presented the English public with a translation of the First Ashtaka, or Ogdoad, of the Rig-Veda [*Athen.* No. 1209]. He has now published his translation of the Second Ashtaka; and, should the work continue to advance at the same rate, we may look for its completion in about a quarter of a century from the present time! This delay is no doubt attributable rather to the necessarily slow progress of Dr. Müller in his difficult task of collating the text, than to any supineness on the part of the translator,—whose labours, moreover, are, meanwhile, abundantly visible in other quarters. Be this, however, as it may, our impatience to see the work completed cannot but be considerably calmed by the perusal of what is already before us. Unquestionably it is most desirable that the Vedas, "the primitive record of the religious belief and observances, and of the archaic institutions of Hindú society," should be translated. The antiquity of these writings, and the veneration in which they have been held for ages by countless myriads of the human race, might fairly claim for them the careful scrutiny of the greatest scholars of this enlight-

ened age. *A priori*, too, it might have been expected that much information would have been derived from books so ancient and so revered. But these anticipations are disappointed, if not destroyed.

In these first two Ashtakas there are 239 hymns, which follow one another without any apparent connexion,—the very date of their composition being a matter of uncertainty. Of these hymns sixty-seven are addressed to Agni or Fire,—eighty-four to Indra or the Firmament,—and nearly all the rest to the Maruts or Winds, to the Aswins or Sons of the Sun, and to the personified Dawn. There is nothing striking or poetical in the invocations addressed to these uninteresting deities. In general, they are told in simple, sometimes in rather undignified, language, that offerings of clarified butter, and the perpetual Soma-juice, are ready for them; and they are requested in return to give "ample and *notorious* food, posterity, riches." There is little or no expression of devotional feeling. The act of worship is an affair of business. Indeed, it is very plainly hinted, both on the side of the deity and of the sacrificer, that there is to be a fair exchange of benefits. Thus, at p. 161, Indra says, "Wherefore, brother Agastya, dost thou, who art my friend, treat me with disregard? Verily, we know what is in thy mind: thou dost not intend to give us anything."—To which Agastya replies, "Thou, Vasupati, art the lord of riches; thou, Mitrapati, art the firm stay (of us), thy friends: Declare, Indra, along with the Maruts, (thy approval of our acts), and partake of the oblation offered in due season."

The style is most elliptical and obscure; and but for the Commentary of Sáyana, a learned Brahmin, and Minister of the Rajah of Beejanuggur, who flourished in the 14th century of the Christian era, it would be unintelligible. Even with his assistance, little can be made of such verses as the following:—"The showerer (of benefits) is invigorated (in one form), by eating with the tongue of another; in a different form, the restrainer (of all) consumes the forest trees";—and, "The cow, holding her calf underneath with her fore-feet, and then above with her hind-feet, has risen up: whither is she gone?—to whom has she turned back when half-way?—where does she bear young? it is not amidst the herd";—or again, "Maruts, lightning-armed, who (standing) amongst you, sets you of yourselves in motion, as the jaws are (set in motion) by the tongue: as falling rains (are essential) for the obtaining of food, so (those desirous of sustenance) excite you in various ways, like a horse in (his) daily (training)." It must be remembered, too, that the words in parentheses are inserted by the Commentator; and from these specimens it may be inferred how thick the darkness would be without his assistance. Prof. Wilson has noticed this difficulty in his Introduction, and very justly asks what the European scholar is to make of such sentences as "The grandson of the waters has ascended above the crooked ——"; "the broad and golden —— spread around"; "Do you, Indra and Parvata, sharpen our ——." German writers, as Prof. Roth and others, have ventured to fill up many of these blanks rather according to their own conjectures than under the guidance of the native Commentaries; but the English translator, notwithstanding his profound acquaintance with Sanscrit literature, has, we think with much good sense, chosen a different course. At the end of his Introduction, he says, with taste and discernment:—

"The several translators agree tolerably well in the close; but their discrepancies in a passage of less than ordinary perplexity may be considered as bearing witness to the utility or even to the necessity of a competent interpreter, such as we have in Sáyana Achárya, although he may not be infallible: at any rate I gratefully acknowledge the value of his assistance, and without it I should not have ventured to attempt a translation of the Rig-Veda."

It remains that we notice a few passages which throw a dim light on the history of the early ages of the Hindú race. In several places the river Sindhu or Indus is mentioned. At p. 246, it is said:—

"He [Indra] tranquillized this great river, (so that it) might be crossed; he conveyed across it in safety (the sages) who had been unable to pass over it, and who, having crossed, proceeded to realize the wealth they sought. * * By his great power he turned the Sindhu towards the north: with his thunderbolt he ground to pieces the waggon of the dawn, scattering the tardy enemy with his swift forces."

Sáyana supposes the great river to be the Irivati; but it seems more natural to consider it as the Indus, and view the passage as referring to the eastward progress of the great Aryan nation from the countries west of that river. In many other places, confirmation may be found of the now generally-received theory which regards that race as having originally entered India from the north-west. Time is reckoned by winters, as would naturally be the case in a cold climate. The gods are continually invoked for protection against wolves. The lion is often mentioned, the tiger not at all. Nor does there seem to be any allusion to the *nága*, or cobra, which is peculiar to India, and subsequently makes such an important figure in the religion of the Hindú. But perhaps the most interesting passage in the book, and that which of all others seems to establish most conclusively the Northern origin of the Vaidik people, is the 162nd Hymn, in which the Ashwamedha, or sacrifice of the horse, is celebrated. We give a portion of this, commencing with the 8th verse.—

"May the halter and the heel-ropes of the fleet courser, and the head-ropes, the girths, and any other (part of the harness); and the grass that has been put into his mouth; may all these be with thee, (horse), amongst the gods.

"Whatever the flies may eat of the raw flesh of the horse; whatever (grease) is smeared upon the brush or upon the axe; (what is smeared) upon the hands or the nails of the immolator, may all this be with thee, (horse), among the gods.

"Whatever undigested grass fall from his belly; whatever particle of raw flesh may remain; let the immolators make the whole free from defect, and so cook the pure (offering) that it may be perfectly dressed.

"Whatever (portion) of thy slaughtered (body) fall from thy carcase when it is being roasted by the fire, (escaping) from the spit; let it not be left on the ground, nor on the (sacred) grass, but let it (all) be given to the longing gods.

"Let their exertions be for our good who watch the cooking of the horse; who say, It is fragrant; therefore give us some: who solicit the flesh of the horse as alms.

"The stick that is dipped into the caldron in which the flesh is boiled; the vessels that distribute the broth; the covers of the dishes, the skewers, the knives, all do honour (to the horse).

"May the place of going forth, of tarrying, of rolling on the ground; the foot-fastening of the horse, (the water) that he has drunk, the grass that he has eaten;—may all these be thine among the gods.

"Let not smoke-smelling Agni cause thee, (horse), to utter sound; let not the glowing caldron, odoriferous (with its contents), be overturned: the gods accept a horse that has been selected (for sacrifice); that has been led (round the fire); that has been devoutly offered, and has been consecrated by (the exclamation), *Vashat*."

Prof. Wilson observes on this:—

"Although some of the expressions are obscure, and perhaps contradictory, yet it is undeniable that the hymn describes the actual sacrifice of a horse, the subsequent dissection of his limbs, partly boiling and partly roasting of his flesh, the presentation of part, with fire, to the gods, and the eating of a part by the persons present: a rite worthier of barbarous Scythians than civilized Hindús, and which may possibly have originated with the former."

Such passages are, no douht, worth examination; hut we regret that it is necessary to wade through such a sea of uninteresting matter to reach them.

MINOR MINSTRELS.

Lyrics of the Heart and Mind. By M. F. Tupper. (Hall & Co.)—This little volume, with its title very unfairly copied from Mr. Alaric Watts's collected and illustrated edition of his Poems, is called by its author "the crop of occasion and circumstance." We trust the explanation is intelligible, for we cannot ourselves undertake to say what is meant. We can say that the "crop" is *not* poetry, and *not* prose,—*not* verse, and *not* rhyme. But we are restricted to negatives. In another place, Mr. Tupper insinuates that it is "a cairn of pebbles"; but as we have never seen a cairn of "pebbles," the illustration does not help us much. Indeed, confusion of imagery is the observable characteristic throughout.—

> Haste, for Time shall be no longer,
> All creation seems to tend
> In a rapid ever stronger,
> To that cataract the End,

cries the minstrel; hut why anyhody should haste to he thrown over a cataract we do not see; and that a cataract is the "end" of anything is a fact now discovered, we apprehend, for the first time. We had an impression that cataracts were to be avoided; and that they were at the beginning of rivers rather than at the "end."

One Hundred Sonnets. Translated after the Italian of Petrarca, with Notes and a Life of Petrarch, hy Susan Wollaston. Second Edition. (Saunders & Otley.)—How seldom can we hope to see a good translation of a foreign poet when we remember that such work can only he done hy our hest men, and that best men do and always will prefer original writing to mere translation. In the present case, the "gentlest lover" of the fourteenth century, the fair lawyer's son of Arezzo, has fallen into good hands. Perhaps the lover of Laura, whose sonnets are only so many modulations of an amorous sigh, has fittingly obtained a female translator, who terms him "the best of men, the nohlest of lovers, and the loftiest of poets."—One hundred of his sonnets, written in ink "tempered with love-sighs," embrace the finest pages of his nightingale laments. In spite of one-and-twenty years expended in punning on Laura's name, and re-arranging and straining every metaphor that needy troubadours had heaped on their unworthy or imaginary mistresses, Petrarch found time to study law, grammar, and rhetoric, to write long Latin poems, to pen eulogies of Rienzi, to dahble in diplomacy, visit dukes and emperors, and reprove popes. On a summer evening, in the year of grace 1374, in the calm sunset of a good old age, the poet-sage was found dead in his study, his head resting on an open book. We do not think that Petrarch can ever be a very popular poet in England; but we still are glad to welcome a translation so long needed, at least by the literary student. The most violent contemner of Petrarch's sweet monotony must confess the vast powers of a mind that could compose so noble an outburst of patriotism as 'Italia Mia,' and so swan-like a dirge of more than woman's tenderness as 'Padre del Ciel, dopo i perduti giorni.' We do not think the present edition improved hy

the omission of the Italian text. As a specimen of the graceful ease of Miss Wollaston's translation, we select the version of the one hundredth sonnet, in which Petrarch laments the errors of his life and prays for divine assistance.—

I mourn the wasted life I had begun
In loving that, was doom'd alas! to die;
Whilst vain the wings Heav'n gave, that I might fly,
And soaring—leave the track I nobly won.

Oh Thou! invisible! immortal One!
Who seest the grief, my spirit should defy;
Oh! that thy grace, my weakness, may supply,
Support the soul, that knows uot ill to shun!

Tho' war and tempest mark my earthly course,
Oh! let a peaceful haven greet its close—
Tho' vain my life—a Christian let me die!

Thou knowst thou art alone, my soul's resource,
Oh guard the life, thy mercy yet bestows,
And when in death, thine aid do not deny!

Abdul Medjid: a Lay of the Future, and other Poems. By H. B. Macdonald. (Edinburgh, Hogg; London, Groombridge & Sons.)—We have men who write like women, and women who write like men. This book is an instance of a poet, not without fancy and capacity, who warbles with much of Mrs. Hemans's tenderness and plaintiveness, but with little condensed force; there is a musical hurry about the lines and a diffuse haste that give the poetry an air of being rather the result of a momentary feeling hastily versified than any strong forging of the hammer of the reason on the stithy of the imagination. In 'King Ring: a Scandinavian Ballad' a jagged force would have suited the subject better than Della Cruscan softness. The language is involved and diffuse, because the thought it embodies is vague:—to be simple, the thought must be clear as that of an old ballad. As with all such writers, the simplest metrical experiments are the best. Of these, we select the following richly-flowing lines:—

Not in the pale early time,
Daughter of the summer prime—
In the slow relaxing fold
Of the frost king's dying hold,
Beams when faint, and dews are cold,
Thou art coming! Thine the way
Where th' ambrosial odours play,
Where the sunbeams are enroll'd
On the sward, like gems and gold,
And the summer's blending bloom
Maketh a purpureal gloom,
Where the birds and fountains meet,
In commingling music sweet.

Zehn Schottische Lieder vcrdeutscht. Von W. B. Macdonald, von Rammerscales. Schottische und Deutsch. (Edinburgh, Lizars.)—Mr. Macdonald has done his work well, and Germanized with much spirit some of Hogg's and Burns's most beautiful songs. We trust they may delight Uhland's ear, and rouse him to still higher soarings, just as larks challenge each other to overtake a cloud rising through a sunset. 'Green grow the Rushes O!' looks so natural as 'Grün wächst die Binse O!' that we begin to think Burns borrowed it after all.

Leaves from Life. By L. N. R. (Bagster & Sons.)—These religious poems (probably by the hand of a Lady) are divided, with graceful fantasy, into Olive Leaves, Cypress Leaves, Myrtle Leaves, Ivy Leaves, Orange Blossoms, and May Blossoms. Many of these verses seem written for children, and are unsuitable for a promiscuous public, however indulgent. Others are on subjects interesting only to a domestic circle. No genius, even if he wrote on such subjects, could throw much interest on 'Mosses seen through a Microscope,' or 'Lines on a Box of Water Colours':—the Sostenanto Piano and a Musical Party are scarcely subjects for any but the Tenth Muse, and she is not yet born. Sweet and powerless as a musical-box, we select a passage beyond the average.—

The night hath rest! its worth the weary know;
Balm doth its shades on tired limbs bestow:
Sleep, gentle handmaid, waits
At the still entrance-gates,
Soft lulling anxious thought and aching woe.
* * * * *
Sabbaths have rest! when the soul shakes her wings,
In Zion's courts, awhile from meaner things;
Forgets her week-day care,
Or learns its weight to bear,
While dews of heaven around the Spirit flings.

And heaven hath rest—the Sabbath of the sky!
No weary feet shall walk the world on high;
No tear of trouble falls
Within those jasper walls.
To gain this rest for me did Jesus die.

Poems upon Various Subjects. By J. R. Withers. (Cambridge, Naylor; London, Wertheim & Macintosh.)—Of the small poets, the self-educated are generally the least bearable. They are the crudest, evince the worst taste, are more restricted in subject, oftener plagiarize, and seldom confine themselves to scenes with which they are conversant. Mr. Withers is no exception to the rule. He is, it appears, the son of a Cambridgeshire shoemaker, and has never received any education but from his mother. Originally a gardener, at his father's failure he turned cobbler, and is now, with his wife and three children, in a Union, where he still writes verses, and has contrived to publish a volume by subscription.

OUR LIBRARY TABLE.

A Hint from Modesty to the Ladies of Great Britain on the Fashion of Low-Dressing. By Fred. Andax. (Wheeler.)—Cowley proved, from the examples of Nature, that men ought to drink; though, when he sang of the sea drinking up rivers, and of the sun drinking up the sea, he by no means intended to be the Anacreon of water. Shelley, imitating his bacchanal hymn, showed by analogy the virtue of kissing; and asked, if mountains, waves, and zephyrs kissed, why should not he? Mr. "Fred. Andax" plagiarizes this inductive trick; and puts natural philosophy to the torture that he may extort evidence against "the fashion of low-dressing." The Gothic spire is beautiful when ivy-wrapped,—the gable, when adorned with pendent moss,—the shaded stream,—the sky dappled with clouds,—the moon half lost under a fleecy veil. Then, the galaxy is almost invisible; though our moralist forgets to add that the Milky Way is the least splendid among the assemblages of stars. Moreover, the nightingale sings in a dim place; and therefore ladies ought to wear high dresses. All this inconsequential logic is urged in heavy paragraphs, made up of epithets, ejaculations, and apostrophes, such as we find in amateur annuals, and the epics of young Virgils who celebrate "nonentity with circumambient wings." Mr. Andax, however, can see through an eclipse; since he praises the invisible sun, and lays it down as an axiom:—"Some things *appear* to most advantage when *entirely concealed!*" If such stupendous nonsense does not warn the reader not to meddle with this Ladies' Lictor, we will add that "Piety asks, would they sing psalms in that dress?"—for Mr. Andax proceeds to explain his notions of piety, which appear to mean that the throat should be carefully muffled. A new edition of 'Stubbs on Manners and Follies' might include the satirist as well as his low-dresses.

Letters on Music: Collected and Published—[*Lettres, &c.*]. By C. Estienne. (Paris, Fontaine.)—There is so little reading about music of any kind to be had that the amateur may be well excused who looks eagerly into every volume with the magic word on its title-page searching there for teaching, speculation, and anecdote. M. Estienne's miscellany, however, will scarcely yield a grain of any of the three aforesaid things to the most hungry or the most easily-contented student. Though his letters treat on subjects some of which are not exhausted, such, for instance, as Nourrit, Baillot, Onslow, they are the smallest of small reading—and may have been written, we imagine, for one of the small journals, where, betwixt talk about the toilette and some weak romance continued from month to month, it would be waste to treat the *Célimènes* of Paris, or their Abigails, with anything precious concerning "the sweet new opera" or "the darling *tenore*" in vogue. The first three letters of the first series are devoted to the characters of the different keys of music. On this subject almost every musical amateur has loved in his turn to expatiate; and yet we hardly know a question in which speculation can lose itself so easily or be so immediately answered by counter-speculation. We remember a lecture and debate on the topic, in which, by common consent, the key of G major was scouted as the least valuable, interesting or effective of keys, till some speaker disturbed the unison, and, by citing Handel's choruses—'For unto us a Child is born' and 'See the conquering Hero'—and Haydn's 'God preserve the Emperor,' rendered null and void all the theorizing, in which so many ingenious persons had been so comfortably agreeing. But we need not take M. Estienne's book as a peg on which to hang our own whimsies of exception, sympathy and association, since it is valueless, because of the meagreness of its contents and the common-place style in which they are treated.

Cosas de España; or, Going to Madrid via Barcelona. (New York, Redfield; London, Trübner & Co.)—Very much of this book might have been written in America or Arabia as well as in Spain. No one figures in it so conspicuously as the Author. With him Emerson's "permanent me" is all-in-all. An Imperial "progress" could not be more pompously described than his exit from Lyons, alone, in the *coupé* of a *Berline Parisienne.* Pages are occupied with imaginations on an Englishwoman's foot, seen by the writer among the myrtles at Nice. Other trifles afford similar opportunities for this outpouring of exhaustless egotism, so that the reader advances from chapter to chapter with only a glimpse now-and-then of scenes or groups on the wayside. Nevertheless, as the tourist, apart from his conceit, is extremely merry, and loves the sunny side of Nature, his notes of travel, with their long preambles and perorations, are not unamusing. His route lay from the Pyrenees, down the Rhone, to Marseilles, whence he proceeded to Nice, to Barcelona, to Valencia, and to Madrid. The mock Carnival, *olla podrida,* bull-fights, beggars, priests, serenaders and gipsies,—the usual concomitants of Spanish adventure,—are retouched in a lively, if not edifying, strain. To such as are willing to entertain an hour of idleness with a volume of this kind, we may promise, at least, that the whole of it is equally frivolous, and that it is mixed up with no solemn absurdities.

Trübner's Bibliographical Guide to American Literature; being a Classified List of Books published in the United States of America during the last Forty Years. (Trübner & Co.)—The compiler of this catalogue undertakes to refute Sir Archibald Alison's assertions concerning American literature. The labour was somewhat unnecessary, if intended only to prove that Sir Archibald Alison had been guilty of misrepresentation; but the result is useful. Here we have a well-arranged survey of literary progress in the United States during forty years. It embraces the title, author (if known), size and price of each book, often omitting, however, the publisher's name, place of publication and date, which is a fault in the plan. Among the statements of the volume is one which implies that during the twelve years preceding 1842 there appeared "in America" 623 original works and 492 reprints, excluding reprints of novels and tales, and placing 115 under that head in the "native" list. For 1853, the numbers as here given are:—733 "new works," 278 repriuts, and 35 translations. In 1854, however, the compiler says, there were 185 American books reproduced in England. He declares himself, though faintly, in favour of international copyright.

History of Christian Churches and Sects. By the Rev. J. B. Marsden. Part IV. (Bentley.)—The present part contains the conclusion of the author's account of the Church of England, his notices of the Free Church of Scotland, and the French Protestant Church, with a portion of his account of the Quakers. The book is not at all devoid of merit; but it is flimsy, and without the learning and care which one would like to see applied to such a grave and important subject.

The author has evidently written in haste, and published without sufficient consideration.

The Certainty of Christianity: a Sketch. By a Layman. (Edinburgh, Constable & Co.)—Treatises upon the evidences of Christianity are of two kinds: those calculated to confirm the convictions of persons already disposed to believe, and those designed for the consideration of unbelievers. The present little volume is of the former kind. It proceeds upon the principle of abstaining from reference to the New Testament, substituting for its testimony the statements of heathen writers. The argument is simply this: the great historical facts of Christianity can be proved to have occurred, as foretold in the Jewish prophetical books, by the testimony of Pagan authors. The tone of the author's remarks is liberal and candid, and there are persons, doubtless, to whom his labours will be acceptable.

Speeches of Eminent British Statesmen during the Thirty-nine Years' Peace. First Series. (Griffin & Co.)—Does not this title promise more than the volume fulfils? The "Speeches of Eminent British Statesmen," from the close of the War to the passing of the Reform Bill, are reduced to one from each of the following:—Earls Liverpool, Durham, and Grey; Mr. Huskisson and Mr. Canning; Sir Samuel Romilly and Sir James Mackintosh; Viscount Castlereagh, the Duke of Wellington, and Lord John Russell. Surely, the eloquence of the English Parliament during that stirring period is not adequately represented here. Lord Palmerston, Sir Robert Peel, and Mr. Macaulay are reserved for a Second Series, headed by Lord George Bentinck. This is a proof of little discrimination on the collector's part. Nor do we consider that the best speeches have been fixed upon to illustrate the oratorial powers of the Senate. Indeed, another principle seems to have guided the editor, for the Earl of Liverpool's address can scarcely be referred to as a specimen of British oratory. Again, in the instance of the Duke of Wellington persuading the House of Lords to concede Catholic emancipation, the weight of the peer's advice is mistaken for the effect of eloquence. The style of the Duke, however, was characteristic. In Lord John Russell's noble and logical speech on the Reform Bill, we remark that hardly a metaphor occurs, except one of a kind rarely employed in English political debate:—"It is the nature of English liberty that her nightingale notes should never be heard from within the bars and gratings of a cage; to preserve anything of the grace and sweetness, they must have something of the wildness of freedom." On the same subject Lord Brougham's splendid argument as Lord Chancellor ought not to have been omitted. But the narrowness of the plan renders it impossible for this series to accomplish its professed object, and represent the body of British parliamentary eloquence. Such a design, well executed, would add some important volumes to our political library, since it would exhume from Hansard the materials for a critical study of English methods of legislative debate. There are distinct and permanent peculiarities in our latter-day orations, which have an obvious connexion with the national character and with the institutions of the age. This alone would confer a lasting value on any selection of the kind, judiciously made.

Among late "installations" (as the Irish Lady called *instalments*) belonging to the foreign "Diamond Library" of MM. Kiessling, Schnee & Co. which have been forwarded to us, come six volumes of 'The Mohicans of Paris,' by M. A. Dumas.—These "Mohicans" are not exactly equivalent to our "Mohocks" of old London, being merely, so far as can be guessed, a city tribe of those "Bohemians," in which race modern French ethnologists have agreed to include all that is semi-gifted, vagabond, and imperfectly respectable. At present, however, we can only "guess":—since these six volumes contain but the prologue of the new story, and, for aught that we know, it may be protracted to the length of 'Le Grand Cyrus' ere it is finished. But—no scandal against Mdlle. de Scudéri—we fancy that the new romance, should it run to sixty volumes, may, unlike the 'Grand Cyrus'—keep us rivetted to its last page.

Under the title of a "Roving Englishman" we have a reprint of some very pleasant sketches from a weekly contemporary.—Among books in course of publication, we may announce the first volume of a collected edition of the *Works of Henry Lord Brougham*, containing 'The Lives of Philosophers of the Time of George the Third,'—reserving the subject of Lord Brougham's place in literature for discussion when the series shall be more advanced.—We have the second and third volumes of Mr. Jesse's *Court of the Stuarts*,—the third volume of Mr. Bell's reprint of Hughes's *History of England*,—and the sixth volume of Mr. Knight's *Stratford Shaksperc.*—The *Autobiography of Francis Arago* has been translated, by Prof. Powell, for the Messrs. Longman's "Traveller's Library," in which series has also appeared a translation, by Mr. R. Martineau, of Gregorovius's *Corsica.*—From America we have another reprint of the same author's work on *Corsica*, translated by Mr. E. J. Morris.—Mr. L. Wraxall has translated from the German Gerstäcker's *Frank Wildman's Adventures on Land and Water.*—Among tales, new or old, printed or reprinted in the shilling libraries, we have *The Serf-Sisters; or, the Russia of To-day*,—two several editions, one marked "the Author's," of *Wolfert's Roost*, by Mr. Washington Irving,—*Pictures of Town from my Mental Camera*, by Werdna Retnyw, M.D.,—*Life and Beauties of Fanny Fern*,—*The Lost Heiress*, by Mrs. Southworth.—Among books of which the interest is more or less ephemeral, we have on our table *Our Herocs of the Crimea*, a series of biographical sketches, chiefly from newspaper accounts,—and a translation of Charles Koch's *Crimea, with a Visit to Odessa.*—The "Parlour Library" has been enriched by the addition of *Sir Jaspcr Carew*,—and the "Railway Library" by that of *Electra.*—In second editions, we have before us Mr. Murchison's *British Mines*,—*The Modern Orlando*, by Dr. Croly,—*Poems*, by Bessie R. Parkes,—Mrs. Wright's *Globe prepared for Man.*—Mr. Marx's *The Serf and the Cossack*,—and *Osman; or, the Eastern War*, by Mr. W. Molyneux.—In third editions, we have Kugler's *Handbook of Painting*, with Notes by Sir Charles Eastlake,—the *Ballad of the Alma*,—*Mensuration made Easy*, by Mr. C. Hoare,—and *The Violet; or, Select Poetry for all Times.*—Mr. Locke's spirited and useful essay, *Ireland's Recovery*, appears in a fourth thousand,—and we have fifth editions of Sir Charles Lyell's *Manual of Elementary Geology*,—and of Mr. Francis's *Analysis of British Ferns.*

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[ADVERTISEMENT.]—Mr. S. C. HALL'S PICTURES.—We would direct attention, for more reasons than one, to the sale by Messrs. Foster, on Monday, 23rd inst., of a collection of cabinet pictures and drawings by British artists of celebrity, formed during a series of past years by Mr. S. Carter Hall, editor of the *Art-Journal*; including specimens by D. Roberts, R.A.; T. Creswick, R.A.; F. Goodall, A.R.A.; E. M. Ward, R.A.; T. S. Cooper, A.R.A.; R. Redgrave, R.A.; Sir W. Allan, R.A.; W. Collins, R.A.; W. F. Frith, R.A.; J. B. Pyne; W. Muller; E. W. Cooke, A.R.A.; W. Mulready, R.A., &c. The occasion of the sale is a reason why we should especially allude to it. For many years, as editor of the journal in question, Mr. S. C. Hall has waged war against the sale of mock old masters and other dishonourable practices *in picture dealing.* He has put the public on their guard against impositions. In doing this, he recently set forth the proceedings of a certain picture-dealer in a way that brought upon him an action for libel; and although the jury marked their opinion of the case by giving 40s. damages, the costs have fallen upon him. To meet this, instead of falling back upon his ordinary sources of income, he has chosen, it seems, to sell his pictures. For the course he has pursued, modern artists owe him deep thanks, for it must have aided very materially in turning the current of expenditure from old to modern Art, where imposition was less easy."—*The Builder.*

[ADVERTISEMENT.]—Quoted in the *Quarterly Review* of September, No. 190, pp. 171, 181, and 182, described as "very clever," and no over-statement, LONDON LABOUR and the LONDON POOR. By HENRY MAYHEW. A Cyclopædia of the Social Condition and Earnings of Those that work, Those that cannot work, and Those that WILL NOT work; with Engravings of the Scenes and People described, copied from special Daguerreotypes by "BEARD." A few more Copies of this valuable Work, in Numbers, Cloth, and Half Morocco, will be ready on Monday next, price 15s. and upwards. GEORGE NEWBOLD, 8, Regent Street, Westminster; and of all Booksellers.—N.B. The main portion of the Work can be supplied without the section relating to Those who will not work, which is to some objectionable from motives of delicacy.

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SIR HENRY THOMAS DE LA BECHE.

Sir Henry De la Beche was an example of that rare combination, a man of science and a man of the world. He succeeded in obtaining the end at which he aimed; and he has left in the Geological Survey and the Museum of Practical Geology enduring monuments. A notice of the labours of such a man,—who was thoroughly practical before the commencement of this practical age, and who aimed at educating the people in science long before the Great Exhibition made scientific education a fashion,—cannot but be of interest.

Henry Thomas De la Beche was the eldest son of Col. De la Beche: his family being descendants from the Barons De la Beche, who were settled at Aldworth, Berks, in the time of Edward the Second. He was born in London in 1796; but his youth was passed amidst the lovely valleys of Devonshire: his first education having been received at the school of Ottery Saint Mary. There is little doubt that the geological tendencies which were subsequently developed were due to the contemplation of nature in this locality and in the scenes around Charmouth and Lyme

Regis—rich in organic remains,—which places were for some time the residences of his parents.

In 1810, Mr. De la Beche entered the Royal Military College, then at Great Marlow, but afterwards removed to Sandhurst; on leaving which he entered the army: but in a little time he resigned the profession of arms for the pursuits of science. For a man of wealth and fashion to devote himself to any study was in those days a phenomenon; and the adoption of a science then in its infancy and struggling into life, through the prejudices of the ignorant and the timid, was not a little remarkable.

Mr. De la Beche, however, gave himself up to the study of Geology, and made it the business of his life. In 1817 he became a Member of the Geological Society, then in the tenth year of its existence. In 1818 he married the daughter of Capt. Charles White, of Lough Brickland, County Down, Ireland, who died in 1844, leaving one daughter.

The year 1819 was spent by Mr. De la Beche in an examination of the geological formations of Switzerland and Italy, and his zealous prosecution of similar inquiries led to his being elected in that year a Fellow of the Royal Society. In 1820 a paper by Mr. De la Beche, 'On the Temperature and Depth of the Lake of Geneva,' the result of a most careful examination, was published in the *Edinburgh Philosophical Journal*. In his geological investigations of the British rocks the Rev. Wm. Conybeare, now the Dean of Llandaff, was, to some extent, connected with Mr. De la Beche; and his first communication to the Geological Society was the joint production of these two geologists,—announcing the discovery of a new fossil animal of the Saurian family, in the lias limestones of Bristol, which they named, as being distinctive of its species, the Plesiosaurus. From this time the name of De la Beche became closely connected with the science of the day. Many valuable papers were communicated to the Geological Society, including an elaborate account of the Geology of Switzerland; the Fossil Plants found at the Col de Balme, near Chamouny; a communication on the Geology of the Coast of France; and several papers on the Geology of various districts in the British Isles,—especially of Southern Pembrokeshire, of Lyme Regis, Dorsetshire, and of Beer in Devonshire.

Mr. De la Beche possessed extensive estates in Jamaica. He now visited his property,—Halse Town, in the neighbourhood of Spanish Town,—and on his return, in 1825, he communicated to the Geological Society his remarks on the geology of that West Indian island, of which nothing had been known previously.

Between 1827 and 1830, Mr. De la Beche published numerous important Geological papers in the *Transactions* of the Society, the *Philosophical Magazine*, and the *Annals of Philosophy*, and also a tabular proportional view of the superior, supermedial, and the medial rocks. In 1830 his first book, 'Geological Notes,' appeared; and in the same year, 'Sections and Views of Geological Phenomena.' Great skill in the use of the pencil enabled the author to furnish the whole of the drawings for these works, and to them all subsequent illustrators have been indebted. 'The Geological Manual' was published in 1831, and was speedily translated into French and German,—becoming a text-book for geologists throughout Europe, and passing through several editions. In 1832 Mr. De la Beche proposed to the Government to supply the data for colouring geologically the maps, then in progress of publication, of the Ordnance Trigonometrical Survey. This offer was accepted, and at the Land's End, in Cornwall, was commenced the great work of this eminent geologist's life. Mr. De la Beche, who bore himself the greater part of the expense of the Geological Survey of Cornwall, devoted several years to a careful investigation of all the conditions, lithological and mineralogical, of Western England; and he published a series of maps of Cornwall, Devonshire, and Somerset, which exhibited a correctness and detail such as had never before been attained. This Survey was fairly established under the Ordnance. "It was,"—says Sir Henry De la Beche, in his Inaugural Discourse, delivered at the opening of the School of Mines, on the 6th of November, 1851,—"It was while (in 1835) conducting the Geological Survey then in progress, under the Ordnance, in Cornwall, that being forcibly impressed that this Survey presented an opportunity not likely to recur, of illustrating the useful applications of geology, I ventured to suggest to Mr. Spring Rice (now Lord Monteagle), then Chancellor of the Exchequer, that a collection should be formed, and placed under the charge of the Office of Works, containing specimens of the various mineral substances used for roads, in constructing public works or buildings, employed for useful purposes, or from which useful metals were extracted, and that it should be arranged with every reference to instruction; as by the adoption of this course a large amount of information, which was scattered, might be condensed, and those interested be enabled to judge how far our known mineral wealth might be rendered available for any undertaking they are required to direct, or may be anxious to promote, for the good or ornament of their country."

Being supported in this recommendation, the nucleus of the Museum of Practical Geology was formed in an apartment in Craig's Court. This collection in a short time filled one house; and even when the Earl Marshal's Office adjoining was added to it, the Museum, by the exertions of its founder, was soon found to outgrow these buildings. A Laboratory was added to the Museum, and placed under the care of the late Richard Phillips. The business of the Geological Survey was greatly extended; and the Palæontological Department was superintended by the late Edward Forbes. The Mining Record Office was also, at the recommendation of the British Association, united to the Museum. In 1839, the sanction of the Treasury was obtained for Lectures on Geology, and its associated sciences, in their application to the useful purposes of life. Owing to the deficiency of room, it was not possible to commence these lectures until 1851; when the building in Jermyn Street received the valuable collections of the Museum and furnished the theatre, in which Sir Henry De la Beche delivered the Inaugural Address from which we have quoted.

In 1848, the honour of knighthood was bestowed on the Director of the Geological Survey; and in addition to this honour, in 1853 Sir Henry De la Beche was elected, by the suffrages of forty-seven members, Corresponding Member of the Academy of Sciences of Paris. The Order of the Dannebrogg was bestowed on him by the King of Denmark; and he received the Order of Leopold from the King of the Belgians.

Beyond the works and papers which we have enumerated, Sir Henry De la Beche published a voluminous report on the 'Geological Survey of Cornwall, Devonshire, and West Somerset,' 'Researches in Theoretical Geology,' and 'How to Observe.' In the various journals will be found forty papers and memoirs; and in 1851 Sir Henry De la Beche completed his last work, 'The Geological Observer,' founded upon his former work 'How to Observe.' In all these productions will be discerned a minuteness of detail and an excellence of illustration which mark the rare union of a skilful scientific observer and a finished illustrative draughtsman.

Although paralysis was seen by his anxious friends to be slowly but surely spreading its fatal influences over his once energetic frame, Sir Henry De la Beche would not allow himself repose. The labours of the Geological Survey and the business of the Museum engaged his attention daily,—and even two days before his death he spent several hours in the Museum directing the business of that establishment with his usual acuteness, although then powerless to move himself.

Sir Henry De la Beche raised for himself a splendid memorial of his talents and his zeal, and he created for the public an establishment which cannot but prove eminently useful, if it be carried onward in the spirit and with that well defined idea—which has been the creative power and the sustaining influence—under which the Museum of Practical Geology and the School of Mines were formed and have been supported.

G. B. GREENOUGH.

SELDOM does it fall to our share of melancholy duty to record two such losses in one week as De la Beche and Greenough. The two men had something in common besides devotion to a common pursuit and the coincidence of their deaths. Both were men of fortune. Both were designed for a worldly career. Both abandoned more ambitious schemes in favour of science. Both achieved solid reputation. Both were hard workers as well as clear thinkers; and they enjoyed in common that faculty for organization which is rarer in Englishmen than the faculty of observation. The Geological Society is the monument of Mr. Greenough, as the Museum of Practical Geology is that of Sir Henry De la Beche.

Mr. Greenough, born in 1778, and consequently seventy-seven when he died, was educated at Cambridge and Göttingen, and served in Parliament for the famous, or infamous, borough of Gatton. But he made no great figure in the House of Commons. His genius was a genius for map-making, not for speeches and legislation; and the records of his zeal which remain to tell posterity of his useful labours are 'The Geological Map of England and Wales,' the map of 'Hindústan,' and the 'General Sketches of the Physical Features of British India.' He was on a journey to the East, in hopes of collecting materials for new maps, when he died at Naples: and it is understood that he has left behind a vast accumulation of materials, some of which will doubtless be available for the press.

Mr. Greenough had a great reputation among men of science, without being very widely known to the British public. He was a worker, not a writer. More than thirty years ago he published his one volume, 'A Critical Examination of the First Principles of Geology.' Addresses and discourses to scientific Societies followed from time to time; but not with that persistence of assault by which literary fame can alone be carried. Yet was Mr. Greenough considered by English geologists as the leader of their band, and he was one of the founders and was the first President of the London Geological Society.

GREENOUGH AND DE LA BECHE.

THE following graceful tribute to the memory of the two great geologists who have passed away from our sides, written by Dean Conybeare and Sir Roderick Murchison, two of the most eminent servants of the science who are still left with us, will be read with emotion and interest.—

16, Belgrave Square, April 16.

The decease of these two eminent geologists having led me to address my valued friend, the Dean of Llandaff (W. Conybeare), on the heavy loss our science had sustained, I have received a reply, from which I extract a few passages, whilst I omit, for personal reasons, certain paragraphs laudatory of those who are endeavouring to fill up the ranks in that body which I had called "*la vieille garde*" of the geological forces.

"Now, within six weeks of the close of my threescore and eighth year (writes Dean Conybeare), I must expect to see the allies and associates of the pursuits of my own more vigorous years of life gathered. One of them (Greenough) was my first instructor and guide in our common line, the other (De la Beche) a most efficient companion and collaborateur during my long residence in the most interesting field of Somerset, and the successful completer of all I had imperfectly sketched in the geology of Glamorgan. Perhaps I most deeply feel (as I ought) for my old leader. He was truly the first President of the Geological Society of London, in the widest possible sense of the expression, at the very earliest influx of geological science into England, and he was in every way qualified to take the lead. His long residence on the Continent, his general literary acquaintance with all, and his personal intimacy with many of the principal scientific men, made him the channel of connexion between us

insulated folks and our Germanic and French allies; and this alone was one of the points most important at our first start. Then, his sagacity in detecting and industry in collecting all the scattered information that bore upon the physical geography, not of England alone, but of the globe, was in itself truly admirable. His geological map of England is a full record of his work for our country, and his recent map of Hindústan attests equally his minute and detailed information respecting the most distant localities.

"Of my later friend and associate, De la Beche, let me say that to his active aid I owed as much in my Saurian researches as I owed to Greenough when I wrote 'The Geology of England and Wales.' The Museum of Practical Geology will truly remain the great memorial of his importance in our field, and one which will make his value more and more appreciated every year."

The loss of Greenough, advanced as he was in years, was wholly unexpected; for shortly before his death, at Naples, he wrote to me a letter full of animation, kindness and bright intellect; whilst the departure of my school-fellow De la Beche was daily and mournfully anticipated by many friends, who like myself had watched with anxiety the progress of his fatal disease.

No words of mine are required to raise either of these two remarkable persons in the estimation of their associates, for I well know that their loss is sincerely felt by all those who were acquainted with them; but let me impress on the minds of the general public the deep respect in which we, of the same calling as the deceased, hold the character of the two men, the elder of whom was the first President of the Geological Society of London, the younger the founder of the first great national establishment ever raised in the British isles for the advancement of Natural History science, and especially for the diffusion of sound geological and mining knowledge.

May the arrangement and classification exhibited in that admirable establishment, as completed by De la Beche and his truly eminent coadjutor Edward Forbes, be vigorously sustained by those who may be appointed to succeed them! Such a proof of our estimation of their labours will be the best testimonial we can offer to their memory.

ROD. I. MURCHISON.

EXPEDITION TO CENTRAL AFRICA.

RELIABLE news of Dr. Barth have at length been received, giving us the welcome assurance that the rumour of his death turns out to be a mere fabrication, which had been too readily credited by those who interpreted and transmitted it. The circumstance that during four months after the rumour had first been circulated in Europe no confirmation of its being founded on fact should have been received, was in itself almost sufficient evidence that it could not be true, for the communications by means of caravans and pilgrims are so extensive in Northern Africa, and the name and journeys of Dr. Barth so well known throughout that region, that I believe the news of his death would have spread during such a period from one end of the continent to the other, and been received by Europeans at various points of the coast. But we have more positive proof,—a letter from Dr. Barth himself, dated as recently as the middle of November last, after his death had been surmised to have taken place some five months previously. In this letter, written at Kano, and addressed to Col. Herman, Dr. Barth states that he intended to proceed homeward, *viâ* Kuka and Murzuk, and hoped to be in Tripoli in about four months from that date.

As regards Dr. Vogel, he had failed in meeting the Chadda Expedition, as is already known. Unable to proceed, as was his original intention, to Yakoba by the unfriendly disposition of the Sultan of Bornu, he moved upon Mora, the capital of Mandara. His reception from the ruler of that country was most unfriendly. He was confined to his quarters, his bat animals were seized, the surrender of all his baggage was demanded, and his life was threatened. From this strait he, by a well-timed admixture of tact and resolution, happily extricated himself, and effected his retreat upon Kuka, during which he beat off an attack of the natives. He had suffered much from illness and fatigue, but was comparatively well when he wrote, though compelled to pay the strictest attention to diet.

A few days previous to Dr. Vogel's return to Kuka, the Sultan Abd el Raman, by an insurrection of the people, was deposed; and his brother ascended the throne. Indeed, the state of the whole of the countries round Lake Tsad seems to be very unsettled; and as hostilities between Bornu and Waday are imminent, it may prove impracticable for Dr. Vogel to proceed in that direction. It is to be hoped that Dr. Barth may have reached Kuka in safety, and joined Dr. Vogel, in which case he would assume the command; and that both may now be on their way home. For after the discovery of that great and important natural highroad into the very heart of Inner Africa, the Chadda-Benueh,—and after its incomparable superiority over other lines of communication into that continent yet known has been proved,—it would be mere folly to waste any more lives and money, or even time and energy, in travelling through the Great Desert, or in regarding Lake Tsad as a good basis or starting point for exploring Inner Africa. After the failures of the Congo and former Niger Expeditions, and up to the recent return of the Chadda exploring steamer, it was firmly believed by most persons that of the various ways of penetrating into Africa, that by ascending the rivers was the most dangerous—nay, even impossible,—and that travelling in and crossing the Sahara was much more practicable and much less dangerous. Now, things have changed. By studying the nature of the rivers,—the hydrographical phenomena they are subjected to,—their influence on the climate,—in short, the physical geography of those regions,—difficulties which formerly seemed insurmountable have vanished. To be able successfully to conquer the climatic obstacles of Tropical Africa, and safely to traverse the dreaded waters of the Niger, is a triumph of man's intellect and perseverance, which may be ranked with the greatest discoveries and achievements of our age. The importance of the success of the Chadda Expedition, as bearing on all our future relations with Africa, cannot be too much insisted upon. The Great Desert, as a line of communication, or a basis for exploration, ought now to be no more thought of,—for while the means of locomotion on land and water all over the globe have made prodigious progress, travelling in the Sahara alone has remained the same that it was hundreds of years ago, and is likely to be so for hundreds of years to come.

AUGUSTUS PETERMANN.

OUR WEEKLY GOSSIP.

IN the early part of this century our literary tendencies lay towards the Elizabethan writers. Not only was there a worship, as there ever must be, of the greater, but of the lesser, lights of that great era,—an eager and a sympathizing welcome for its philosophy, poetry, drama, divinity,—accompanied by an absolute indifference about everything later in date than the Restoration. Now, a change appears to have come over us—the Restoration is once again in the ascendant—Queen Anne is in fashion; and hundreds of volumes that heretofore encumbered the bookstalls are taking their place amongst the choice treasures of our choice libraries. Dryden, and even Oldham, Addison, and Pope, and Swift, are all in process of re-publication. The new number of the *Quarterly* has its article on "Sir Richard Steele," the *Westminster* rejoices over Dryden, and the *London* triumphs in Addison. In this apparent unanimity there is, we suspect, now as of old, a good deal of mere fashion—a large amount of make-believe. A substantive opinion is not increased in power by the echo, babble as it may. If we are to do justice to Queen Anne's-men, as they are called, there must be a finer and wiser discrimination than heretofore—a more critical and scrupulous consideration of the positive and comparative merits of the different writers. At present, public opinion is merely traditional—even Mr. Macaulay has been misled by it; and the writer in the *London*, who appears to have no other light for his guidance, talks reprovingly of the "coarse and selfish" Swift—the intellectual giant of his generation—perhaps the only giant; and of that kind-hearted, fine-tempered genius, "Dick Steele," as "a very worthless fellow." This will not do. Contemporary fame has its own great and pleasant reward; but neither contemporary fame nor contemporary abuse may pass current with posterity without cautious re-examination. We bate no admiration for Addison, but we protest against the popular injustice done to Steele, and rejoice over the pleasant paper in the *Quarterly*, in which the balance is more critically adjusted, and held with a strong and even hand. Addison had, and deserved, all the benefit of worldly success. The politic wisdom of Addison and the impulsive geniality of Steele had their reward and punishment while the parties were living. So it is with regard to genius. All the honour and respect which difference in age gave to Addison at the Charter-House, the grateful and devoted Steele continued to pay him through life; but when this modest deference was held to be a measure of proportion—when the public mistook a feeling for a fact, respect for a proof of inferiority—and when an endeavour was made to justify the assumed disproportion by exaggerating the moral worth and genius of the one as compared with the other,—it was to be desired that some one should come forward to vindicate the truth; and this has been so well and gracefully done in the *Quarterly*, that we invite especial attention to the vindication.

As yet we have not heard of any appointment to the chair of Natural History at Edinburgh, left vacant by the death of Edward Forbes:—yet the new Professor will be expected in the Scotch Athens, ready to commence his course of lectures in a few days from the present date! Scotch papers are now repeating the old story of a division of the chair being "under consideration." Surely there has been delay sufficient. Poor Forbes was hurried to his grave before the time by that official carelessness which postpones necessary duty to the eleventh hour. Almost his last words were—"They have killed their goose of the golden egg." A loss so grievous, a loss that might have been postponed—if not prevented—should be a warning to those concerned. Edinburgh, very reasonably, expects to have its scientific attractions made complete before the summer session commences, and under whatever strain of mind the hurry may occasion to the new Professor, the Town Council will, doubtless, wish him to begin his labours in May. In face of such an exigency, it is scarcely creditable to those officially concerned in the choice to have withheld the appointment of Forbes's successor so long.

Another case of official procrastination occurs nearer home, which we refer to with reluctance, but in the full belief that it is only necessary to call attention to the delay in order to put an end to it. Before Lord Aberdeen retired from power, or on the eve of his retirement, the final dispositions were made with regard to the re-organization of the National Gallery. Sir Charles Eastlake received intelligence of his appointment as salaried Director of the Gallery,—Mr. Wornum of his appointment as Secretary. This was some months ago. Yet, we have not hitherto heard that either gentleman has been officially informed of his appointment. What can be the meaning of this delay? In the mean time, is the National Gallery left without officers? General Thwaites resigned six months ago; and Mr. Wornum, it appears, is not yet installed in his new office, but is labouring at his old employments at Marlborough House. Sir Charles Eastlake, having acquired none of the sweets of office, has nevertheless become a target for the stray shafts of wit and malice shot by critic, cleaner, dealer, painter, amateur, and general public against state mis-management in Art. This is scarcely a fair division.

Next week the City dines with the friends and supporters of the Printers' Pension Society,—the Lord Mayor presiding, with the Sheriffs on his right and left, and lines of Aldermen and municipal

celebrities along the tables. Literary personages are fewer than is usual at the gatherings of this Society; but for once it is well that City men should do their spiritings in their own bountiful and splendid way in behalf of a guild which is allied to business on one side as well as to literature on another. Upwards of 600*l.* a-year—mainly, we are told, contributed by its working members—is now expended by this Society in the relief of printers and printers' families.

Several attempts have been made in this country to found a practical Mining School, but hitherto without much success. At length, it has been resolved to establish a Mining School at Truro, in Cornwall; and it is so far organized, that the teachers have been appointed. These are—Mathematics and Applied Physics, Rev. J. Hobson; Chemistry and Mineralogy, Mr. Hodge; Practical Mining and Surveying, Mr. Richard. A sum of nearly 2,000*l.* has been subscribed, and large support in the shape of annual subscriptions, presentations, &c. may be fairly calculated on from the owners of the important mines in Cornwall.

The *North British Daily Mail* announces that Prof. Maconochie has resigned the Chair of Civil Law in the University of Glasgow, and that Sheriff Skene has received the appointment of the Crown to that office.

A new report from the Edinburgh Philosophical Institution bears witness to steady progress. The members increase in number,—though not the feminine members. During three years past the Ladies have been quitting the Society—*why*, the report does not say—in a regular law of secession. Strength, however, has been gained, even while grace has been sacrificed. In twelve months three hundred masculine subscribers have leapt into the seats vacated by fifty ladies; nearly a thousand volumes have been added to the library; the classes maintain their full activity, and the lecturers have devoted their time to useful rather than to showy subjects.

Mr. Sainthill, a Devonshire numismatist, in a concluding paragraph to a privately printed paper, 'Numismatic Crumbs,' proposes a medal to commemorate the discovery of the North-West Passage. Mr. Sainthill says, by way of practical suggestion:—"We have to record a discovery, which has occupied the thoughts and exertions of Europe for centuries, and England has now determined the geography of our globe. The medal should therefore communicate this splendid achievement to the world (present and to come), in the most perspicuous manner possible, and this I submit will be best accomplished by giving a map of the North Pole, and showing on it the line of communication from one sea to the other, distinguishing 'The Passage,' either by a line of arrows (as usual to denote the flow of a river), or by ships sailing on it, or by combining both, which perhaps would be still more decisive. I think that the maritime nature of the medal might also be indicated, by changing the uppermost line of the Tiara worn by Her Majesty, and rendering it a naval crown, by substituting the hull for the cross pattée, and the sail for the intermediate floral ornaments. Clasps, with the names of Her Majesty's ships, and the years of their respective services, would classify the different Expeditions."—Mr. Sainthill proposes that every surviving member of the Expeditions, from Parry to Franklin, should receive this medal. But why the survivors only? Should the suggestion be adopted by the Admiralty, we trust the line will be extended. A medal to record such services as those of Franklin should not, we think, be refused to Franklin's consort:—and to the representatives of those gallant men who have laid down their lives at the feet of geographical science and died in her cause. A medal is a monument as well as a record; and it would be unjust to deny the custody of such a monument to the families of those who have sacrificed most largely for the glorious object commemorated.

Mr. James Finn, Her Majesty's Consul at Jerusalem, to whose intelligent care of literary and antiquarian interests in the Holy Land our readers are indebted for much agreeable information, writes—

"Jerusalem, April 2.

"Outside of this city, towards the north-west, and not far from the Nablus Road and the Tombs of the Kings (so called), are some considerable heaps of blue grey ashes, on which no grass or weeds ever grow. One of them may be 40 ft. in height. They are remarkable objects in themselves, especially as contrasted in colour with the dark olive groves around them. These are commonly believed by the people of the city to be heaps of refuse from the soap-boilers' works of former times. Some of our English residents here, having conceived a different idea of their origin, namely, that it was not impossible they should be ashes from the ancient sacrifices, begged of Dr. Roth, of Munich, when here in 1853, to carry away samples for analysis in Germany, which he did; and Dr. Sandreczki has now laid before the Literary Society of Jerusalem an account, in English, of a letter received from Dr. Roth on the subject. After some remarks on the beetles and mollusca which he collected in Palestine, and tendering generous offers of assistance, he proceeds thus: "Hitherto it has been questionable whether the two ash-hills without the Damascus Gate have been heaped up from the ashes of the burnt sacrifices, or from the residuum of the produce of potash in the soap manufactories here. Dr. Roth, who had taken with him two samples, states 'that their analysis in our famous Liebig's laboratory bears evidence to the supposition that those ashes are the remnant of the *burnt sacrifices*, because they are *chiefly of animal*, and not of vegetable origin; and even contain small fragments of bones and teeth burnt to coal; and yet it would be impossible to ascertain the species of the animals to which they belonged.' The analysis exhibits a small percentage of *silicic acid*, which is never found in the ashes of flesh or bones. Dr. Roth is of opinion that we may account for this circumstance by supposing that the ashes of the *meat-offerings* in which silicium may be found, were likewise carried off to the hills in question. The samples were taken both from the top and the basis of the larger hill,—not just from the surface, nor from a considerable depth either. Dr. Roth intends to send the whole account of that analysis, together with a new analysis of the mineral waters near Tiberias.

Result of the Analysis.

	Ashes from the Top.	Ashes from the Basis.
Soluble silicic acid	1·212	1·421
Alkalis	1·150	0·820
Oxide of iron	0·762	0·875
Calcium	45·230	44·654
Magnesium	6·785	4·996
Residuum, red-hot but insoluble	6·965	6·637
Carbonium	1·706	3·750
Phosphoric acid	0·716	0·849
Aluminum	3·750	2·366
Carbonic acid	30·610	32·540
	98·886	99·408
Loss	1·114	0·592
	100·000	100·000

This almost unexpected result is one that leads to important antiquarian consequences,—not only exciting wonder at the confirmation of Holy Writ, and bringing our feelings back to immediate contact with those of the Aaronic priesthood, but as helping among other facts to determine the course of the ancient walls, since these ashes must have been thrown beyond the wall.—Yours, &c.

"JAMES FINN."

At the Meeting of the British Association at Liverpool, a very important discussion arose on the influences exerted by iron ships upon the mariner's compass, as our readers know. This matter was felt to be of such importance that a Special Committee was then appointed to collect facts and make observations. The interest has increased with the enlargement of the inquiry; and the Compass Committee, having consulted with the Marine Department of the Board of Trade, resolved on appointing a Secretary qualified to carry out a large series of experimental observations, with a view of determining all the conditions of error. This office has been given to W. W. Rundell, Esq., who has for ten years filled the office of Secretary to the Royal Cornwall Polytechnic Society.

ADAM and EVE.—This great Original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, PALL MALL (opposite Marlborough House), from 11 to 6 daily.—Admission, 1*s.*

The NEW SOCIETY OF PAINTERS IN WATER-COLOURS WILL OPEN their TWENTY-FIRST ANNUAL EXHIBITION on MONDAY, the 23rd inst., at their Gallery, 53, Pall Mall.—Admission, 1*s.*; Season Tickets, 5*s.*

JAMES FAHEY, Secretary.

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street.—Morning, from 10 to 5. Admission, with Catalogue, 1*s.* Evening, from 7 to 9. Admission, 6*d.*

ZOOLOGICAL CONCERT.—LOVE'S ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—REGENT GALLERY, 69, Quadrant.—Every Evening at 8, except Saturday; Saturday, at 3.—Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, called 'THE LONDON SEASON.' Wednesday, Thursday and Friday the entertainments, LOVE IN ALL SHAPES and LOVE'S LABOUR'S LOST. Saturday, at 3, LOVE IN ALL SHAPES, and other entertainments. The ZOOLOGICAL CONCERT every Evening.—Pianoforte, Miss Julia Warman.—Stalls, 3*s.*; Area, 2*s.*; Gallery, 1*s.*—Tickets at Mitchell's, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

SCIENTIFIC

SOCIETIES.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*Annual General Meeting.—April* 11.—S. R. Solly, V.P., in the chair.—The Report of the Auditors, together with the balance-sheet of receipts and expenditure for the year 1854, was received, from which it appeared that the sum of 525*l.* 9*s.* 3*d.* had been received and 449*l.* 0*s.* 7*d.* expended, leaving a balance of 76*l.* 8*s.* 8*d.* in favour of the Association upon the year. Eleven members were reported as deceased during the year, and twenty-two had retired, to meet which the Association had elected forty-two new Associates and one Foreign Corresponding Member. Contributions to the Donation Fund to pay off a debt to the Treasurer and support the extent of illustration of the Journal were announced amounting to 167*l.* 2*s.*,—and it was resolved that application should be made still further to increase the amount. The thanks of the Society were voted to the Auditors, to the Officers and Council of the past year, and in particular to the Treasurer, T. J. Pettigrew, Esq., for his undeviating and valuable services to the Association. A ballot was then taken for Officers and Council for the ensuing year, and Mr. Pretty and Mr. S. Wood having been appointed Scrutators declared the following to have been elected:—*President*, The Earl of Perth and Melfort; *Vice-Presidents*, F. H. Davis, Sir F. Dwarris, J. Heywood, M.P., Dr. J. Lee, T. J. Pettigrew, S. R. Solly, E. G. Harcourt Vernon, M.P., and Sir J. Gardner Wilkinson; *Treasurer*, T. J. Pettigrew; *Secretaries*, J. R. Planché, H. Syer Cuming; *Foreign Secretary*, Dr. W. Beattie; *Curator and Librarian*, G. N. Wright; *Draftsman*, H. C. Pidgen; *Council*, W. F. Ainswortb, A. Ashpitel, W. H. Black, Rev. J. E. Cox, G. Godwin, N. Gould, J. O. Halliwell, R. Horman Fisher, G. V. Irving, C. Lynch, W. C. Marshall, W. Meyrick, D. Roberts, Capt. A. C. Tupper, W. Wansey, J. Wimbridge, and A. Woods; *Auditors*, T. Gunston, and J. Turner. Thanks were voted to the Scrutators and to the Chairman.

STATISTICAL.—*April* 16.—Sir J. P. Boileau, Bart., V.P., in the chair.—The Earl of Carnarvon, Lord R. Cecil, M.P., Sir C. Trevelyan, W. Brown, M.P., P. Hardy, F. Hendriks, J. K. Aston, T. A. Welton, and R. Hunt, were elected Fellows.—'A Ten Years' Retrospect of London Banking,' by J. W. Gilbart, Esq.—The author commenced by reciting the provisions of the Bank Charter Act of 1844 in respect to shareholders, and entered into an analysis of the London banking establishments. The number of private banking firms who attended the clearing-house in 1855 was 25, having an aggregate of 103 partners. The number of private banking firms east of Temple Bar who were not members of the clearing-house was 21, having 54 partners. The number of private banking firms west of Temple Bar was 13, having 48 partners,—making a total of 59 London private banking firms, having a total of 205 partners. The author then proceeded to classify the London Joint-Stock banks:—they were 6 in number, and had in 1855 an aggregate of 4,323 shareholders, viz., 3,176 gentlemen and 1,147 ladies. Among the gentlemen were 64 officers in the army, 20 officers in the navy, and 144 clergymen. Analyzing the female shareholders of 5 out of the 6

banks, it appeared that 73 were married, 329 were widows, and 693 were spinsters. In 1845 the proportion of female shareholders to gentlemen was 18 per cent. In 1855 they were 36 per cent., indicating thereby that during the last 10 years the ladies had become more enamoured of London Joint-Stock banks than gentlemen. In 1855 the Joint-Stock banks carried on business in 23 localities in London. The paid-up capital of the London Joint-Stock banks in 1855 was 2,772,795*l.*, the surplus fund, 486,217*l.*, and the deposits, 26,338,588*l.*

HORTICULTURAL.—*April* 3.—Sir Philip de Malpas Grey Egerton, Bart., M.P., in the chair.—Lieut.-Col. Crabbe, K.H., T. B. Simpson, J. H. Hedge, and C. Fletcher, Esqrs., were elected Fellows.—This second spring meeting, notwithstanding the backwardness of the season, was the occasion of bringing together a good exhibition of flowers, fruit, and vegetables, and a crowded attendance of Fellows and their friends.—Among miscellaneous subjects were specimens of bast, from Messrs. Paul, and also from the East India Company. These were strong, though somewhat hard and coarse; Messrs. Paul are of opinion that theirs might be sold for about one-third less than Cuba bast.—Mr. Rivers contributed a perforated circular tile or cover for keeping newly-sown seeds from birds, &c., and Mr. M'Laughlin, foreman to Messrs. Wood & Ingram, showed a square Orchid basket made of cylinders of burnt earthenware, holed at the ends to allow of their being fastened together with wire.

INSTITUTION OF CIVIL ENGINEERS.—*April* 17.—J. Simpson, Esq., President, in the chair.—The paper read was 'On the Construction of Railway Switches and Crossings,' by Mr. B. Burleigh.

ROYAL INSTITUTION.—*March* 16.—Sir H. Holland, Bart., V.P., in the chair.—'On the Constitution of the Hydro-carbons,' by Dr. W. Odling.

SYRO-EGYPTIAN.—*April* 10.—Dr. W. Camps in the chair.—Mr. Bonomi read a paper 'On the Assyrian divinity Nisroch,' illustrated by drawings of the eagle-headed figure from Nineveh; and which Mr. Bonomi argued to be the particular divinity of Sennacherib—the god of conquest and rapine—from the word *Nisr*, meaning eagle or vulture, and in its root, to tear, and hence applied to birds of prey. The last letter or syllable is presumed, from other Chaldee words, to mean chief or lord; hence eagle-chief or eagle-lord. The word composed of the same three letters, N S R, in the Arabic, also means to conquer or to subdue, particularly applicable to the character of Sennacherib, as well also to his predecessor.—Dr. Benisch 'On the Cuthite Idol Nergal' remarked, that if the worship of Malik Taus, or King Cock, can be considered, as advocated by Mr. Ainsworth, as an essential and ancient characteristic of the Izedis, their existence may from Rabbinical sources be traced back to a high antiquity; for the Babylonian Talmud treatise 'Sanhedrin' (folio 63, p. 2), offers the following explanation of 2 Kings xvii. 30, which states that the men of Cuth made Nergal their god. And what was it? A cock. Another Rabbinical allusion to the cock, as connected with the evil principle, is the following, which is taken from the same Talmud treatise (Beracoth, folio 6, p. 2):—"He that wisheth to know them (the evil spirits), let him take sieved ashes and lay them on the bed, and in the morning he will perceive thereon footsteps of a cock." Mr. Ainsworth exhibited in further proof of the worship of the cock among the Babylonians or people contemporary with them, as in the present day is the case among the Izedis, two drawings, one of a gem obtained by Mr. Layard at Babylon, being an agate cone, upon the base of which is engraved a winged priest or deity standing in an attitude of prayer before a cock on an altar,—another of a cylinder in the British Museum, upon which is represented a similar subject.—Mr. Ainsworth also made some remarks upon the Cuthean and Persian, as also the Syro-Arabian or Semitic roots of the word *Nergal*, the first syllable signifying in both five or eight.

MEETINGS FOR THE ENSUING WEEK.

MON. Society of Antiquaries, 2.—Anniversary.
— Geographical, 8½.—Commercial Notes on the State of California, by Mr. Aikin.—Letter addressed by Dr. Vogel to Consul Herman, dated Kuka, September 15, 1854.—Letter addressed by Dr. Barth, dated Kano, November, 1854, to V. Consul Gagliuffi.—Letter from Lieut. Burton from Aden, announcing his return from Hurrar in Abyssinia.—Account of the late Earthquake at Brussa, by Consul Sandison.
TUES. British Meteorological, 7.—Council.
— Syro-Egyptian, 7½.—Anniversary.
— Institution of Civil Engineers, 8.—'On the Distribution of Material in the Sides of Wrought Iron Beams,' by Mr. Barton.
— Zoological, 9.
— Royal Institution, 3.—'On Voltaic Electricity,' by Dr. Tyndall.
WED. Royal Society of Literature, 3.—Anniversary.
— Society of Arts, 8.—'The Public Works of India, with special reference to Irrigation and Roads,' by Lieut.-Col. Cotton.
— British Archæological, 8½.—Notices of deceased Members, by Mr. Pettigrew.
THURS. Numismatic, 7.
— Royal, 8½.
— Royal Institution, 3.—'On Christian Art,' by Mr. Scharf.
FRI. Philological, 8.
— Royal Institution, 8½.—'On the Origin of certain Trains of Erratic Blocks on the Western Borders of Massachusetts, U. S.,' by Sir Charles Lyell.
SAT. Royal Institution, 3.—'On Electro-Physiology,' by Dr. Du Bois-Reymond.

FINE ARTS

Essay on the First Century of Italian Engraving. By F. J. Palgrave. Murray.

THIS essay—repeatedly printed—appears also in a new edition of Kugler's 'Handbook of Italian Art.' The author begins with Finiguerra, the inventor, in 1452—or rather not the mere experimentalist, but the first professed engraver—Baccio Baldini, the Florentine goldsmith, in 1460—1480, down to Marc Antonio, in 1520,—the artist who put into currency the works of Raphael.

Botticelli, the second engraver, was a pupil of Lippi, who illustrated Dante and celebrated the triumph of Savonarola. A new feature was then added to engraving in the desire to imitate the hatchings of pen-drawings, in addition to the previous chiar-oscuro and elaboration in ornament. Padua gave birth to Mantegna. He is remarkable for firm outline, and his drawing is masterly. Venice, later than her sister cities, produced Mocetti, a pupil of Bellini. His drapery is vigorous, and the expression of his faces calm and austere. Brescia furnished Gian Maria and the eclectic Gian Antonio. The school of Ferrara is free and spirited, but fantastic in design. Bologna had but its one distinguished engraver, Giacomo Francia.

The three great engravers of Rome, Marc Antonio, Agostino, and Marco Dente, were all provincial born:—the first at Bologna, the second at Venice, and the third at Ravenna. Marc Antonio's 'Martyrdom of St. Lawrence' Mr. Palgrave considers the commencement of the decline of engraving. The finish is complete, the drawing bold and truthful, but lavished on a revolting design of Bandinelli, loathsome, bigotted, and disgusting.

Lectures on Gothic Architecture, chiefly in relation to St. George's Church in Doncaster, delivered in the Town Hall there at Christmas, 1854. By E. B. Denison, M.A. Doncaster, Brooke.

THESE Lectures are interesting, as they convey a good and sensible account of an old church that has been destroyed, and a new one that is to be built. It is almost too purely business-like and local to furnish us with an extract. Mr. Denison denies that church restoration is a "Papist thing," or that men pray better in white-washed churches or high pews. He condemns Mr. Ruskin's arrogance and dogmatism, his frequent inconsistency, his extravagant theorizing, his inconclusive and sometimes childish logic, and his offensive habit of attaching nicknames to what he dislikes. We are glad, however, to find Mr. Denison allowing that, with all his complaints of Mr. Ruskin's lengthy and prolix dissertations, he allows him to be the great writer who has proved the religious purpose and sublimity of Gothic architecture. He has given us all reasons for liking Mediævalism, and what was once a sentiment is now a belief.

A Popular Account of the Styles of Architecture, their Rise, Progress and Present Condition. By Ed. L. Tarbuck, Architect. Hagger.

THIS essay obtained the medal from the Royal Institute of British Architects, and therefore needs no praise from us. The Institute presented the author with the Order of Merit;—the profession have nothing to do but to write an order for the book. Mr. Tarbuck begins at the eternal stone heaps of Egypt,—strides on to Babylon and the plains of Mesopotamia,—glances at Solomon's Temple,—forgets not the Porcelain Pagoda or the Mexican Pyramid,—turns from Phidias to the Coliseum builder, from the Alhambra to the Gothic cathedral,—and ends by leading us into the palaces of Italy, in which Palladio sought to rival the dreams of Augustus.

On modern architecture Mr. Tarbuck speaks with much good sense. He remarks, that we cannot call it an imperfection of Greek art that the designers of the Greek temples did not render them perfectly suitable for a shop-front in the Minories. They did not think that their children's mind, after 2,000 years' additional growth, would be only copying, and that badly, the work of their fathers. Our shops are Greek, Roman, Saracenic, Italian, and Barbaric, but never English,—never invented to answer the necessities of our age and the soil, or the accidents of our climate. Sculpture and architecture seem dead, while all else is progressive. Our architecture—if architecture does show the character of the people who build—indicates an unrefined, short-sighted, selfish materialism. Our drawing-rooms are gold and crystal, because they are the shrines of vanity and the sanctuaries of private enjoyment. Our house fronts are smoky stucco, because the "outsiders" are not worth pleasing, and we should have to hire a house opposite in order to enjoy our own. In our house fronts we show our patriotism and our national pride. When Athens was great—when Rome was great—when Venice was great, their citizens, warmed by a noble pride, built noble houses as monuments and trophies. Our greatness is satisfied with gilding instead of gold, and mud-mortar instead of concrete.

Handbook of Light and Shade, with especial Reference to Model Drawing. By Mrs. Merrifield. —*A Guide to Oil-Painting.* Part II. *Landscape from Nature.* By A. Clint.—*A Guide to Painting on Glass.* Rowney & Co.

OF these guides, all simple and practical, Mr. Clint's seems to us the best,—dwelling much on material and on those small and perplexing technicalities which masters too often take for granted are known to the pupil. We think that, after a time, Messrs. Rowney would do well to publish, in a single volume, an epitome of all their handbooks. The frequent issue of such works is a gratifying proof of the growth of a love of Art amongst the educated classes. When it once becomes a necessary part of education, and is taught, as we hope to see it soon, at every village school, we may hope that it will begin to elevate and refine the lower classes.

NEW PUBLICATIONS.

Royal Gallery of Art.

THIS pretty series of engravings from the pictures in the Royal Collections at Windsor, Pimlico, and Oshorne, has reached its fifth monthly part without losing that character of judicious selection and careful handling which won our commendation for the first number. One or two of the subjects scarcely deserved the trouble bestowed on them; but the majority are admirable as pictures and well adapted to the engraver's art.

Thirty Illustrations to 'Childe Harold.'

THESE illustrations, which have been prepared for the subscribers to an Art-Union, are of various merit:—some of them being pretty and in good taste,—artistic expositions of a story lending itself with great felicity to pictorial illustration. Many of the thirty are poor and coarse, had in drawing, and unsustained in fancy.

FINE-ART GOSSIP.—The case of poetical injustice by which Mr. Naylor had a number of first-class pictures seriously damaged by a railway train, has been before the Courts at Liverpool. Mr. Naylor laid his damages at 4,500*l.*; but the lawyers compromised the case before a judgment was pro-

nounced, taking 2,500*l.* damages, together with costs.

A Correspondent wishes to offer a suggestion to the Members of the Royal Academy through our columns. He writes:—"If not too near the eleventh hour, I beg to suggest your advocacy that the pictures in the approaching Royal Academy Exhibition shall each bear on the frame the designation of the subject and the name of the painter. I cannot think this being done would interfere with the sale of the Catalogues,—most assuredly it would be a vast relief to be spared the necessity of continual reference thereto while looking at the pictures,—and they would still be indispensable for reference to aid the memory at home. If too late to have the inscriptions written on the frames now, some copies of the Catalogue being worked off on yellow paper, cut up, and the designations, with the names of the artists, attached to the respective pictures, might yet enable this suggestion to be carried out, as it were, by way of experiment."—This suggestion has been made before, but it is worth while to keep it before the public. At present, we do not deceive ourselves with the hope that the "Forty" will adopt it; for we cannot believe, with our Correspondent, that it would not affect the sale of the Catalogue. If the Royal Academy were a National Academy, and it were allowed to do that which is best for the public without regard to that which is most profitable to itself, such a reform would be instantly adopted. But the inconvenience pointed out is only one of the fines imposed on public patience for the benefit of "the irresponsible corporation."

Pictorial copyright engages the attention of numerous correspondents. An artist who has addressed us before on the subject writes:—

"Now that the remedy to prevent picture forgery has been proposed, and various suggestions have been made in furtherance of the leading idea, viz. that of stamping, it may not be altogether out of place to consider the advantages that most probably will result to all those principally concerned, when an act for stamping pictures has been obtained. The artist, the picture-dealer, and the collector, have the greatest interest in a law being made,—so that the reputation of the first, the respectability of the second, and the satisfaction of the third, should not be at all compromised. As the case now stands, the pecuniary loss to the artist is less an object of consideration than his reputation, though the former, by the required act, will no doubt be lessened, whilst the latter will be protected from injury arising from bad copies of his works, which must materially affect him everywhere. The honest picture-dealer will rejoice that he can then place himself in a position whereby he may be readily distinguished from the less conscientious in his profession, by refusing to pass any picture through his hands which has not some warranty for its originality (since the most experienced amongst them can be deceived). And the collector will have his share of pleasure when he knows that he can confidently rely upon the certainty of not being imposed upon, and feel that he really has the work of the artist he so much coveted. Again, the commissions to the artist will be more numerous—his receipts will be greater, for in proof that the price is a less important consideration with purchasers, witness the public sales, where pictures have been brought to the hammer and sold for more than double the original sum received by the artist. Has it not frequently occurred, where a collector has commissioned an agent to procure him a painting by some particular artist, that the agent finding the artist had not one immediately at hand, has gone away and manufactured one to satisfy his customer? Has it not occurred when a collector has called upon a dealer to purchase an original picture, that he has been shown the original, and been requested to place his seal or mark upon the back of it, when all the time the original has been covering a spurious copy, and that copy has been hung in the gallery of the collector with every confidence because he identifies the mark he made on the back of it? The necessity for a protective law to the artist, the honest dealer, and the collector, is indeed great; and could but a fraction of the tricks so long practised with impunity be brought to light, the extreme necessity for such a law to protect these three classes of men would be self-evident. Much has been hinted about the custom of copying pictures for study, by young artists. If it were possible to interfere with that, it would be unwise. The young artist must study his profession, and this is part of his means. All that is intended by the act is, a mark and warranty whereby to distinguish these copies from the originals. The copies themselves may be sold, but *only as copies*. Apologizing for so long a letter, I remain, &c., J. C."

—Another writer breaks new ground.—

"I have great reason to believe that copyright in pictures was never thought of until Mr. Boyer, of Pall Mall, tempted Sir Thomas Lawrence to lend him the picture of the Duke of Wellington, for a consideration of 500*l.* I believe that the necessity of that great artist, rather than his inclination, induced him to accede to Mr. Boyer's request. From this event may be dated the great revolution in patronage, picture purchase, and picture hiring. Previously, distinguished painters—Sir Joshua Reynolds at their head—encouraged good engravers, by permitting them to engrave their works, and stimulated them to improve their skill, in order that they might obtain the patronage of the ablest painters. This was the true way to secure the progress of the beautiful art of engraving and of insuring a faithful delineation of any great work of Art. This is obvious; but when these advantages became matter of purchase and speculation, the object became gain rather than improvement in graphic imitation,—consequently, pecuniary reward is now more considered than honourable distinction. I am, &c. M. M."

Three of the great works of the late John Martin, the painter, 'The Last Judgment,' 'The Great Day of His Wrath,' and 'The Plains of Heaven,' are on exhibition in the City.

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—On NEXT FRIDAY EVENING, April 27, Handel's 'ISRAEL IN EGYPT.' Vocalists: Madame Clara Novello, Madame Rudersdorff, Miss Dolby, Mr. Sims Reeves, Signor Belletti, and Herr Formes.

On WEDNESDAY, May 2, will be repeated Mendelssohn's 'LOBGESANG,' and Mozart's 'REQUIEM.' Vocalists: Madame Clara Novello, Mrs. Lockey, Mr. Sims Reeves, and Herr Formes. The Orchestra, the most extensive available in Exeter Hall, will consist of nearly 700 Performers.—Tickets, 3*s.*, 5*s.* and 10*s.* 6*d.* each, may be secured by immediate application at the Society's sole Office, No. 6 Room, within Exeter Hall.

ST. MARTIN'S HALL.—Mr. ALFRED MELLON respectfully announces that his SECOND GRAND ORCHESTRAL UNION CONCERT will take place, at the above Hall, on MONDAY EVENING, May 7.

PHILHARMONIC SOCIETY.—The *programme* of the third Philharmonic Concert was made up of matter familiar to every concert-goer, with the exception of Beethoven's Pianoforte Concerto in B flat, played by Mr. Sloper. The music was badly conducted: a more loose and careless performance of Mendelssohn's Symphony in A we do not remember, nor ruder and slacker accompaniments to the *solo* and to the vocal music. In the overture to 'Euryanthe,' and Beethoven's well-known C minor Symphony, indifference was exchanged for exaggeration; but the orchestra was, as before, loose in execution and coarse in expression. The attendance was thin; and now that the discriminating cordiality with which the English welcome all strangers, as strangers, has subsided, we cannot see how Herr Wagner will sustain himself in London as head of an orchestra,—since, though his plan of conducting elect music by heart is calculated to impress and startle the innocent, the average concert-goer would prefer to this wonder a good execution of all the pieces chosen, without obvious contempt for certain portions, balanced by vehemence and affectation in others. The Concerto by Beethoven was welcome to us as a graceful and expressive specimen of the master's early manner. The *cadenza* introduced by Mr. Sloper was much what a *cadenza* should be: exhibiting the player's skill and fancy in forms so spontaneous as to resemble improvisation: it was, further, commendable as not being too long. Madame Rudersdorff was principal vocalist: whereas, at Exeter Hall, she had restrained herself, and been there effective,—in the Hanover Square Rooms the Lady screamed the usual screams that afflict us in her stage performances. Thus her singing, though in some respects artistic and intelligent, was unpleasing and painful.

CONCERTS OF THE WEEK.—This has been a busy musical week. Besides those entertainments of which separate notice has been given, there have been many concerts, better in quality than our average concerts used to be.—Another *Bishop Concert* was held, in Exeter Hall, on Monday.—The *Musical Union* commenced its season on Tuesday, with Herr Ernst as leader, Herr Pauer as pianist, and Signor Piatti as *violoncello*. Beethoven's superb *trio* in D major, Op. 70, was performed.—On Wednesday evening the *Harmonic Union* gave its third Concert, at which Herr Molique's *Violoncello Concerto* was capitally played by Signor Piatti. The composition is one which gains on being heard again;—the slow movement especially is delicious.—The other important features of this concert were, Mendelssohn's 'Midsummer Night's Dream' music and 'Walpurgis Night.'—On the same evening Mr. Hullah was conducting 'Elijah,' in *St. Martin's Hall*.—Up to this time, therefore, it would seem as if "young Germany" had done little in the way of deposing such well-meaning dotards as Handel, Haydn, Mozart, Beethoven and Mendelssohn from the pedestals on which they have been placed by English folly and prejudice.

ROYAL ITALIAN OPERA.—The opera season at Covent Garden promises well. The list of principal performers is ample and sufficient, (provided that Mdlle. Jenny Ney can render herself acceptable in the occupations assigned to her).—The wise determination of Madame Grisi not to wear out her reputation by re-appearing with diminished powers before her favourite public, must be attended by acceptable novelties and changes in the repertory. The band and chorus are kept up at their known point of excellence;—and preparations have been set on foot for representing M. Meyerbeer's last opera, 'L'Étoile,' (arranged with recitatives to be sung, and additional airs by the composer,) in a manner calculated to satisfy M. Meyerbeer. The other opera, as yet unheard in England, which the management pledges itself to produce, is 'Il Trovatore,' by Signor Verdi.

The season, too, has been pleasantly inaugurated by the revival of Signor Rossini's delicious 'Il Conte Ory.' A word or two were said with regard to this opera as a musical work last summer [*Athen.* No. 1397], but the beauty of the composition is not a topic to be very easily exhausted. The story is a silly one,—though not a mystery of iniquity, which it has been represented to be by some consistent persons who accept 'Don Juan,' and doat on 'Lucrezia Borgia'; but the opera, considered as music, is "a jewel," (to use the word in the old English sense as a noun of number,) made up of many gems. How many of the pieces may belong to Signor Rossini's 'Viaggio a Rheims' is not to be told,—but the opera has in no respect the air of a piece of patchwork, and, its dramatic structure considered, is alike free from weak points and from reminiscences. The introduction may have been foreshown in the introductions to 'La Gazza' and 'Cenerentola,' but the air of the Preceptor, No. 2,—the duett (No. 3) betwixt Count and Page, and the whole *finale* to the first act,—have the freshness and sparkle of Signor Rossini's best time, and a finish and delicacy which his early works do not exhibit. Further, the opera rises as it proceeds. When was ever scene more melodious, easy and graceful than the duett and chorus of Ladies on which the curtain rises for the second act,—passing off into the storm, with the sweet and holy, yet hypocritical, pilgrims' chaunt heard without, by way of contrast! The drinking bout of the enterprising Count and his companions, in their nuns' gear, is as rakishly chivalresque in its jovial spirit, as the night-music for the cloistered Ladies is elegantly noble. It is not needful to dwell on the *trio* (No. 11) as perfect after its kind,—that being one of the few portions of the opera which is universally known, and as universally relished. To follow such a work through, and then to think of what Italian music has sunk to since it was written,—to recollect the groups of trite notes which must now pass for melody,—the screams called out under pretext of dramatic passion,—and the style of instrumentation which now gives a trumpet a unisonal melody with the *soprano*, and allots to every recitative its grumbling *tremolando* by way of support,—is to receive as sad an illustration of the "mutability of things" as modern art can furnish.

If, however, in one respect 'Il Conte Ory' sent us home disconsolate, in another the performance gave us pleasure, as reminding us of changes for the better which we have lived to see. The opera "goes" as no opera could be made to go in London at the time when 'Il Conte' was written. Madame Bosio sings the part of the heroine with great brilliancy, and looks it gracefully. Is it vain to ask this Lady to consider what she says more carefully? A *solfeggio* in *costume* is not a part; and up to the present time we have not heard a word from her lips. Mdlle. Marai is satisfactory as the *Page;* but more to our liking is Madame Nantier-Didiée, in the smaller part of *Ragonda*. The quality of this Lady's voice makes her effective in concerted music. Then Signor Gardoni, as the second-hand *Don Juan* who gives his name to the opera, is well fitted for the character, both by his voice and by his personal appearance. He sings

well, he plays agreeably, and he is supported with due spirit and enjoyment by MM. Tagliafico and Zelger. It is long, we repeat, since a season has opened more auspiciously for the lovers of music.

The state visit of "France and England" to the Opera on Thursday implied the *début* there of the new German *prima donna*, Mdlle. Ney, in 'Fidelio.' The excitements of the evening, however, referred to the auditors of Beethoven's opera, and not to the actress in it; and we shall, therefore, defer notice of the Lady and of her reception till another day.—We learn that since Mr. Gye's *programme* was issued Madame Rudersdorff has been added to his company.

MUSICAL AND DRAMATIC GOSSIP. — It would appear from the following paragraph, published in a morning journal of Wednesday last, as if the *Moniteur* and our own *Gazette* had been premature in their limitation of the stay in London of the French Emperor and Empress, since we find them advertised "as under" by the Directors (?) of Dr. Wylde's Society.—

"The Emperor and Empress of the French have been pleased to join their names with that of Her Majesty as patrons of the grand performance to be given by the New Philharmonic Society on Wednesday, April 25, in aid of the funds of the Brompton Hospital for Consumption. Under such patronage, and with the attraction of the immense resources of the New Philharmonic Society, which purposes performing Beethoven's magnificent Choral Symphony, the greatest expectation is entertained that the hospital will derive that amount of benefit which the excellence of its object deserves. The performances of the New Philharmonic Society have now acquired a world-wide reputation, apart from their benevolent objects, and their Imperial Majesties could scarcely have chosen a better opportunity of hearing what this country can do in musical art than by honouring the performance on the 25th of April with their presence."

—We are sorry to be compelled again to call public attention to puffery so dishonourable (if it have any meaning whatever) as that which the above passage contains. The "immense resources" of the *New Philharmonic Society* are in no department more immense than in appeals like these to the credulity of persons who read without consideration, and who fancy that every newspaper paragraph, whether it announce a new *Kalydor* triumph or hold out the bait of a possible visit of the Emperor and the Empress of the French to Exeter Hall, must have some reality, or else that people would not be wicked enough to write and hardy enough to publish it.

The new Opera at Drury Lane began, on Monday last, with the *not* new 'Sonnambula,' conducted by Mr. Tully, with Madame Gassier for *Amina*, Signor Bettini for *Elvino*, and M. Gassier for *Rodolfo*. For analysis of the performance of so well-known an opera, the reader may placidly wait. A sketch of the peculiar gifts of the *prima donna* was offered by us last October [*Athen.* No. 1408]. At that time we imagined the Lady less familiar with her art than we have since learnt is the case;—neither were we then aware that she formerly appeared in London, when she was Signora Pasini, with Signor Castigliano and Signor Bencich, at *Her Majesty's Theatre*, in 1846 [*Athen.* No. 960]. To M. Gassier as an accomplished and steady vocalist, honour was given last autumn. How far these artists have been wise in venturing at Drury Lane remains to be seen, no *programme* having come before us, to aid in unravelling the mystery of the future.

The Birmingham Musical Festival is to commence on the 28th of August.

The experiments made with the grand Pianoforte, introduced into the Crystal Palace at Sydenham, have been satisfactory as regards the effect produced. But the question of resonance, in such a vast space, was already in great measure decided by the distinctness with which Madame Novello's unsupported voice told last year, when the building was opened.—Other of the musical arrangements at Sydenham have been attended by results less harmonious. The band and Herr Schallehn, conductor of the band, appear to have arrived at a state of substantial disagreement. There have been memorials, protests, dismissals, to an extent and of a publicity which seem to imply that bad management and bad temper have on this occasion, as on most others, kept intimate proportion and close company.

Among other amusements talked about as in projection for Paris during the coming Exhibition season, is mentioned a company of Italian actors, headed by Signora Ristori. The Lady is reputed in her own country to be equally excellent in grave and in gay drama.

The anniversary of Beethoven's birthday, the 26th of March, was kept at Munich, with artistic state and ceremony. A new statue of the composer, from the renowned foundry, was placed in the hall of the Odeon, where a concert was given on the occasion. Before the concert a prologue by Herr Dingelstedt (whose skill in prologue-making we have more than once had occasion to admire) was recited by Mdlle. Damböck, the leading tragic actress at the Munich theatre.

"Paltry" is the epithet which befits the music of the new opera, 'La Cour de Célimène,' just produced at the *Opéra Comique* of Paris, by one who promised to write something better than merely paltry music,—we mean M. Ambroise Thomas. The book, by M. Rosier—another version of the Italian comedy 'La Capricciosa corretta'—offers some opportunities to a composer; since the court of *Célimène* (Madame Miolan Carvalho) consists of a dozen suitors:—four youths (represented by Mesdames Talon, Decroix, Révilly, and Bélia), four gentlemen, and four old men.—These three quartetts supersede the introduction of a chorus. A novelty somewhat similar was afforded in the book of Mr. Balfe's 'Quatre Fils Aymon,' but he had not the science to avail himself of it; nor does M. Thomas seem to have appreciated the effects which might have been developed by a discreet and fanciful adjustment of such materials. The principal characters have not been happily fitted with occupation. We remember the graceful love-making of M. Jourdan and the quaint comic acting of M. Battaille; but neither air, concerted piece, nor effect of instrumentation meriting a place by the side of the better portions of M. Thomas's earlier operas—'Mina' and 'Le Caïd.'

A singer, M. Darius, — who used to *double* M. Lais at the *Grand Opéra* of Paris,—and who is rated in French newspaper paragraphs as one hundred and two years old, appeared the other day at a charity-concert at Rouen in two of the opera airs which he used to sing "sixty years since."

We have received the following from a Correspondent:—

"In noticing the new Adelphi Easter piece, last week, it might have been pointed out perhaps, without unfairness, that the clever writer has in some measure availed himself of a French idea. This all must admit who are familiar with 'Les Contes de la Reine de Navarre,' by MM. Scribe and Legouvé,—in which the well-known novels are assembled, interwoven, and employed in working out the plot with a masterly ingenuity. Y."

So spiritedly did the Amateur pantomime which was enacted at the *Olympic Theatre* on the last day of Lent "go off," that it is in contemplation (we are told) to repeat the performance for another benevolent purpose in the presence of Her Majesty. Shall we, next, hear of an amateur *ballet?*

MISCELLANEA

The Wellington Clock Tower.—In answer to your good-tempered Correspondent "A. C.," I (not being in the Crimea) hasten to state that although the above tower has now been finished for some time, it is still so damp as to be totally unfit to receive the clock, which has been ready for it for several months. We are now endeavouring to dry it by artificial means, but even so I fear it will be another month at least before we shall be able to give the correct time to the many thousands who daily and nightly pass over London Bridge. I need not state that it is both my wish and my interest that there should be no avoidable delay. I am thankful to your Correspondent for giving me an opportunity of answering through your columns the numerous inquiries made respecting it, which are particularly gratifying to me, as they are an evidence that this elegant building will not only prove an ornament to the metropolis, but will really (as I anticipated) supply a public want.

I am, &c G. W. BENNETT.

Blackheath, April 17.

TO CORRESPONDENTS.—Justice—W. B.—S. R.—B. T.—L. S.—received.

Erratum.—P. 430, col. 1, line 11 from bottom, for "knecling," read *leaning.*

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Chas. Thos. Holcombe, Esq. | William Wybrow, Esq.

Actuary and Secretary.
CHARLES JELLICOE, Esq.

The business of the Company comprises Assurances on Lives and Survivorships, the Purchase of Life Interests, the sale and purchase of contingent and deferred Annuities, Loans of Money on Mortgage, &c.

This Company was established in 1807, is empowered by the Act of Parliament 53 Geo III., and regulated by Deed enrolled in the High Court of Chancery.

The Company was originally a strictly Proprietary one. The Assured now participate quinquennially in four-fifths of the amount to be divided.

To the present time (1854) the Assured have received from the Company, in satisfaction of their claims, upwards of 1,480,000*l.*

The amount at present assured is 3,000,000*l.* nearly, and the income of the Company is about 130,000*l.* per annum.

At the last Division of Surplus, about 120,000*l.* was added to the sums assured under Policies for the whole term of Life.

The lives assured are permitted, in time of peace, without extra charge, to reside in any country (Australia and California excepted) north of 33 degrees north latitude, or south of 33 degrees south latitude, or to pass by sea (not being seafaring persons by profession) between any places lying in the same hemisphere, and not within those limits.

Assurances effected by persons on their own lives are not rendered void in the event of death occurring by suicide, duelling, or the hands of justice, unless such death take place within one year from the date of the Policy.

All Policy Stamps and Medical Fees are now paid by the Company.

The Annual Reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

GREAT WESTERN RAILWAY.—COALS.—Orders for the best RUABON HOUSE COALS, equal to the finest Durhams, may be executed at 25*s.* per Ton (cash price), delivered within 4 miles of the Paddington Station.

These Coals are bright and durable in burning, and contain only one-half per cent. of dust.

They are now for the first time introduced into the London Market by the recent opening of the Great Western Railway into North Wales.

Address the Superintendent of the Company, Paddington Station.

FLOWER-POTS and GARDEN SEATS.—JOHN MORTLOCK, 250, Oxford-street, respectfully announces that he has a very large assortment of the above articles in various colours, and solicits an early inspection. Every description of useful CHINA, GLASS, and EARTHENWARE, at the lowest possible price, for Cash.—250, Oxford-street, near Hyde Park.

F. DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment, to the Queen and Prince Albert, sole Successor to the late E. J. Dent in all his patent rights and business at the above Shops, and at the Clock and Compass Factory, at Somerset Wharf. Maker of Chronometers, Watches, Astronomical, Turret, and other Clocks, Dipleidoscopes, and Patent Ships' Compasses, used on board Her Majesty's Yacht. Ladies' Gold Watches, 8 guineas; Gentlemen's, 10 guineas. Strong Silver Lever Watches, 6*l.* 6*s.*

ELKINGTON and CO., PATENTEES OF THE ELECTRO PLATE, MANUFACTURING SILVERSMITHS, BRONZISTS, &c. Respectfully urge upon Purchasers to observe that each article bears their Patent Mark, "E. & Co. under a crown," as no others are warranted by them.

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NEWHALL-STREET, BIRMINGHAM.

Estimates, Drawings, and Prices sent free by post.
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RECONNOITERING TELESCOPES.—These well-known Instruments to be had of the Maker, JOHN DAVIS, OPTICIAN, DERBY. The Telescope, when closed, measures 34 in., and shows Jupiter's moons. Price, sent through the post, 36*s.* The same Instrument fitted up with an additional Eye-piece and Stand, price 31.2*s* Thus fitted, it will show Saturn's Ring.—Map Mètres in case by post, 3*s.* 6*d.*

LOCKWOOD'S celebrated NUGGET PENS, being electro-gilt, are not liable to rust or corrode; with Fine, Medium, or Broad Points, 1*s.* per box of one dozen. Wholesale and retail at LOCKWOOD'S Stationery and Dressing-Case Warehouse, 75, New Bond-street.

N.B. A box of one dozen post free for 13 stamps.

RELFE'S HAIR-LINE POINTED PENS, for Schools—Broad Points for text-hand—Medium Points for round-hand—Fine Points for every kind of very fine penmanship. The Medium and Fine, 5*s.* per gross box; Broad, 2*s.* 6*d.*; with a liberal allowance to schools. Small sample boxes, containing the three sorts, post free, on receipt of six stamps.—RELFE BROTHERS, School Stationers, 150, Aldersgate-street, London.

NO MORE TOOTHACHE nor EXTRACTION of TEETH.—Every one should use CRAMPTON'S TOOTH ELIXIR, for the PRESERVATION and BEAUTIFYING of the TEETH. Toothache, that HITHERTO INCURABLE malady, can now be EFFECTUALLY CURED, and what is better, PREVENTED, by the use of this Elixir, which entirely SUPERSEDES extraction and all the present INEFFECTUAL METHODS.—Sold in boxes at 5*s* and 2*s.* 6*d* each, or postage stamps, by GEOFFREY JAS. HOHEN, 21, Salisbury-street, Liverpool.

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FISHER'S STOCK IS ONE OF THE LARGEST IN LONDON, *AT PRICES TO SUIT ALL PURCHASERS.*

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GLENFIELD PATENT STARCH, USED IN THE ROYAL LAUNDRY.

And pronounced by HER MAJESTY'S LAUNDRESS to be THE FINEST STARCH SHE EVER USED.

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MR. MECHI has opened a new Establishment, at 112, Regent-street, opposite Vigo-street, *where the same Prices will be charged as at* 4, *Leadenhall-street*. Visitors from the Country, and the London Public, are respectfully solicited to inspect the entirely New and Elegant Stock of Dressing Cases and Bags, Papier Mâché, Cutlery, and a very extensive assortment of Elegancies, suitable for presentation.

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FENDERS, STOVES, and FIRE IRONS.—Buyers of the above are requested before finally deciding, to visit WILLIAM S. BURTON'S SHOW-ROOMS, 39, Oxford-street (corner of Newman-street), Nos. 1, 2, and 3, Newman-street, and 4 and 5, Perry's-place. They are the largest in the world, and contain such an assortment of FENDERS, STOVES, RANGES, FIRE IRONS, and GENERAL IRONMONGERY as cannot be approached elsewhere, either for variety, novelty, beauty of design, or exquisiteness of workmanship. Bright stoves, with bronzed ornaments and two sets of bars, 2*l*. 14*s*. to 5*l*. 10*s*.; ditto with or molu ornaments and two sets of bars, 5*l*. 10*s*. to 12*l*. 12*s*.; Bronzed Fenders complete, with standards, from 7*s*. to 3*l*.; Steel Fenders from 2*l*. 15*s*. to 6*l*.; ditto, with rich ormolu ornaments from 2*l*. 15*s*. to 7*l*. 7*s*.; Fire-irons, from 1*s*. 9*d*. the set to 4*l*. 4*s*. Sylvester and all other Patent Stoves, with radiating hearth plates. All which he is enabled to sell at these very reduced charges—

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PAPIER MACHÉ and IRON TEA-TRAYS.—An assortment of Tea-Trays and Waiters wholly unprecedented, whether as to extent, variety, or novelty.

New Oval Papier Mâché Trays,
per set of three ..... from 20*s*. 0*d*. to 10 guineas.
Ditto, Iron ditto..... from 13*s*. 0*d*. to 4 guineas.
Convex shape, ditto ..... from 7*s*. 6*d*.
Round and Gothic waiters, cake and bread baskets, equally low.

WILLIAM S. BURTON has TEN LARGE SHOW-ROOMS (all communicating), exclusive of the shop, devoted solely to the show of GENERAL FURNISHING IRONMONGERY (including Cutlery, Nickel Silver, Plated and Japanned Wares), so arranged and classified that purchasers may easily and at once make their selections.

Catalogues, with Engravings, sent (per post free. The money returned for every article not approved of.

39, OXFORD-STREET (corner of Newman-street); 1, 2, and 3, NEWMAN-STREET; and 4 and 5, PERRY'S-PLACE.

DURABILITY of GUTTA PERCHA TUBING.—Many inquiries having been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—FROM SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE of WIGHT.—Second Testimonial.—"March 10th, 1852.—In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state, with much satisfaction, it answers perfectly. Many Builders, and other persons, have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

THE GUTTA PERCHA COMPANY, PATENTEES, 18, WHARF-ROAD, CITY-ROAD, LONDON.

AT LAST THE MYSTERY IS SOLVED.—Magic Made Easy.—All the best TRICKS and SCIENTIFIC APPARATUS, as used by Dobler, the Great Wizard of the North, Robert Houdin, &c., all of Paris manufacture, are now to be obtained at the Wholesale Paris Warehouse, 8, Charles-street, Middlesex Hospital.—A splendid Magic Table on Sale at present.

GENTLEMEN purchasing their own Material will find one of the most extensive and best-assorted STOCKS of WOOLLEN GOODS, &c. for Spring and Summer wear, at HILL & SON'S, 88 and 89, St. Martin's-lane, Charing-cross. Every article is marked at the lowest price, and in plain figures. A good Tailor can be recommended if required.

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S. W. SILVER & CO., OUTFITTERS, CLOTHIERS, CONTRACTORS, and MANUFACTURERS of Outfitting Requirements, WATERPROOF CLOTHING, and the various INDIA RUBBER APPLIANCES.

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CABIN FURNITURE Do. ..... Commercial-road, London.
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Thus, passengers and purchasers generally may be supplied at a GREAT SAVING of COST, and embrace the HOME quality at SHIPPING PRICES.

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A useful Black Cloth Coat, Vest and Trousers	..	..	£1 15
Superfine ditto ditto	..	..	2 2
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Spanish, Hussar, or Polka Suit (for Juveniles)	..	..	1 1
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Messrs. SKINNER & Co., Tailors, Clothiers, and Contractors, Brunswick House, 18, Aldgate High-street, City; and 50, Hedge-row, Islington-green.

CLEOPATRA NEEDLES.—Never Rust.—Manufactured and warranted by LINNÆUS GEORGE BANKS, (son of George Banks, F.L.S., designer and founder of the Royal Devonport Arms, &c.), Cleopatra's Needle Works, Redditch, N.B. These Cleopatra Needles, the very best, and in never-rust envelopes, do not hurst their cerements nor strew the needle drawer all "sixes and sevens," same as the old style of paper quivers, paper paste, and gum wrappers, &c.—Cautiou: Beware of base imitations and baser imitators, as none are genuine except on which this name is stamped, "L. G. Banks, Redditch." Sold by all respectable houses in London and throughout the known world. Samples of 100 sent free on receipt of 13 stamps.

THE PEN SUPERSEDED.—MARK your LINEN.—The most easy, permanent, and best method of Marking Linen, Silk, or Books, is with the PATENT ELECTRO-SILVER PLATES. With these Plates a thousand articles can be marked in ten minutes. Any person can use them. Initial Plate, 1*s*.; Name, 2*s*.; Crest, 5*s*.; Numbers, per set, 2*s*. Sent free (with instructions) for stamps, by the Inventor and sole Patentee, T. CULLETON, 2, Long-acre, one door from St. Martin's-lane.

RUPTURES.—BY ROYAL LETTERS PATENT.

WHITE'S MOC-MAIN LEVER TRUSS is allowed by upwards of 200 Medical Gentlemen to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided; a soft bandage being worn round the body, while the requisite resisting power is supplied by the MOC-MAIN PAD and PATENT LEVER fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body, two inches below the hips, being sent to the Manufacturer, Mr. WHITE, 228, Piccadilly, London.

ELASTIC STOCKINGS, KNEE CAPS, &c. For VARICOSE VEINS, and all cases of WEAKNESS and SWELLING of the LEGS, SPRAINS, &c. They are porous, light in texture, and inexpensive, and are drawn on like an ordinary stocking. Price, from 7*s*. 6*d*. to 16*s*. each; postage 6*d*.

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Egyptian Hall, Piccadilly;
112, Great Russell-street, Bloomsbury; and
82, Old Broad-street, City.

HARVEY'S SAUCE.—The admirers of this celebrated Fish-Sauce are particularly requested to observe, that none is genuine but that which bears the name of WILLIAM LAZENBY on the back of each bottle, in addition to the front label used so many years, and signed ELIZABETH LAZENBY, 6, Edwards-street, Portman-square, London.

MORGAN'S PURE LLANGOLLEN ALE.—This nutritious beverage, recommended for invalids by the highest medical authorities of England and Scotland, brewed from the choicest malt and hops and the mountain streams, in 18-gallon casks, quart and pint bottles.—Sole consignee, SAMUEL MORGAN, 16, Old Change, City, London.

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MEDICINE CHESTS in great variety; a large Assortment of Patterns, at prices from 10*s*. to 10*l*.

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DINNEFORD'S PURE FLUID MAGNESIA has been for many years sanctioned by the most eminent of the Medical Profession as an excellent remedy for Acidities, Heartburn, Headache, Gout, and Indigestion. As a Mild Aperient it is admirably adapted for delicate Females, particularly during Pregnancy: and it prevents the Food of Infants from turning sour during digestion. Combined with the ACIDULATED LEMON SYRUP, it forms an Effervescing Aperient Draught, which is highly agreeable and efficacious.—Prepared by DINNEFORD & CO., Dispensing Chemists, (and General Agents for the improved Horse Hair Gloves and Belts,) 172, New Bond-street, London; and sold by all respectable Chemists throughout the Empire.

THE "BABY'S" NEW FEEDING BOTTLE.—From the *Lancet*:—"We have seldom seen anything so beautiful as the nursing bottles introduced by Mr. Elam, of Oxford-street. Whether for weaning, rearing by hand, or occasional feeding, are quite unrivalled."—BENJAMIN ELAM, 196, Oxford-street. 7*s*. 6*d*. Each bottle is stamped with my name.

METCALFE & CO.'S NEW PATTERN TOOTH BRUSH & PENETRATING HAIR BRUSHES.—The Tooth Brush has the important advantage of searching thoroughly into the divisions of the Teeth, and is famous for the hairs not coming loose, 1*s*. An improved Clothes Brush, incapable of injuring the finest nap. Penetrating Hair Brushes, with the durable unbleached Russian bristles. Flesh Brushes of improved graduated and powerful friction. Velvet Brushes, which act in the most successful manner. Smyrna Sponges.—By means of direct importations, Metcalfe & Co. are enabled to secure to their customers the luxury of a Genuine Smyrna Sponge. Only a METCALFE, BINGLEY & CO.'S Sole Establishment, 130B, Oxford-street, one door from Holles-street.

Caution.—Beware of the words "From Metcalfe's," adopted by some houses.

METCALFE'S ALKALINE TOOTH POWDER, 2*s*. per box.

MISS KIRBY, 29, Mortimer-street, Cavendish-square, having received numerous Orders for her EMOLLIENT POMADE for RESTORING the HAIR, has appointed the following Agents:—Forster, 52, and Barker, 77, King's-road, Brighton; Savory & Moore, High-street, Cheltenham; Wells, Snargate-street, Dover; Chater, Chemist, Watford; Morris, 29, High-street, Kensington: Hallows, 2, High-street, Islington; M'Dougall, 174, Regent-street; Adolphus, 198, Oxford-street; and Barclay, Farringdon-street.

OLDRIDGE'S BALM OF COLUMBIA invigorates and embellishes the Hair. In bottles, with full Instructions for Use, 3*s*. 6*d*., 6*s*., and 11*s*.

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ROWLANDS' MACASSAR OIL, for the GROWTH, RESTORATION, and for IMPROVING and BEAUTIFYING the HUMAN HAIR. It prevents Hair from falling off or turning grey, strengthens weak Hair, cleanses it from Scurf and Dandriff, and makes it BEAUTIFULLY SOFT, CURLY, and GLOSSY. In the Growth of the BEARD, WHISKERS, and MUSTACHIOS, it is unfailing in its stimulative operation. For CHILDREN it is especially recommended as forming the basis of A BEAUTIFUL HEAD of HAIR.

Price 3*s*. 6*d*.; 7*s*.; Family Bottles, equal to four small, 10*s*. 6*d*. and double that size, 21*s*.

CAUTION.—On the Wrapper of each Bottle are the words, ROWLANDS' MACASSAR OIL, in two lines.

Sold by A. ROWLAND & SONS, 20, Hatton-garden, London; and by Chemists and Perfumers.

YOURSELF! WHAT YOU ARE! AND WHAT FIT FOR!—The secret Art of DISCOVERING the CHARACTER of INDIVIDUALS from the peculiarities of their HANDWRITING, has long been practised by Miss GRAHAM with astonishing success. Her startling delineations are full and detailed, differing from anything hitherto attempted. All persons wishing to "know themselves," or any friend in whom they are interested, must send a specimen of their writing, stating sex and age, inclosing 13 penny post stamps to Miss Graham, 10, CHICHESTER-PLACE, KING'S-CROSS, LONDON, and they will receive a minute detail of the mental and moral qualities, talents, tastes, affections, virtues, failings, &c. of the writer, with many other things hitherto unsuspected.—A copy of Clairvoyant revelations sent post free for six penny stamps.

DR. DE JONGH'S

LIGHT BROWN COD LIVER OIL.

This OIL, long known, extensively prescribed, and highly appreciated on the Continent, has now, in consequence of its proved superior power and efficacy, acquired the general and entire confidence of the medical profession in this country. It is of the purest and finest quality, free from admixture and adulteration, or the usually repulsive and nauseous flavour, or sickly after-taste of the pale Oil, or of the coarse brown Oil commonly sold, though totally unfit for medicinal use. It is as low in price per ounce as any other genuine Cod Liver Oil, whilst its regular and speedy effects render it incalculably cheaper. Medical and scientific testimonials of the highest character delivered or forwarded *gratis* on application.—Sold in bottles, capsuled and labelled, with Dr de Jongh's Stamp and Signature, WITHOUT WHICH NONE ARE GENUINE, by ANSAR, HARFORD & CO., 77, STRAND, LONDON. Dr. de Jongh's sole accredited Agents; and by respectable Chemists in Town and Country.—Half-pints (10 oz.) 2*s*. 6*d*.; Pints (20 oz.) 4*s*. 9*d*.; Quarts (40 oz.) 9*s*. IMPERIAL MEASURE.

NO MORE PILLS NOR ANY OTHER MEDICINE.—For Indigestion, (Dyspepsia,) Constipation, Nervous, Bilious, and Liver Complaints, Asthma, Bronchitis, Cough, Consumption, and Debility. By DU BARRY'S delicious REVALENTA ARABICA FOOD, which saves fifty times its cost in medicine.

A few out of 50,000 cures are here given.

Cure No. 71, of dyspepsia, from the Right Hon. the LORD STUART DE DECIES. "I have derived considerable benefit from Du Barry's Revalenta Arabica Food, and consider it due to yourselves and the public to authorize the publication of these lines. STUART DE DECIES."

From the Dowager-Countess of Castlestuart.

Cure No. 52,692.—Rosstrevor, County of Down Ireland, 9th December, 1854. The DOWAGER-COUNTESS of CASTLESTUART feels induced, in the interest of suffering humanity, to state that Du Barry's excellent Revalenta Arabica Food has cured her, after all medicines had failed, of indigestion, bile, great nervousness and irritability of many years' standing. This food deserves the confidence of all sufferers, and may be considered a real blessing. Inquiries will be cheerfully answered.

Cure No 49,832—"Fifty years' indescribable agony from dyspepsia, nervousness, asthma, cough, constipation, flatulency, spasms, sickness at the stomach and vomiting, have been removed by Du Barry's excellent food.

"MARIA JOLLY, Wortham, Ling, near Diss, Norfolk."

1 lb., 2*s*. 9*d*.; 2 lb., 4*s*. 6*d*.; 5 lb., 11*s*.; 12 lb., 22*s*., super-refined, 1 lb., 6*s*.; 2 lb., 11*s*.; 5 lb., 22*s*.; 10 lb., 33*s*. The 10 lb and 12 lb. carriage free on receipt of a Post-office order.—Barry Du Barry & Co. 77, Regent-street, London; London agents, Fortnum, Mason & Co. Purveyors to Her Majesty, 182, Piccadilly; and also at 60, Gracechurch-street; 49, Bishopsgate-street; 4, Cheapside; 330, and 451, Strand; 55, Charing-cross; 54, Upper Baker-street.

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Journal of English and Foreign Literature, Science, and the Fine Arts

No. 1435. LONDON, SATURDAY, APRIL 28, 1855. PRICE FOURPENCE Stamped Edition, 5d.

KING'S COLLEGE, LONDON.—Professor HENFREY, F.R.S., WILL COMMENCE his COURSE of LECTURES on BOTANY at 12 A.M. on TUESDAY, May 1. The Lectures will be continued at the same hour on Tuesdays, Wednesdays, Thursdays, and Fridays until the middle of July.
April 26, 1855. R. W. JELF, D.D., Principal.

UNIVERSITY of LONDON.—MATRICULATION.—A CLASS, for the purpose of Reading the Subjects required for the Matriculation Examination at the London University, will be opened in University College, by permission of the Council, on the 10th of April. It will meet on five days of the week, for two hours each day, and will continue until the 1st of July. The hours of meeting will be so arranged as not to interfere with the usual College Lectures. Fee, for the Course, 5l. For further particulars, apply to Mr. ERNEST ADAMS, at the College.
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Botany—Dr. Balfour, at the Garden, Tuesday, May 1, 8 o'clock A.M.
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Anatomical Demonstrations—Mr. Goodsir, Tuesday, May 1, 10 o'clock A.M.
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Clinical Surgery—Mr. Syme, Thursday, May 3, 12 o'clock noon.
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The ANNUAL GENERAL MEETING will be held at the FREEMASONS' TAVERN, Great Queen-street, Lincoln's Inn-fields, on WEDNESDAY, May 2, at 4 o'clock.
WILLIAM J. THOMS, Secretary.

The following are the Publications of the Society for the Year commencing May 1, 1854:—
GRANTS, &c. from the CROWN during the REIGN of EDWARD the FIFTH, from the Original Docket-Book, MS. Harl. 433. And Two Speeches for Opening Parliament, by John Russell, Bishop of Lincoln, Lord Chancellor. With an Historical Introduction, by JOHN GOUGH NICHOLS, Esq.
The CAMDEN MISCELLANY, Volume the Third, containing—1. Papers relating to Proceedings in the County of Kent, 1642–46. Edited by RICHARD ALMACK, Esq.—2. Historical Poems of the Sixteenth Century. From the Norfolk MSS. in the Bodleian Library. Edited by J. PAYNE COLLIER, Esq.—3. A Relation of Abuses committed against the Commonwealth, 1629. Edited by SIR FREDERICK MADDEN.—4. Inventory of the Wardrobe, Plate, &c. of Henry Fitzroy, Duke of Richmond and Somerset; and an Inventory of the Wardrobe, &c. of Katharine of Arragon, at Baynard's Castle. Edited by JOHN GOUGH NICHOLS, Esq. (*Will be ready in a few days.*)
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HORTICULTURAL SOCIETY of LONDON.—The FIRST SUMMER MEETING will take place at the Society's House, 21, Regent-street, on TUESDAY, May 8, from 12 to 5 P.M.

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GARDEN EXHIBITIONS.
The LAST DAY on which Privileged Tickets can be obtained at 21, Regent-street, upon the orders of Fellows, at 3s. 6d. each, is the 30th.
The FIRST EXHIBITION of the Season will take place, by permission of Her Majesty's Commissioners for the Great Exhibition of 1851, in the GROUNDS of GORE HOUSE, on WEDNESDAY, May 16.

ROYAL BOTANIC SOCIETY, Regent's Park.—The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT this Season will take place on WEDNESDAYS, May 9th, June 13th, and July 4th; and of AMERICAN PLANTS, June 18th.
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ROYAL LITERARY FUND.—The SIXTY-SIXTH ANNIVERSARY DINNER of the Corporation will take place in FREEMASONS' HALL, on TUESDAY, May 22.
The LORD BISHOP OF OXFORD in the Chair.
The Stewards will be announced in future advertisements.
73, Great Russell-street. OCTAVIAN BLEWITT, Sec.

A COURSE of EIGHT LECTURES on the HUMAN FORM will be delivered by JOHN MARSHALL, Esq., F.R.C.S., in the Lecture-Room of the GEOLOGICAL MUSEUM, Jermyn-street, on the 4th of May and following Fridays, at 4 o'clock P.M.
Tickets of admission to be obtained on application at the Museum, Marlborough House, Pall Mall.

MONTI'S LECTURES on ANCIENT and MODERN SCULPTURE.—The First of these Lectures will be delivered on WEDNESDAY, the 16th of May.—Particulars can be obtained at Messrs. COLNAGHI's, Pall Mall East.

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MR. CHARLES HALLE having arrived in LONDON for the SEASON requests that any communications for him from his friends and pupils may be addressed to the care of Messrs. JOHN BROADWOOD & SONS, 33, Great Pulteney-street, Golden-square.

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REVIEWS

The History of the Corps of Royal Sappers and Miners. By T. W. J. Connolly, Quartermaster-Sergeant. 2 vols. Longman & Co.

THE Corps of Sappers and Miners is not a century old. It was instituted in 1772, at Gibraltar. Before that date civil mechanics, from the Continent and from England, were employed on the works of the fortress. Their irregular industry, however, did not promise to make the Rock impregnable. Accordingly, the governor wrote home for permission to organize a body of military craftsmen who should be amenable to the Articles of War, and apply their drilled energies to the defences of Gibraltar. His suggestion being approved, "the Company of Soldier Artificers" was called into existence by a King's warrant. It consisted of stone-cutters, masons, miners, smiths, and other skilled workmen, with officers of various grades, and a drummer to beat up their quarters, and to time them at their tasks.

The corps, originally small, was gradually developed to the strength of a full battalion. Its services, at first devoted to the bastions and cavern-batteries of Gibraltar, have since diverged over the earth in a surprising multiplicity of forms. It has been engaged to remove sunken vessels,—to blast cliffs for breakwaters and railways,—to travel from steeple to steeple for the purposes of a survey,—to measure a frontier in the pathless Oregon forests,—and to winter —on scientific thoughts intent—on the frozen peak of a Welsh mountain, "on an allowance of provisions fit for the sixth month of a siege, and with no more possibility of communicating with the scanty natives of the place than if shipwrecked on the Sandwich Islands." Such being its duties in times of peace, in addition to battery-building, mining, and fabricating pontoons in time of war, it will readily be allowed that the Corps of Royal Sappers and Miners is not superfluous,—and that, in transcendental phraseology, it vindicates its place in creation. It is now, indeed, esteemed an essential "arm" in warfare, though Sir Francis Head enumerates ten Peninsular sieges carried on without its aid; but the truth is, that in these instances Sappers and Miners were improvised. At all events, from the day of their corporate creation they have been indefatigable auxiliaries of war, of science, and of engineering enterprise.

Mr. Quartermaster-Sergeant Connolly has compiled, at the request of Col. Sandham, a history of the Corps. His chronicle abounds in matter that should interest the public and the profession. It is modest, moderate, and replete with instructive details. Writing from an impartial point of view, Mr. Connolly commemorates the services of officers and privates in an equally ample style,—never digressing to flatter or to disparage. His book, therefore, fulfils its object; it is a faithful, instructive, and entertaining record, worthy of being studied by every soldier, and promoted at once to a place in all military libraries. Nor is it so technical or so special that ordinary readers will shun it. The army, just now, is a popular topic, and Mr. Connolly's volumes form a popular contribution to its history.

In fact, the Corps of Sappers and Miners had not long existed before it could claim connexion, by marriage, with a heroine,—the widow of Corporal John Brown, the wife of his Imperial Majesty of Morocco. Premising that for "Seedy" Mahomed we should probably read something else, we give Mr. Connolly's version of the anecdote:—

"Seedy Mahomed, soon after his elevation to the throne of Morocco, about the middle of the last century, was desirous to complete the defences of Fez, and knowing the superiority of the English in engineering, he applied to the British Government for the aid of some person skilled in the art. The request was acceded to, and an experienced sergeant of the Sappers and Miners having been selected as a fit person, was placed at the disposal of his Majesty. Seedy Mahomed received him with much kindness, and allotted a suitable house for his reception. The sergeant continued in the service of the Sultan for some time after he had completed the works at Fez, and at length died, leaving his widow without issue. After his interment, the widow, who was a pretty Irishwoman, sought an interview with the Sultan, in order to obtain a pension and the means of returning to her own country. His Majesty was much struck by her fair and comely appearance, and treated her with condescension and benevolence. That interview resulted in the poor Irish widow becoming the Sultana of Morocco!"

This was not bad promotion for a corporal's widow. Mr. Connolly, however, spoils the story in its sequel, by proving, with ruthless figures from the muster-roll, that the Irish Sultana did not give birth to Mulai Yezeed, the next Emperor of Morocco. But though none of the Sappers and Miners were fathers, or fathers-in-law, of Sultans or Pashas, one of them had a nephew who ascended the purple steps nearly to the throne. This was Peter Lisle, and, as Mr. Connolly states facts "never published," his narrative is worth repeating. Peter Lisle, being the mate of a ship, quarrelled with his captain, went ashore at Tripoli, and hired himself to the Pasha. He was appointed "gunner of the castle."—

"Associated with a strange people, he readily conformed to their manners and customs, embraced Mohammedan tenets—at least in appearance—and assumed the name of Mourad Reis. About 1794 he was nominated captain of a xebeck mounting about eighteen guns, and in the course of time, by his naval skill and abilities, became the High Admiral of the Tripoline Fleet and Minister of Marine. He married one of the Bashaw's daughters, had a fine family, and enjoyed an ample income. Besides a house in the city, he had a villa and gardens in the Meshiah among the date-groves, which exhibited evidence of great taste and care, and were enriched with many trees of various species brought by him from different places at which he touched in Europe. He was a prudent and sagacious counsellor, gave excellent advice to the Bashaw, which was always based on good common sense—a quality not superabundant in the Divan—and was of great service to Lord Exmouth during his Algerine expedition. His appearance was venerable, he dressed richly, commanded much respect, and when addressing British officers—whom he always treated with great courtesy and hospitality—spoke with a broad Scotch accent, and sometimes entertained them with a relation of his own stirring adventures. He was unpopular at times, as great politicians sometimes are."

When the Pasha fell, Lisle retired to Sfax, in Tunis, and was no more seen. But, in the zenith of his glory, he used to sail gallantly into the Bay of Gibraltar, and fire a salute of four guns in honour of his uncle, Sergeant Blyth, of the Sappers and Miners. But, as he saluted like a pirate, with a shot in front of his powder, and once aimed too well over the parade, Sergeant Blyth ceased to enjoy the demonstration.

Thomas Finch was another "character" in the corps.—

"Finch joined the company on the 21st October, 1782, at the request of the Duke of Richmond, in whose service he had been employed at Goodwood. Anxious to secure him for the company, his Grace promised not only to make him a sergeant *at once*, but to give him a written protection to preserve to him as long as he remained, irrespective of his conduct, the pay of that rank. Under these circumstances, he accepted the protective credential, enlisted, and sailed with Lord Hood for the Rock. Holding such a charter, it was not to be wondered at if Finch sometimes overstepped the line of prudence. Not by any means particular in his appearance, nor scrupulous in his conduct or habits, he was not unfrequently brought before his officers; but no matter how flagrant his offence, the only punishment that could be awarded to him was suspension for a month or two from rank, but not from pay. Captain Evelegh, of the Engineers, finding that Finch was becoming rather troublesome, and his sentences or but little effect, endeavoured to obtain the Duke's warrant from its possessor, but he refused to surrender it, observing to the captain, 'If you get hold of it, good-bye to my rank and pay.'"

By this means the Duke seems to have gained a first-rate carpenter, but a troublesome sergeant. But the work of the Sappers and Miners during the earlier part of their existence was too arduous to admit of many frolics, or of much disciplinarian severity. When Gibraltar, assailed by a double armament, replied to the fire of three hundred great guns, the Sappers and Miners did splendid service, and continually added to the means of defence.—

"On a fine day in May, 1782, the Governor, attended by the Chief Engineer and Staff, made an inspection of the batteries at the north front. Great havoc had been made in some of them by the enemy's fire; and for the present they were abandoned whilst the artificers were restoring them. Meditating for a few moments over the ruins, he said aloud, 'I will give a thousand dollars to any one who can suggest how I am to get a flanking fire upon the enemy's works.' A pause followed the exciting exclamation, when Sergeant-major Ince of the company, who was in attendance upon the Chief Engineer, stepped forward and suggested the idea of forming galleries in the rock to effect the desired object. The General at once saw the propriety of the scheme, and directed it to be carried into execution."

Those wonderful galleries, then, which Crillon pronounced worthy of the Romans, were suggested by Sergeant-major Ince, of the Sappers and Miners. He, indeed, superintended many of the excavations, labouring night and day, like the Russians at Sebastopol, not only to repair the shattered works, but to extend them. New bastions of solid masonry were erected while the bombardment actually went on, and every now and then fresh lines of artillery flashed from embrasures where, a few hours previously, there had been a surface of living rock. Meanwhile, the besiegers, convinced that they could neither starve out the garrison nor subdue it, determined to lift half Gibraltar from its foundations by a tremendous blast of gunpowder,—a blast to which the fire that opened Corinth to its foes would have been as a spark. Their design was nothing less than that of blowing into the sea a perpendicular precipice, 1,400 feet in height. The garrison, informed of this plan, sought to defeat it; but no one could detect the miners at their work. At length, a daring sergeant undertook, in Burke's phrase, to "make them bolt out of their holes."—

"Anxious to ascertain the cause of so much mysterious activity at the Devil's Tower, he descended the steep and rugged rock by means of ropes and ladders. The attempt was as bold as it was hazardous. Stopped by an opening very near to the base of the cliff he explored the entrance, and hearing the hum of voices and the strokes of hammers and picks he was well assured of their purpose. Climbing the steep again, he reported what he had discovered. In consequence of this information a stricter watch was kept upon the Tower to prevent communication between it and the Rock. Handgrenades and weighty fragments of stone were frequently hurled from above to terrify the miners, and choke up the entrance to the gallery; and though these means did not make them relinquish their project, it yet greatly interrupted its progress."

We have seen that the early discipline of the Corps was not the most rigorous. Mr. Con-

nolly's account of its uniform suggests, also, that the non-commissioned officers were decorated to an extent unusual in their rank of the service, in order to entice the best artificers. For example, the corporals wore gold knots and fringes, so that in Spain they were often mistaken for field-officers, and saluted by the guards as such. By whatever means allured, it is certain that some men of uncommon mould entered the body of Sappers and Miners. At the siege of Flushing, three privates worked in the batteries in a manner which shows that the defensive energy of the Russians in Sebastopol is not without a precedent.—

"On occasions when particular parts of the batteries were broken, these men fearlessly forced themselves into the embrasures to renew the work. The firing upon them was usually heavy. To effect their purpose with less interruption, they spread across the mouths of the embrasures wet bulls' hides with the hairy surfaces to the fortress; and bearing as they did a resemblance to the newly disturbed earth, the enemy was deceived and withdrew their firing upon the work. The injured parts of the embrasures were thus restored with incredible dexterity."

Under the Duke of Wellington's command they experienced the severities of military absolutism. While in France, after the Battle of Waterloo, the great captain, incensed against one section of the Corps, condemned the whole of it to a punishment of extraordinary rigour.—

"On the 19th June, private Alexander Milne of the corps was found in a wheat-field, near Raismes, murdered! A number of the men of his company had been in the habit of breaking out of their quarters after tattoo roll-call, and spending the time of their absence in gambling. Some were said to have been playing with the deceased on the night of the murder. Strong suspicion attached to the card party, but as the perpetrator of the deed could not be discovered, the Duke of Wellington, convinced that the murderer was in the ranks of the corps, ordered *all* the sappers and miners with the army, both near and distant, to parade every hour of every day from four in the morning till ten in the evening, as a punishment for the crime; and as the order was never rescinded, it was rigidly enforced until the very hour the companies quitted France. The execution of the penalty fell with singular hardship upon one of the companies which, quartered with the division encamped near St.-Omer, was, at the time, seventy miles away from the place of the murder."

The long peace supplied them with nearly as much active employment as the long war. One of their most dramatic undertakings was the submarine destruction of the Royal George. This operation was carried on during several successive seasons, and tried the courage of divers as bold as Persians, who were hung in chains at the bottom of the sea, while they made up faggots of timber and spars. During one of these experiments a curious fact was ascertained. Corporal Jones, wearing a diving helmet, was fathoms below the surface, forcing his way through the dangerous intricacies of the wreck, when he heard a voice, singing—

> Bright, bright are the beams of the morning sky
> And sweet are the dews the red blossoms sip.

—A pagan Greek would have recognized the voice of "Lone Arion, piping to the seas;" an Arab would have set it down as a Water Jinn, probably about to offer him a treasure of pearls and rubies; but Corporal Jones, though he may have heard the saying, "as dumb as a diver," knew that this was the voice of private Skelton, rummaging through the dislocated hull of the Royal George for copper-sheathing, iron ballast, and brass guns. He met and chatted with him, with a weight of billows above, which checked the conversation; but, says Mr. Connolly, this was the first instance of men talking under water. The same Corporal Jones, however, had other adventures "under the cool translucent wave." Three hundredweight of lead fell upon his helmet, and prostrated him; but he survived to show that it was possible to fight under water. Espying a valuable fragment of the wreck, he seized it like a shark. Another diver seized it also, and Corporal Jones being moved to anger, injured his antagonist more than the pig of lead had injured him. Here is matter for a ballad:—in the olden time it would not have been told in prose.

We will give one more illustration of the peculiar services required at times from the Sappers and Miners. The incident is worth a note in the history of Dublin Castle.—

"Owing to a rumour that the castle at Dublin could be entered by a subterranean passage or sewer from the Liffey, colour-sergeant Lanyon was directed to explore it. He did so, and found that a strong iron grating existed in the passage, which would effectually prevent the supposed entrance. In this duty, being much exposed to the influence of noxious vapours, he soon afterwards was seized with fever and jaundice, which shortened his days."

Mr. Connolly's ample narrative is carried on to the siege of Sebastopol; but this division of the work is more professional than the others.

Animal Life in the Alps, &c.—[*Das Thierleben der Alpenwelt. Naturansichten und Thierzeichnungen aus dem schweizerischen Gebirge*]. By Friedrich von Tschudi. Leipzig, Weber; London, Nutt.

THERE are some rough lines of Heyne which ring something to this tune:—

> Up the mountains will I clamber,
> Mid the world of ice and snow,
> And from out my airy chamber
> Smile upon the fools below.

It is in a very different spirit that Herr von Tschudi ascends the Alps, and tells us of the aspects of Nature there, and of the incidents of animal life. He gives not only graphic pictures of all he sees, but admirably-limned portraitures of the native bipeds and quadrupeds to be found among those everlasting hills.

The author writes with a simplicity and gracefulness that remind us of our own Goldsmith, whose 'Animated Nature' is a book less read than talked about,—and which, despite the advances made since it was written in the general knowledge of natural history, is as worthy of being still read as anything that ever fell from the pen of the same author.

Herr von Tschudi has classified his subjects with judgment, and he expatiates on and illustrates all with spirit and distinctness. He first takes us by the hand, and, conducting us through the mountain region, displays to us its general characteristics; and unfolds to us a general view which is superb for its grandeur and effects. He then discourses upon the botanical productions of the mountains; and this he does, not pedantically, but pleasantly and profitably,—in a manner attractive alike to the student of natural history and the general reader. From this he passes to the animals of every degree,—from the smallest and tamest, to the hugest and wildest, that find a home amid the mountains; and in describing these he is full of picturesque details, and abounding in illustrative anecdotes.

Of all the animals in the Alpine district the eagle seems naturally the lord, and of him some of the best stories are told. His courage is undaunted; but we believe that there is *one* thing which is a terror even to the eagle, and that is —lightning. It is, at least, well known that the eagle of the Pyrenees screams in an agony of fright when the forked lightning flashes over the heights, and that home, nest, and young are often deserted when the lightning adds new horrors to the storm. The author notices how the figure of this bird has been ever taken as the symbol of Imperial power. He might have added, that it has sometimes been employed to denote or heighten disgrace. From a note in Saxo-Grammaticus we learn that among the English, Danes, and other Northern nations, the conquerors put to death the vanquished, by laying open the body by a wound cut in the back in the shape of eagles' wings, and by this opening the lungs were sometimes torn out by those very refined in cruelty. It was after the "Eagle torment"—the *Aquilina plaga*—that Halca was destroyed, out of revenge for the death inflicted by him on that hero who has come down to us under the name of Regner Lothbrog, or Regner of the Leatherbreeches,—the progenitor, as some very curious genealogists tell us, of the Lethbridges of Somersetshire.

The Alpine eagle, particularly the one known as the "Lamb Vulture,"—not for its gentleness, —by no means confines itself to preying upon mutton or similar fare. He is sometimes terribly disposed to taste human flesh, and not unfrequently succeeds in his attempts to procure it. Here is the author's testimony upon this fearful subject:—

In Hundwyl (Appenzell) such a daring robber carried off a child before the very eyes of its parents and neighbours. In the Silver Alps (Schwyz) an eagle seized a herdsman's child seated on the rocks, began forthwith to tear him to pieces, and dropped him into the abyss before the herdsman could drive the bird away. In Bernese Oberland, Anne Zurbuchen, a three-year old child, was taken out by her parents during the haymaking, and placed by them on the ground near a stable. The child soon fell asleep. The father covered the child's face with a straw-hat, and then went on his way to his labour. As he soon after returned with a bundle of hay, he found the child no longer there, and sought for it for a time in vain. In the mean while, the peasant Heinrich Michel passed by a wild path in the direction of the mountain brook. To his astonishment he heard a child crying. Proceeding in the direction of the sound, he speedily saw from an adjacent height an eagle rise, and for a considerable time hang poised above the precipice. The peasant hastily ascended, and found the child lying on the very edge of the cliff, with no other injury than to the left hand and arm by which it had been seized, but with the loss of socks, shoes and cap, dropped in her aerial flight. From that time the child went by the name of Eagle-Annie.....In Mürru (above the Lauterbacher valley) the inhabitants show an inaccessible point of rock which lies exactly opposite to their elevated mountain village. Thither, across the deep Lütschinen valley, a lamb-vulture carried a child which it had caught up in Mürru, and tore it in pieces on the ridge of the rock. For a long time after the little red frock of the luckless child could be discerned lying among the stones.... .....On the 8th June 1838, two little children, Josephine Doler and Mary Lombard, were playing together on a smooth spot at the foot of the rock, Majoni t'Alesk in Wallis, and about 120 feet distant from it. Suddenly Mary appeared crying at the door of a neighbouring hut, where she breathlessly related how her companion, a three-year old and very weakly child, had suddenly disappeared in the thicket. More than thirty persons explored the rocks and the neighbouring precipices, and at last remarked on the edge of the former a shoe, and on the opposite side of the abyss a sock. It was only on the 18th of August that a herdsman named Franz Favolet discovered the body of the child in the upper part of the rock Lato, about half a league from the spot were the child had disappeared. The body was dried up, the clothes partly torn, partly lost. As it was impossible that the child could have crossed the abyss alone, so it must have been carried off either by a lamb-vulture or by a pair of rock-eagles whose nest was in the vicinity.

Where children are thus attacked, of course the herds and the four-footed keepers of them are not spared. Indeed with the herdsmen themselves some of these birds carry on terrible contests. The struggle is not always

over when the powerful winged antagonist has been beaten into senselessness, bound, and carried off. He often recovers, and the complacent victor is lucky if he does not find the claws of his enemy suddenly buried in his skull. This fact reminds us of a curious circumstance alluded to by both Pliny and St. Augustine. They affirm that as the eagle grows old dimness and darkness descend upon his vision, and heaviness upon his wings. The veteran invalid is then taught by its young, or by instinct, to bathe in a well of spring water. This done, the patient soars aloft as far as may be, until by heat of the air and rapidity of flight it becomes so warmed that the pores are opened and the plumage ruffled. The well is again sought, and with such effect that the old feathers are moulted and vigorous plumage takes their place, the vision becomes acute, the strength restored, and the youth of him who "is lord of all above" is for a lengthened period renewed!

The bird of prey has no respect for the beast of prey, and the Alpine eagle often carries off a fox. But Reynard is not unfrequently too much for his gigantic opponent, and occasions have been known when he has seized upon the throat of an eagle in mid-air and bit it through with such force that both have come to the ground, with some fright to each, but with comparative safety to Reynard. Such instances of methods of escape are not unknown in our own country. We remember once seeing a weazel and a hawk thus descending together on Goldsbrough Moor. On alighting the weazel made the best of its way into the nearest bush. The hawk lay gasping for breath, with a wound in its throat, but it had strength enough left to suddenly fly off beyond reach, when too closely approached.

The fox is as cunning in making a capture as in escaping from it. We have read in Mr. Lloyd's 'Scandinavian Adventures,' if we remember rightly, an account more curious, with reference to this matter, than anything told in Tschudi's pleasant pages. The story is to this effect. An old fox was seen leaping on to, and off from, the stump of a tree. After this exercise had been repeated several times, he coiled himself on the top, half hiding himself with a piece of oak-bark he held in his mouth. At sunset, a sow and a train of young ones passed beneath the stump. Reynard shot down upon the rearmost of the number, and with it in his mouth leaped again to the summit of his stronghold. At the foot thereof the mother of the victim made sundry but fruitless attempts at assault. The assassin, regardless of her cries and threats, slew his captive, and devoured the porker in the very face of the mother. Of course the pig did not belong to him who witnessed the incident.

We can recommend Herr Tschudi's book without any reserve. It is written with simplicity enough to render it agreeable even to the moderately learned in German, and it has an elegance and gracefulness of expression therewith that will please those who want something beyond mere simplicity. The chapters are brief; but the author has the power of saying much in a few clear and intelligible words. The volume, too, is charmingly got up; and the illustrations, which are numerous, are designed and executed by artistic minds and hands. "L'esprit," says the French writer Thomas, "L'esprit peut décrire, mais il n'y a que l'âme qui sache louer." The author of this volume has precisely the double qualification here hinted at. He has the wit to describe well that which in his soul he feels deeply.

Pictures of Palestine, Asia Minor, Sicily, and Spain; or, the Lands of the Saracen. By Bayard Taylor. Low & Co.

THE "Oriental traveller" is capable of division into a great many species; and these again may be sub-divided into a great many varieties. It seems probable, among other more important results of the present war, that several of these will cease to have any interest in the eyes of the British public.

In the first and highest class we may place the solemn and learned traveller, who carries a library with him, and publishes in quarto. This gentleman is indispensable to all the rest. He is the authority on sites, dates, and facts. He is a mine of valuable information. With the picturesque aspect of affairs he does not much concern himself. He talks little of his own exploits, and rarely mentions the modern inhabitants of the East, except as having been useful to him along with camels, tents, donkeys, and camp-stools. After him we may place the useful business-like traveller, who harangues us on rice-crops, the silk production, Oriental agriculture, and the "capabilities" of the countries he travels in. We come in the third class to travellers proper, who travel for the sake of travel itself,—though, *en passant*, it would not be easy to say why they all publish, unless it be for the sake of publishing itself. The sub-divisions of this largest class of all are very numerous. There is the mild Biblical enthusiast, who approaches to the pilgrim, and who often writes an agreeable book, especially when he is not too dogmatic in expounding prophecy. There is the rose-water traveller, who is sometimes pretty and in all cases harmless; he comes tripping home with a Syrian rose in his button-hole, and having himself been on a holiday in the East, fancies that the whole of the East has been in a holiday state too. All with him is seen in charming hues, and his book smells of scents, like his pocket-handkerchief. He is, indeed, a little vexatious in the matter of spelling Oriental names, and leaves us bewildered between "nargilly," "nargilleh," and "narguillé." A very different man is the travelling wag, who may be called *par excellence* the cockney traveller. *His* line is to despise the rose-water man, and to find the East all full of stupidity and commonplace. He scorns to be enthusiastic about it. It is like Wapping. It is like the Grecian Saloon. The travelling wag is occasionally amusing, but a disagreeable reminiscence of London taverns breathes from his pages; and the reader is *not* persuaded to disbelieve in Orient pearls on the ground that they are not to be found in Haymarket oysters. If the reader laughs at the rose-water man, he is yet apt to sicken at the cockney. We now come to a subtler and pleasanter gentleman:—the Londino-cynico-semi-sentimentalistic traveller (if we may coin a word, after the fashion of Aristophanes). This last one does not laugh at the East exactly, but his sense of its strangeness and beauty is tempered by a consciousness of his superiority as a denizen of Pall Mall,—while the memory of Pall Mall itself seems commonplace under palm-trees, and he finds himself sighing (though always with good taste) among moon-lighted ruins, desert-tents, and Arab horsemen. Such are the most notable types,—but we have "crosses" occasionally. Sometimes we have sentiment and epigrams together. Sometimes the wag turns utilitarian, and sometimes the utilitarian drops a tear. Occasionally a practical wanderer gives us simply himself, his whole self, and nothing but himself; and fairly takes up the book with an account of his dinners, his retinue, what he said to his servants, and what he means to do when he comes home. One fault is common to all these writers as a general rule:—they are too self-conscious, and give us too little of the East, in proportion to what they thought of the East. Simple as the fact may seem, it is yet too commonly overlooked that, in going to the East, the only advantage the writer gains is to see the places. He does not become inspired there. If he were a dull fellow in London, he will be a dull fellow in Damascus. If he could not describe the view from Richmond Hill, he will not be able to describe the view from Camel's Bridge at Smyrna. If he felt no high emotion in Westminster Abbey, let him not try to work himself into high emotion about St. Sophia.

Mr. Bayard Taylor has little to describe which has not been described again and again before, and very well described sometimes. Yet, his book is pleasant, readable and useful, notwithstanding,—which is saying no little for Mr. Bayard Taylor. It is not altogether free—yet it is for the most part free—from unpleasant self-consciousness and faults of taste. Its best characteristic is a liberal eclecticism. He is not too antiquarian—too sentimental—too descriptive,—but blends various qualities into the narrative together, which lie on each other harmoniously, like the strands of a rope.

The Sultan is so prominent a personage just now that we can scarcely have too many portraits of him. Mr. Taylor saw him during the Bairam solemnities of 1852.—

"Sultan Abdul-Medjid is a man of about thirty, though he looks older. He has a mild, amiable, weak face, dark eyes, a prominent nose, and short, dark brown moustaches and beard. His face is thin, and wrinkles are already making their appearance about the corners of his mouth and eyes. But for a certain vacancy of expression, he would be called a handsome man. He sits on his horse with much ease and grace, though there is a slight stoop in his shoulders. His legs are crooked, owing to which cause he appears awkward when on his feet, though he wears a long cloak to conceal the deformity. Sensual indulgence has weakened a constitution not naturally strong, and increased that mildness which has now become a defect in his character. He is not stern enough to be just, and his subjects are less fortunate under his easy rule than under the rod of his savage father, Mahmoud. He was dressed in a style of the utmost richness and elegance. He wore a red Turkish fez, with an immense rosette of brilliants, and a long, floating plume of bird-of-paradise feathers. The diamond in the centre of the rosette is of unusual size; it was picked up some years ago in the Hippodrome, and probably belonged to the treasury of the Greek Emperors. The breast and collar of his coat were one mass of diamonds, and sparkled in the early sun with a thousand rainbow gleams. His mantle of dark-blue cloth hung to his knees, concealing the deformity of his legs. He wore white pantaloons, white kid gloves, and patent-leather boots, thrust into his golden stirrups."

When Mr. Taylor was in Damascus he tried the effect of the potent drug *hasheesh*,—a preparation of the leaves of the *Cannabis Indica*,—in which the Syrian seeks what the Chinese does in opium. Everybody takes the Turkish bath—everybody smokes a "nargilly" (however spelled)—everybody is "impressed" in fifty places which Mr. Taylor writes of,—but boldly to try a good dose of *hasheesh* was a somewhat more original performance. Mr. Taylor describes its effects well, but, in parts, much too ambitiously. We shall extract from this chapter, as one of the most curious. All men feel a hankering after such experiments at times; and the phenomena may have a scientific value. Mr. Bayard Taylor has taken his dose,—a spoonful and a half after dinner,—and here is the result.—

"I was seated alone, nearly in the middle of the room, talking with my friends, who were lounging upon a sofa placed in a sort of alcove, at the farther

end, when the same fine nervous thrill, of which I have spoken, suddenly shot through me. But this time it was accompanied with a burning sensation at the pit of the stomach; and, instead of growing upon me with the gradual pace of healthy slumber, and resolving me, as before, into air, it came with the intensity of a pang, and shot throbbing along the nerves to the extremities of my body. The sense of limitation—of the confinement of our senses within the bounds of our own flesh and blood—instantly fell away. The walls of my frame were burst outward and tumbled into ruin; and, without thinking what form I wore—losing sight even of all idea of form—I felt that I existed throughout a vast extent of space. * * It is difficult to describe this sensation, or the rapidity with which it mastered me. In the state of mental exaltation in which I was then plunged, all sensations, as they rose, suggested more or less coherent images. They presented themselves to me in a double form: one physical, and therefore to a certain extent tangible; the other spiritual, and revealing itself in a succession of splendid metaphors. * * My curiosity was now in a way of being satisfied; the Spirit (demon, shall I not rather say?) of Hasheesh had entire possession of me. I was cast upon the flood of his illusions, and drifted helplessly whithersoever they might choose to bear me. The thrills which ran through my nervous system became more rapid and fierce, accompanied with sensations that steeped my whole being in unutterable rapture. I was encompassed by a sea of light, through which played the pure, harmonious colours that are born of light. While endeavouring, in broken expressions, to describe my feelings to my friends, who sat looking upon me incredulously—not yet having been affected by the drug—I suddenly found myself at the foot of the great Pyramid of Cheops. The tapering courses of yellow limestone gleamed like gold in the sun, and the pile rose so high that it seemed to lean for support upon the blue arch of the sky. I wished to ascend it, and the wish alone placed me immediately upon its apex, lifted thousands of feet above the wheat-fields and palm-groves of Egypt. I cast my eyes downward, and, to my astonishment, saw that it was built, not of limestone, but of huge square plugs of Cavendish tobacco. * * The more vividly I recal the scene which followed, the more carefully I restore its different features, and separate the many threads of sensation which it wove into one gorgeous web, the more I despair of representing its exceeding glory. * * Mahomet's paradise, with its palaces of ruby and emerald, its airs of musk and cassia, and its rivers colder than snow and sweeter than honey, would have been a poor and mean terminus for my arcade of rainbows. Yet in the character of this paradise, in the gorgeous fancies of the Arabian Nights, in the glow and luxury of all Oriental poetry, I now recognise more or less of the agency of hasheesh. * * The most remarkable feature of these illusions was, that at the time when I was most completely under their influence, I knew myself to be seated in the tower of Antonio's hotel in Damascus, knew that I had taken hasheesh, and that the strange, gorgeous and ludicrous fancies which possessed me, were the effect of it. At the very same instant that I looked upon the Valley of the Nile from the pyramid, slid over the Desert, or created my marvellous wells in that beautiful pastoral country, I saw the furniture of my room, its mosaic pavement, the quaint Saracenic niches in the walls, the painted and gilded beams of the ceiling, and the couch in the recess before me, with my two companions watching me. * * My perceptions now became more dim and confused. I felt that I was in the grasp of some giant force; and, in the glimmering of my fading reason, grew earnestly alarmed, for the terrible stress under which my frame laboured increased every moment. A fierce and furious heat radiated from my stomach throughout my system; my mouth and throat were as dry and hard as if made of brass, and my tongue, it seemed to me, was a bar of rusty iron. I seized a pitcher of water, and drank long and deeply; but I might as well have drunk so much air, for not only did it impart no moisture, but my palate and throat gave me no intelligence of having drunk at all. I stood in the centre of the room, brandishing my arms convulsively, and heaving sighs that seemed to shatter my whole being. 'Will no one,' I cried in distress, 'cast out this devil that has possession of me?' I no longer saw the room nor my friends, but I heard one of them saying, 'It must be real; he could not counterfeit such an expression as that. But it don't look much like pleasure.' Immediately afterwards there was a scream of the wildest laughter, and my countryman sprang upon the floor, exclaiming, 'O, ye gods! I am a locomotive!' This was his ruling hallucination; and, for the space of two or three hours, he continued to pace to and fro with a measured stride, exhaling his breath in violent jets, and when he spoke, dividing his words into syllables, each of which he brought out with a jerk, at the same time turning his hands at his sides, as if they were the cranks of imaginary wheels. * * By this time it was nearly midnight. I had passed through the Paradise of Hasheesh, and was plunged at once into its fiercest Hell. In my ignorance I had taken what, I have since learned, would have been a sufficient portion for six men, and was now paying a frightful penalty for my curiosity. The excited blood rushed through my frame with a sound like the roaring of mighty waters. * * After a time, my senses became clouded, and I sank into a stupor. As near as I can judge, this must have been three o'clock in the morning, rather more than five hours after the hasheesh began to take effect. I lay thus all the following day and night, in a state of grey, blank oblivion, broken only by a single wandering gleam of consciousness. * * On the morning of the second day, after a sleep of thirty hours, I awoke again to the world, with a system utterly prostrate and unstrung, and a brain clouded with the lingering images of my visions. I knew where I was, and what had happened to me, but all that I saw still remained unreal and shadowy. There was no taste in what I ate, no refreshment in what I drank, and it required a painful effort to comprehend what was said to me and return a coherent answer. Will and Reason had come back, but they still sat unsteadily upon their thrones."

This will suffice as specimen of our narrator's powers.

MINOR MINSTRELS.

The Mandan Chief: a Tale in Verse. By Mary Heron. (Jarrold & Sons.)—The easier the metre which a poet has chosen, the greater the demand of the reader. Miss Heron's poem is written in the easiest of all legitimate English metres—the octosyllabic, which leaves the author at perfect liberty to devote his whole thoughts and time to expression and sentiment. This advantage our authoress has wilfully thrown aside by intermingling lines of every possible length and construction with the eight-syllabled ones with which she at first started. This vicious irregularity quite destroys the artistic shape and form that the poem might otherwise have assumed. The story is an Indian one, and is true to scenery and detail. Catlin's 'North American Indians' has been Miss Heron's book of reference,—and we find the proper spicings of mossy cypress-trees, carmine sunflowers, milk-white lilies, prairie dogs, wild horses, &c. The hatchet, the lasso, the scalping-knife are not forgotten; but we start at finding a young Indian of Titanic form, yet shaped like Apollo, sleeping on "countless rose-leaves." As a whole, the poem is crude, but there is power in the versification; and some of the characters, particularly the maiden with that pretty name, "The Sunny Fountain," are well sketched. Some of Miss Heron's images show a fancy,—as when a lover's words are said to fall on the ear as sweetly as the sound of coin after coin of the ransom that releases the prisoner. The following extract shows, we think, a masculine force of rhythm, though, perhaps, like all the poem, a want of that more subtle harmony, which is not a question of counted syllables.—

> A mighty river, seaward flows;
> Nor deigns to eddy as he goes;
> With resolute majestic force,
> Selects his wayward, reinless course.
> As if, impatient of control,
> Or, fitful, in his strong, deep roll;
> Missouri girds his mighty chain—
> A chain of seas, coiled round the main.
> Munificent, stays while he speeds,
> To fling rich verdure on these meads.
> A thousand thousand hills with pride,
> In files grotesque, defend his side;
> Some sloping from a lofty cone;
> Some crowned with diadem of stone.
> These bare, in tints of every shade;
> While those, in living green array'd,
> The stedfast hills' eternal hush,
> Unbeard—on, on the waters rush.
> Ten thousand floods their murmurs pour
> To swell the chorus of his roar.
> Forests of cotton wood look down
> The cold abyss, with stately frown.

We look for better things from Miss Heron and higher flights. In this poem she is rather hampered and beset by a desire to crowd in facts which, after all, are but spangles sewn on the robe, not flowers interwoven with its texture.

The Transcript, and other Poems. By William Ball. (Cash.)—This is a volume of religious thoughts versified. The Gorham case is discussed in a sonnet, and Mrs. Fry furnishes the subject for a lyric of the Sappho structure. The book, in fact, is one of those poetical newspapers which should come out weekly—if at all. The writer, however, we are ready to allow, shows a versatile and cultivated mind; and appears to have travelled,—for Keynance Cove, with its dried pilchards, reminds him of the New Jerusalem, and the Rhone at Martigni of a selfish soul. We should be the last to reproach any writer for blending religion with all things, but we dislike to see a professional religion intermixed with anything. The religious aspect of Nature may be frequently, but cannot be always, united with its poetical aspect, which deals with man, and not with good men alone. 'The Transcript' is a poem in the Cowper manner:—very pious, but very dull. Throughout the book we find indications of a kind heart; but not much that proves Mr. Ball to have any vocation for throwing sermons judiciously into verse.

Buds of Hope: the Poetical Remains of Esther Pearson. With Biographical Memoir by John Cooper. (Nisbet & Co.)—"*De mortuis nil nisi bonum*" is a plausible maxim, much acted upon by biographers who leave out the key-note of their friend's character, and cannot own that the "*suppressio veri*" is at least half a lie. The result is, that all unmixed eulogy is read with distrust, and much that is really true is perused with a silent protest. The writer of the 'Buds of Hope' died at the early age of seventeen, having written verses in the *Spiritual Magazine* at the age of ten,—lines, to judge from those we append, if not tampered with, almost as wonderful as Pope's or Chatterton's. To judge from such tracts as the present our climate is very fatal to infant virtue and genius,—and we have no doubt that our island would rapidly be peopled with a saintly race did they not die young, worn out with writing hymns, reproving bad brothers and intemperate uncles. We extract a first attempt at blank verse, composed almost before the young authoress could hold a pen.—

> Majestic King! Great Universal Lord!
> We sing thy great perfections all sublime.
> But can we sing thy praise with aught less aid
> Than that which comes from thee? Unsearchable
> All thy perfections are, great Lord of All!
> Reason and thought are lost, and vainly try
> To gain the summit of that topless mount—
> That boundless space—that sea without a shore.
> 'Tis so to all created intellectual powers;
> Far different to thee; thou knowest them all,
> And compreheudest all in thy great Self!

Pebbles from the Lake-Shore; or, Miscellaneous Poems. By Charles Leland Porter, A.M. (Philadelphia, Lippincott & Co.)—This is a volume of poems by a young American admirer of Longfellow, and dedicated by him to his mother—"his earliest and best friend," as he

tenderly terms her. True to his zealous predilections, he gives us vigorous translations from Schiller and Uhland, much blank verse in praise of nature, and a very touching poem upon the "Meeting of the Senior Class of Amherst College with the Pupils of the Mount Holyoke Female Seminary,"—an interesting event which our young author euphuistically and "prettily" turns into an allegory and describes as the "Meeting of Orcades and Druids upon Mount Ida," a classical conglomery worthy of the Elizabethan poet who chose Sappho as the cognomen of a Duke of Milan. With much good feeling and metrical power, and with even considerable delicacy of ear, we find in the writer no power of imagination and no dramatic feeling. In such verses as 'The Song of the Flirt' (parodied from Hood's 'Song of the Shirt') we observe a looseness about the construction of the sentences, and a colloquial vulgarity rather American and very prosaic. If Mr. Porter discourses of mermaids, for instance, he selects, we find, a few such current expressions, as "moonlit sea," "white-crested billows," &c., and twists them into drawing-room music. Nature suggests images to his mind, but he sees them through a fog, and mistakes a lamp-post for a forest tree. A child hears the shell sing instead of murmuring of the parent sea,—and so he writes on, never quite hitting the right thing, but going very hopefully in the right direction. If we had antediluvian lives Mr. Porter, we doubt not, would ripen after a few centuries into a remarkably fine poet.

The Life of the Rev. Robert Newton, D.D. By Thomas Jackson. Mason.

The true life of a good man, written at full length, with all the "suppressed passages" retained, would be a valuable gift to the world; but in general, religious biography, small and great, is the poorest of literature. Sometimes it is because the individuals themselves are too small and have occupied too obscure a sphere; but if written faithfully, the true life of the humblest human being would have an interest of its own. It is precisely the record of the true inner life which is never given. There is no religious magazine, from the price of a penny upwards, that does not profess to give "an account of the life and death" of somebody—Mary M., David B., Harriett P., or some other equally elect letter of the alphabet. Meagre generalities of their conversion, death-bed and last words,—all cut out according to the pattern of the sect to which they belonged,—are there; but everything individual or special in their character or peculiar in the incidents of their life is omitted. As we rise higher in the scale of biography, the bulk of the work is increased,—extracts are given from letters and diaries, which might, so far as individuality goes, be extracts from 'The Whole Duty of Man' or Doddridge's 'Rise and Progress;' the *life* has all evaporated, and what remains is nothing but a mummy swathed in the folds of doctrinal conventionality and embalmed in the "myrrh, aloes and cassia" of sweet adjectives of praise, bearing as much resemblance to real human nature as the wooden case of the sarcophagus bears to the outward form of the living and moving human being. The biographer of recently deceased merit writes always under difficulties and restrictions; but the religious biographer is peculiarly hampered. He writes not only under that general "fear of man," which "bringeth a snare," but he writes under a specific nightmare, the *fear of the congregation;* and Methodist congregations are peculiarly formidable. The ordinary difficulties are aggravated ten-fold. There is not only the ordinary benumbing censorship of the friends of the deceased, who are generally content if "justice is done" and no especially disagreeable details are given; but in religious biography it is not only rigidly insisted on that the work "shall tend to do good," but, as Queen Elizabeth insisted with her portrait painter, "there must be no shadows." The 'Life of Dr. Newton' is not an exception to these remarks, and yet there was material enough in his life and career to have made a valuable record; but the book, to all who do not chance to be Methodists, is entirely worthless. As a piece of biography, it is little more than a prolonged and elaborate epitaph, and a record of the proceedings of the Methodist body during the years of his ministry. Indeed, it is little else than a tribute to the honour and glory of Methodism.

It is written too soon after death for the author to feel any freedom to delineate characteristic details of Dr. Newton's remarkable career. He was remarkable for integrity of purpose and singleness of mind. No one who ever heard him preach or speak from the platform, or who ever beheld his fine, manly, weather-beaten countenance, but must feel regret that, in the elaborate process of a religious biography he should be rubbed as smooth and indistinct as the head upon a well-circulated sixpence. No one who once heard Dr. Newton preach would ever be likely to forget him. No one who reads this 'Life' of him can form the smallest conception of the manner of man he was. Dr. Newton was perhaps the most remarkable *popular* preacher on record. He began life as a Methodist local preacher at the age of—eighteen, with immense success, or, as the biographer would term it, "acceptance." His popularity continued to increase, and the tide never ebbed during the course of his long and honourable career.

The book throws a curious light upon the use the Methodist body makes of the popularity of its ministers. It is something terrible:—going through the fire to Moloch would be a safe and sanitary ordeal in comparison. That Dr. Newton was enabled to stand the enormous fatigue,—the frightful excitement,—the adulation,—the gross fat incense of vulgar hero-worship,—and all the nameless and manifold temptations that haunted every step he took,—and that he was enabled to preserve, as he did, his simplicity and integrity to the last,—only proves that such a man deserved to have a better biographer than has fallen to his lot.

Wesleyan ministers are not stationed upon the same circuit more than three years, except under especial circumstances, — which is of itself, one would think, a sufficiently distracting and unsettling arrangement. Dr. Newton, however, from the early commencement of his career, was allowed *no* rest. The circuits to which he was appointed received him with the understanding that he would preach to them on the Sabbath, but that during the week he was at the service of the entire Methodist body; which signifies that he travelled wherever he was called for the other six days of the week. His presence being always made a "special occasion," a crowd was always gathered to listen to him. A Methodist congregation or audience is very different from the decorous reserved congregations of the Establishment, — the preacher receives from it as much applause and as ardent testimony to his power over the passions of his hearers as any favourite actor. Dr. Newton seldom or never preached except upon some occasion of religious excitement,—either to open a chapel,—to benefit some religious society, or on the occasion of some meeting. Consequently, as he preached or addressed large audiences of two or three thousand persons—every hour when he was not actually travelling or sleeping—the excitement in the midst of which he led his life may be faintly guessed. In the early part of his career the means of travelling were slow and difficult:—he had to go into parts of the country where even stage-coaches did not travel. Yet at that time 6,000 miles a year was the average of what he accomplished:—when railways began, 18,000. He was sent to America to attend the Methodist Conference there, as the representative of Methodism in England. The narrative of all he accomplished whilst there fairly takes away the breath;—but we cannot go into the details. We will only quote the description of the effect of one of his sermons upon his hearers at Baltimore: — "For a time the utmost stillness prevailed in the congregation; and as the discourse was addressed particularly to ministers who formed the Conference, it might be expected they would control their feelings. But ere long, both they and the rest of the congregation were carried beyond all ordinary bounds. Their eyes were suffused with tears,—they sobbed,—they wept aloud, — they shouted for joy, — they clapped their hands,—whilst the preacher," &c. Of course, we need not say that such displays of devotional excitement rank very little higher than the effects that follow opium or ardent spirits; but that does not lessen the wonder that Dr. Newton should keep the balance of truth and soberness in the midst of such contagious enthusiasm.

The lot of a popular preacher is one of awful anomaly and responsibility. All who are set in such "slippery places" would do well to study the career of Dr. Newton. They will find their account in it, even in the washed-out narrative before us, diluted as it is — half drowned indeed—in many waters. Those who wish to study the machinery of a popular religion will find in these pages some curious details of the religious life of the most effective Protestant sect that has arisen since the Reformation.

The History of Political Literature. From the Earliest Times. By Robert Blakey. Vols. I. and II. Bentley.

Political writers, as a body, have been neglected. They have had few historians and few critics. There have been, it is true, many commentaries on Plato's Republic, on Macchiavelli's Prince, on Milton's Discourses, and on More's Utopia; but we seldom find the rank of a high science assigned to Politics, which are too commonly regarded as the art of meeting transient, local and ever-varying exigencies, by combinations no less uncertain in their principles and ephemeral in their duration. Nevertheless, to the serious historical student nothing can be more clear than the truth, that one of the loftiest branches of human knowledge is that which relates to the maxims of civil government, to the balance of public rights and duties, to the harmony of classes, and to the defence of social order. This conviction, indeed, acting on the minds of earnest men, has produced in all ages and countries a vast number of original treatises, which Mr. Blakey has undertaken to chronicle in the order of their appearance, and which, as he has shown, constitute a literature of singular interest and value. Without attempting to link the inquiries of successive generations, so as to trace the genealogy of political ideas, he has distributed his subject under various separate heads, and has thus marked the lines—fluctuating and wavering as they are—by which the human race has advanced or lost ground in its search for maxims of polity, from which to construct, in

beautiful gradations from base to summit, an enduring fabric of artificial society.

Mr. Blakey passes lightly over the politics of the Jewish period, when, amid the earlier glimmerings of historical light, we discern patriarch princes ruling the tribes of Israel by laws which contain the primary maxims of all human legislation. We enter "the land of Egypt," and find the sanction of gods and goddesses ascribed to the maxims and practices of rulers; and yet we discover among the records of their civil laws no proofs of that lofty wisdom ascribed to the Egyptians by writers who have not hesitated to assert that they were the only people of antiquity who comprehended the true value of laws as securities for the happiness of the greatest number. However, this notion is too vague to be here discussed. In the Carthaginian State there were political defects which the Greeks saw and avoided, for it was on the Grecian soil that political science rose to nobility and splendour, and amassed a treasury of principles by which mankind over the whole civilized earth has profited. It is interesting to follow the wonderful succession of teachers:—the minstrels—Solon—the Sophists—Socrates—and Plato,—in whose arguments we discover the origin of all the political constitutions, and nearly all the political ideas, now existing in the world. We may, no doubt, be reminded that we cannot, without sinning by false analogy, draw any parallel between the ancient and modern systems of polity. The first Homeric monarchs—the kings of Grecian chivalry—have no descendants among the sacred majesties or royal highnesses of contemporary Europe. The Dorian aristocracy by no means resembled the coronetted class in England; the cities of Greece were not like the States of Christendom;—and yet the political action going on around us is to be understood only through investigations similar to those by which we are enabled to understand the virtues and the vices of the Spartan and Athenian systems. It is customary with certain scholiasts, we are aware, to quote the Latin polity as the parent of modern legislation; but whatever we owe to Cicero and to Rome, Rome and Cicero owed as much to Plato and to Athens,—though a French critic has been bold enough to say, that Plato was only a Spartan polished, who delicately repeated the rude maxims of Lacedemon.

However this may be, it will never be otherwise than pleasant, while politics are studied, to contemplate the schemes which have been proposed to insure the happiness of states and the virtue of citizens. Built up, in broader proportions, after the archetype of all Codes—the Tables of the Desert—we have the Institutes of Lycurgus, of Draco, of Solon, of Justinian;—the Salic, the Ripuary, the Burgundian, the Visigothic and the Lombard Laws,—not to speak of Menu, Taimur, Confucius and Mohammed, and the later imitation of Napoleon. While some have thus framed projects for enforcing a uniform rule of conduct among men, others have traced the plan of a perfect commonwealth—Republic, Atlantis, Oceana, or Utopia. Mr. Blakey enumerates all these in his record of political literature, and offers an explanation of their purport and of their influence. He adds to the didactic school the debaters, such as Demosthenes, Milton and Sydney, and the historians also, who imply rather than explain their political opinions. We think that, in this class, he gives less than their due importance to such writers as Sallust and Livy, especially as he comments on Polybius and Plutarch, whose political fragments contain no more positive theory than may be gleaned from the historians. If Hume and Gibbon had written nothing but history, they could not be passed over in the imposing line of political writers.

The changes introduced by Christianity into the polity of the world, the influence of the Christian jurists, of the feudal system, of the free cities, of chivalry and the crusades, of representative institutions in their youth, and of the Papacy, form the subjects of several admirable chapters in Mr. Blakey's first volume. In his second there is a more categorical review of the political writers of Europe to the end of the seventeenth century. In England we have More, with his allegory of a free and happy people; Hooker, with his repertory of statements and maxims "which shall continue," said Pope Clement the Eighth, "until the last fire shall devour all learning"; Bacon, Raleigh, Selden, Lilburne, Milton and Sydney—leaders of armies which were chiefly exercised in the defence or attack of kingly prerogative. Contrast with these the French,—the Doctors of the Sorbonne:—Bodin, who talks about the influence of climate on governments,—Bossuet, Fénelon and Pascal, who took up the opposing claims of thrones and churches. Again, the Italian politicians make quite a distinct school. There is Macchiavelli, whose meaning is still disputed, and ever likely to be so; Bellarmine, who mediated between two great parties, and offended both, Fra Paolo Sarpi; Campanella, with his puzzles and paradoxes; and Arctino, the "bitter Tuscan," of whom it was said, in his epitaph, that he satirized every being except God, whom he only spared because ignorant of his existence.

The political writings of Germany, Holland, the Netherlands, and northern parts of Europe bear also a positive character. How much religious feeling was mingled with them is obvious from the names of Hiitten—one of the authors of the 'Letters of Obscure Men,'—Luther, Calvin, Melancthon, and Erasmus. De Commines, among others, was a profound Flemish politician. But in Holland and Germany there arose a new and peculiar class of authors,—the international jurists, Grotius, who "saw in the whole Christian world a licence of fighting, at which even barbarians might blush"; Puffendorf and Vattel, with Barbeyrac and Wolff. Another order was composed of the metaphysical politicians, Spinoza and Leibnitz; while De Witt argued from a statesman's point of view; and Gerard Noodt, in a clear and manly treatise, gave a practical shape to many important views.

In Spain and Portugal politics, as a science, underwent much scrutiny, though generally upon a theological basis. Aquinas set this example, which was followed by the Jesuits and by Cardinal Ximenes. Victoria and Soto are well known for their works on the law of nations; Mariana, for his defence of Clement, the assassin of Henry the Third, and Sanchez for his ponderous analogies between the economy of Adam and the institutions subsequently invented for the management of human affairs.

To his task Mr. Blakey has brought no common diligence and integrity. His object was to collect, arrange, and condense notes on the political theories and speculations of ancient and modern times, and he has succeeded in producing a book of a standard character. The materials have been patiently compiled, the classification is judicious, and the critical review, though disconnected and brief, displays the resources of a liberal and independent mind. Mr. Blakey holds firm and precise opinions, which he does not refrain from urging; but they are by no means sectarian, nor do they interfere with the historical tone of his volumes. When the work, which now brings us no further than the year 1700, has reached its fourth and concluding part, it will, if the second half be not inferior to the first, deserve a permanent place in historical libraries. When we say this, we mean to confer no slight praise on the author.

History of Foreign Troops in the Service of France, from their Origin to the present Day; and of all the Regiments levied in conquered Countries under the first Republic and the Empire—[*Histoire des Troupes Etrangères, &c.*]. By Eugène Fieffé, Chief Clerk in the Archives of the Ministry of War. 2 vols. Paris, Librairie Militaire.

The old school of historical writers in France, in relating her struggles with this country, are constantly induced, by patriotic sentiment, to deny the existence of an English army, and to represent the body to which that name is usually applied as composed of troops collected from all quarters of the world—Scotland, Ireland, Germany, Switzerland, Malta.

The subject chosen by M. Fieffé in his elaborate monograph necessarily leads him to avoid this mistake. He is forced to perceive that France, likewise, perhaps to a greater extent than England—if we set aside our Indian conquests—has found it convenient to call foreign mercenaries or auxiliaries at various times to her aid; and he undertakes to pay the debt of gratitude which, according to him, his country owes. With characteristic fear of national susceptibility, however, he apologizes for performing a duty.—

> A nation like ours (he says) need not be ungrateful in order to add to her glory, and may, without diminishing her own share, shed some rays on those who during ten centuries have joined in her triumphs and reverses. Yes, France *has* had foreign troops in her service during the ten centuries that separate Napoleon from Charlemagne.

Having made this candid avowal—which scarcely required so emphatic a tone—M. Fieffé proceeds to set in order his materials in a very judicious manner,—for the use of future students rather than for the ordinary reading public. Like most of his countrymen, it is true, he relies too much on French sources of information, disdaining or ignoring the existence of all others. It will require a much more independent mind to set a different example, especially when military matters are concerned. We shall have to wait long before the fable of the English Guards being made drunk like Russian serfs, and having their horses' bridles cut by their officers previous to a desperate charge, disappears from the popular narrative of the battle of Waterloo; and in the mean time we need not be surprised that M. Fieffé makes Abercrombie occupy "the peninsula of Aboukir" in the absence of the French army,—and transforms the victory of Corunna into a "desperate resistance," ending in a night-embarkation. These are not intentional misrepresentations, but arise from the fact that M. Fieffé, following the practice of more distinguished men, never thinks of looking to see how the question is stated on the other side.

It is an inconvenience inherent in the class of subjects which this 'History' chooses as its theme, that the writer who treats of them is compelled either to be fragmentary or to embrace a much wider field than his title indicates. M. Fieffé gives an outline of the achievements of France when the foreign troops are in the field. His first volume is the most interesting. He goes back to the time of Bucelin and Narzes, and mentions the tradition according to which Charles le Gros, in 886 A.D., instituted a body guard of twenty-four Scotchmen as a protection against assassination. There do not, however, seem to be any certain materials for writing the history of foreigners in the service of France before the time of Louis the Seventh. Thence-

forward the most important portion of the French army was foreign, being composed of a mass of lawless adventurers raked together from States which, from their size or other reason, afforded less opportunity for development of military energy. Their character, which more resembles that of brigands than soldiers, is described in the manuscript chronicle of Bertrand du Guesclin:—"People of many nations and countries, some English, some Scotch, many Bretons, with plenty of Hannuyers and Normans, who went about lodging and ransacking at their will, leaving neither ox, nor cow, nor sheep, nor bread, nor flesh, nor wine, nor goose, nor capon where they passed,—such pillagers, murderers, traitors and felons were they." It often happened that these companies, when the state was no longer in want of them, or when irritated by delay in payment, set up on their own account, and made war on the people in whose service they had been engaged. Some of them called France their "chamber"; and Jean de Gouges is well known under the title he himself assumed of "the Friend of God and the enemy of everybody." Many bloody wars were necessary to expel or destroy them. They were at length succeeded by more disciplined, though often not less ferocious bands—Italians, masters of the cross-bow; Swiss, then the best infantry in the world; Scotch archers; Germans or Lansquenets, whose name is preserved in that of a dangerous game; and Greeks, whose custom it was, says Brantôme, "to carry the heads of their enemies at their saddle-bow." The Swiss—not always so faithful as M. Fieffé asserts—many times distinguished themselves in the service of France; but Francis the First, forgetting the destructive influence of his own rashness, was unjust to his own countrymen when he said, looking at the corpses of his allies on the field of Pavia,—"If all my soldiers had done their duty like these strangers, the fortunes of this day would have been changed." We must be suspicious, however, of such sayings, since the famous *tout est perdu, fors l'honneur* has been sobered by modern research into—"Of all that I possessed nothing remains save honour, *and life which is safe.*"

It was towards the end of the sixteenth century that the foreign troops in the service of France lost the name of bands or legions and were organized into regiments. They served on both sides in the wars of religion. Under Louis the Fourteenth they increased yet further in number. During the seventeenth century were formed Scotch, Irish, Liége, Walloon, Swedish, Danish, Hungarian, Croat, Polish and Corsican regiments. To these were added, in the eighteenth century, Turks, Negroes and Tartars. In some of the greatest battles fought by the French these foreign troops distinguished themselves; and M. Fieffé generously returns to each nation the celebrities that have usually been confounded with the native French.—

The two Trivulzi, John Caraccioli, Prince of Amalfi, Peter Strozzi, Albert de Gondi, Concino-Concini (Maréchal d'Ancre) and the Broglie (Broglio) have Italy for their cradle; the D'Ornano came from Corsica, then under the yoke of Genoa, and the Schombergs from Germany; Sweden may claim Rosen and Asfeld; Belgium, Marsin; Hungary, Bercheny; Denmark, Rautzan and Lowendhal, the worthy grandson of Frederic the Third. Great Britain furnishes also many names:—Robert Stuart (Sire d'Aubigny), the Comte de Thomond, descended from the sovereigns of Ireland, and Berwick, son of a king, whose heroic death Villars envied. Among so many valiant captains, Saxony counts the victor of Fontenoi, issue of royal blood, who illustrated the courtier, and died, leaving, as if he had not yet done enough for the land he had adopted, a daughter, from whom was to spring one of the literary glories of our time. In fine, Bavaria cites with pride the warrior of whom Narbonne said, that his heart was more French than his accent—the brave Luckner—a victim destined to the scaffold. To these were added, at a later time, Masséna, Macdonald, Poniatowski (the heir of whose name has just been made senator of France), Clarke and the Prince of Hohenlohe.

This concentration of well-known facts is not without interest; and many of M. Fieffé's pages will attach the reader, though he may not find anything in them not scattered through ordinary histories. When San Pietro de Bartelica, assisted by the allied French and Turks, endeavoured to free Corsica from the Genoese yoke, but failed, "Vanina d'Ornano, his wife, heiress of the powerful house of that name, resolved to go to Genoa, to beg pardon for her husband; which hearing, San Pietro was moved with great fury. He determined to prevent her, on that or any future occasion, from performing so unpatriotic an act; and having knelt down and asked her pardon, as his lady and sovereign mistress, strangled her with her own scarf."

The Court of Catherine de Medici—we are informed—was horrified by this act; partly, perhaps, because it had its origin in a kind of virtue. San Pietro had been named Colonel-General of Corsican infantry; but his name became so odious that his successor determined to adopt that of his noble victim. This is the origin of the D'Ornano family, which has always distinguished itself, and has, at length, in these days, furnished a Governor of the *Invalides* and a Chamberlain to the French Emperor.

The history of the Scotch archers in the service of France is curious. St.-Louis, during his crusades, was guarded day and night by twenty-four Scotch gentlemen, to whom Charles the Fifth added seventy-five archers, with inferior privileges, it is true. Their pretensions to nobility,—for which M. Fieffé, in a moment of erudition, refers us to Walter Scott,—gave them a kind of claim to be admitted near the person of the king; and the smallness of their numbers prevented any fear that they should become powerful on their own account. During the English invasion, however, seven thousand Scotch, at one time, in 1421, entered the service of the Dauphin Charles, who, when he became king, created the company called the Gens d'Armes Léonais, and added a chief to the body-guard of twenty-four, under the title of the First Man-at-Arms of France. All these Caledonian mercenaries were sumptuously armed and equipped, and allowed each to maintain a squire, a valet and two servants. If Marot may be trusted, they earned the special admiration of the Milanese ladies when they entered their city with the King; and were saluted as "giants, strong as elephants, bold, triumphant," by dames whose glances were rewards. The Scotch distinguished themselves, in the fifteenth century, at the siege of Pontoise and the battle of Montlhéry; and later, long protected the life of Henry the Fourth from the daggers of the Sixteen.

The Scotch company preserved its name long after its ranks became filled with Frenchmen; but, says M. Fieffé, "in testimony of its old fidelity, it retained precedence over other companies, and adopted the custom of answering, when challenged, in Scotch, by the word *Hamir*, abridged from *khay hamier*, which sounds very much like *I am here*, and is translated by our learned author *Me voilà!* The Company was suppressed in 1791, and re-established, in name at least, in 1814. M. Fieffé justifies its origin and continuance in the following manner:—

The Kings of France had so often had the opportunity of appreciating the valour of English, Scotch and Irish, that they considered it was but just to admit the three provinces of Great Britain to the honour of furnishing them with troops.

Further on, we have the following:—

There was also a company of English Gens d'armes brought into France, in 1667, by Count Georges Hamilton. It was composed of English, Scotch and Irish Catholics, who had formed part of the guard of Charles the Second, and whose dismissal the English Parliament had insisted on. Louis the Fourteenth finding them all to be "good men, and well made," formed them into a company, after having draughted into the Scotch ranks the children of ancient Caledonia. He appointed himself Captain and Georges Hamilton Captain-lieutenant. The company served next year in Franche-Comté. Its standard bore a sun with eight eaglets rising, from the earth, to fly towards it, all bordered in gold, with these words: *tuus ad te nos vocat ardor.* Louis the Fourteenth had adopted the sun as his emblem. This desire was, therefore, intended as a piece of flattery.

M. Fieffé publishes a remarkable document, dated 1744, and signed by Louis the Fifteenth, just after the declaration of war against England. His Majesty states, that—

being informed that a commemorable number of English, Scotch, and Irish were present as well in his good town Paris as in other cities and provinces of his kingdom, most of whom had served in the army, even in the regiments of their nation in his pay; and being unwilling to allow within his states any vagabonds or persons without occupation who may be set to useful work, orders expressly all the said English, Scotch, and Irish who may be without vocation or employment, between the ages of eighteen or thereabouts and fifty, and in a condition to carry arms, whether or not they may have been formerly in the Irish regiments, in the service of His Majesty, —to repair instantly to the provinces and armies hereinafter mentioned to join those said regiments, under penalty, if they have before served, of being treated as deserters; and *if they have not*, of being treated as vagabonds and sent to the galleys.

A fortnight's delay only was given, after which the provosts, and other officers of the short robe, were to hunt out and capture all recalcitrants. We are not told how many recruits, and of what value, were by this means obtained.

M. Fieffé seems to have a particular predilection for the Swiss regiments which succeeded to the Scotch in guarding the persons of the French monarchs; and does not hesitate to express a hope that they may once more reappear,—he does not say in what company. To the famous reproach addressed to these venal mountaineers, that the money paid to them by France would have sufficed to construct a road from Paris to Berne, he opposes the answer that the blood spilt by them in defending France would have filled a canal of the same length. The report of Lieutenant de Flue, who commanded the Swiss at the Bastille on the 7th of July, 1789, was, indeed, not unworthy of a place in his pages. It is worth while to contrast its business-like tone with that of eloquent historians. Having narrated the initiatory scenes, M. de Flue proceeds.—

M. de Launay now judged that all was lost. He came down at once, and, taking the match of one of the pieces of cannon, wished to set fire to the powder-magazine, which would have infallibly blown up a part of the Faubourg St.-Antoine; but the subaltern officers prevented him. The tumult was increasing rapidly. The Governor caused the recall to be beaten. At this signal I went into the rooms to stop the firing. M. de Launay asked the garrison what they wished to do, adding that for his part he saw no course open but to ascend again to the towers, continue fighting, and at last blow themselves up, rather than surrender to a populace which would not fail to massacre them all. Meanwhile the crowd increased, the cannons were pointed, and the cry of "Down with the bridges!" became more threatening. This new access of fury seemed to act on M. de Launay as a sudden inspiration. He went to the hall of council and wrote a letter by which he in-

formed the besiegers that he had twenty thousand pounds weight of powder in the place, and that if they refused to accept any kind of capitulation, he would blow up the fort, the garrison and the whole quarter. He gave me this writing, hastily ordering me to pass it out, which I did, by means of one of the holes cut in the bridge to point the muskets through. An individual advanced over a board, which was thrust over the ditch, took the paper, and gave it to one of the chiefs of the besiegers, an officer in the regiment of the Queen. He read it aloud, and cried, "On the faith of an officer, we accept!" But the crowd exclaimed unanimously, "No capitulation! Down with the bridges!" I returned to the Governor, and informed him of this result; and afterwards joined my troop, waiting with resignation for M. de Launay to keep his word and blow up the fortress. What was my astonishment when I saw four persons advance towards the bridges and let them down! Immediately the crowd rushed into the courts. We were disarmed, and seized; they broke into the apartments: the papers of the archives were thrown out of the windows,—arms, effects, money were given up to pillage. Some ran to deliver the prisoners, thought to be in great number, and, as only six were found,—of whom four were forgers and two insane,—people asked, where were the others. After much menacing and rough treatment, the fury calmed down a little. I was dragged to the Hôtel-de-Ville with those of my troop who had been able to remain near me. During the passage the crowd ceased not to insist that we should be hanged; and I do think that, without the intervention of a knight of the arquebuse, M. Ricard, I should not have been left alive. M. de Launay preceded me some paces. From the Bastille to the Hôtel-de-Ville the course to him was a long and cruel execution. He received sword and bayonet thrusts from all sides, and as his head was bare he was easily distinguished. Seeing this, one of his conductors gave him his own hat,—but as the blows now changed their direction, the Governor begged he would resume it. Between the Arcade St.-Jean and the entrance of the Hôtel-de-Ville I suddenly saw a head, all bleeding and battered, on the end of a stick: it was that of M. de Launay.

The narrative of this man, who understands nothing of what is passing around him,—who relates, or rather reports, the unfortunate death of the Governor, the frightful project of blowing up a whole quarter of Paris for a mere point of honour, and how he himself waited "with resignation" to be tossed into the air,—is valuable not only as historical testimony, but as condemnatory of the system of which M. Fieffé seems to think so highly. Such unreasoning and unsympathetic machines must always give a dangerous stability and confidence to the power which employs them, until the moment when real resistance begins. Then their inflexible adherence to orders,—their utter contempt of the lives of a population which has with them no ties of blood,—provokes, if it does not justify, massacre. The movement which overthrew Louis Philippe was almost innocent of blood precisely because none but his countrymen were opposed to it.

The second part of M. Fieffé's work enters on totally different and less interesting ground. It records the services of the various troops which, after forty-four departments were added to France, fell in that new territory under the law of conscription; and of certain regiments of auxiliaries incorporated in the Great Army. Future historians will be able by its assistance to narrate some incidents with more precision; but there is a strange absence of characteristic facts and anecdotes. We mention, therefore, that M. Fieffé gives elaborate descriptions of the costumes of the corps whose fortunes he describes—illustrated by coloured figures; and conclude our notice of a work which, though open to criticism, is not without merit of a special kind.

Liber Hymnorum: The Book of Hymns of the Ancient Church of Ireland. Fasciculus I. Edited, from the Original Manuscript in the Library of Trinity College, Dublin, by James Henthorn Todd, D.D. Dublin, Irish Archæological and Celtic Society.

The 'Liber Hymnorum' is a manuscript of "the ninth or tenth century," preserved in the Library of Trinity College, Dublin. It is valuable as preserving a considerable portion of the ritual of the Church of Ireland as it existed before the English conquest,—and therefore, of course, before the attempt to produce uniformity of worship in the Churches of England and Ireland, by introducing the Use of Sarum. The present volume contains the first-fruits of an intention on the part of the Irish Archæological Society to publish the whole contents of the 'Liber Hymnorum.' What we have here consists of four Hymns, in praise of St. Patrick, St. Brigid, Long St. Cummain, and St. Mugint:—all worthies of high ecclesiastical fame in the Isle of Saints. To the Hymns are added the manuscript glosses and scholia, of which Dr. Todd assures us that, "setting aside their historical importance," they are "most valuable, from their great antiquity, to the student of Celtic literature."

The author of the Hymn in praise of St. Patrick was one St. Sechnall, a poet with whom we are now called upon to make acquaintance. Full of impetuous fervour, this "most gifted of living men" had a great dislike to being disturbed in his studies. When composing this very Hymn, the vulgar, unpoetical Irish public insisted on holding a fair under his window. The poet bade them be off; but the people of those days were given to frolic and whiskey, and took no heed of the holy warning, whereupon the Saint in a pet raised his hands to heaven and the earth opened and swallowed up thirteen chariots full of them,—jaunting-cars, we presume, horses and all. After this little hint, the rest, we are told, "ran away," and the benevolent poet sat down with infinite self-satisfaction and a mind at ease to complete his inestimable ode.

An under-appreciation of the value of their own labours is not ordinarily one of the faults of the children of song. St. Sechnall was in this respect every inch a poet. When the immortal labour of this Hymn was ended, the poetic pains all suffered, St. Sechnall began to think what he could make by his lines. Other poets on such occasions go to the booksellers, Sechnall sent for a Saint,—the Saint whom he was about to immortalize on earth—St. Patrick. There ensued a scene of curious haggling. "I must have a reward," said Sechnall.—Patrick agreed that it was very right, and asked, "What shall it be?"—"What do you offer?" inquired the poet.—"As many souls shall go to heaven as there are days in the year."—"I will not accept that," answered Sechnall; "it is not enough. The praise is good."—Patrick, amending his offer, proposed that Sechnall should take to heaven as many sinners as there were hairs on the *casula* of the poet's cowl."—"I will not accept it," said the poet, casting an eye, we may believe, on the state of his old cowl; "every believer may take as many as that, but it is not every believer that can compose such a hymn."—St. Patrick, who seems throughout the transaction to have been actuated by a very niggardly spirit, then suggested, "Seven every Thursday and twelve every Saturday to go to heaven of the sinners of Erin."—"It is too little," shouted Sechnall, whose wrath was clearly rising.—Patrick enlarged his offer: "You shall have every one who sings your hymn, lying down and rising up."—"It will not do," answered the wily Sechnall; "the hymn is long, and the memory of the people not sufficiently retentive."—"Let it be the last three stanzas, then," said Patrick.—"*Deo gratias!*" exclaimed Sechnall,—and so, without more ado, the bargain was struck.

St. Brigid, we may notice, to avoid mistakes, was not the well-known patron saint of Sweden of that name, but another Bridget, of far higher pretensions,—"the Mary of the Irish,"—a wonder of beauty and mirror of modesty. "She never washed her hands, or her feet, or her head before men. She never looked a man in the face. She never spoke without blushing." The parentage of this simple girl is stated in words which we are almost afraid to quote, lest we should offend the prejudices of some worthy person; but the statement is, of course, to be understood in a spiritual sense, and proves the mythical character of the lady saint.—

"The father of this holy Virgin was the Heavenly Father; her son was Jesus Christ; her tutor was the Holy Spirit: and it was therefore that this holy Virgin performed those great innumerable miracles. It is she that relieves every one that is in difficulty and danger. It is she that restrains the roaring billows and the anger of the great sea. She is the prophesied woman of Christ. She is the Queen of the South. She is the Mary of the Gaidhil."

Such extravagance seems to have puzzled the votaries of the Saint, until one person amongst them, more apt at guessing riddles than the rest, suggested, by way of answer, that to account for such a pedigree, St. Brigid must have been the same person who dwelt on earth, now some eighteen hundred years ago, as the Virgin Mary. The explanation was admitted; a miracle was obtained—no difficult matter in those days—in confirmation of the suggestion, and thus St. Brigid procured her second title of "the Mary of Ireland." The story illustrates how one myth creates another. Hagiologists have little or no invention. A few leading features ran through all their creations, or rather their adaptations. Even the heraldic description—"the same, with a difference"—can scarcely be applied to their endless repetitions.

The Editor has bestowed great pains upon his portion of the work: of his competency it is needless to say a word.

You have heard of Them. By Q. New York, Redfield; London, Trübner & Co.

We fancy that we "have heard of" "Q," as well as of "them" described in his book,—and that many persons conversant with London clubs, opera-houses, and newspapers could substitute a name for the initial, without risk of being proved wrong. Whether "Q," however, be known or unknown to any given O, P, R, or S, his book (garnished with a fat fancy portrait of Madame Grisi) will hardly be long heard of, or travel far, even among the least scrupulous lovers of scandal. "Q" means to be as scandalous as any Q, past, present, or to come, can be; but he is only dull,—incorrect in naming some among those with whom he professes to have been personally acquainted (as, for instance, when he talks about "Bartholdy Mendelssohn"),—always wanting in graphic power when he tries to describe,—and not getting beyond such insulated facts as Lady Bulwer's pearl white, or Madame Cerito's plump legs, or as "Q's" own loveliness when he was a boy-author. Lovely, too, does the style of "Q" continue to be:—if we venture to use the verb "continue," it is because we recollect certain opera-paragraphs in the palmy days of Mr. Lumley's autocracy, "the lilies and roses" of which were found attractive by the writers of *Punch*. The following paragraph,

devoted to the dancer just named, has in it a passing gleam of the old well-beloved tinsel,—and more than a shred of the familiar fustian.—

"When she is dancing, it is a purely animal perfection that enthrals your eyes. Your senses are steeped in it; but they are not carried away as they would be by the witcheries of Carlotta. No marvellous magic bewilders you, as it used to do when gazing on the matchless and floating form of Taglioni. You are not startled into admiration as you have been, by the faultless figure and wonderful movements of the Ellsler, who was by far the most perfect mechanical dancer of the three. Your admiration for Cerito is a sensual one. Your rapture is neither a marvel, nor is it a joy. * * You wish to know her, to bask in her broad and happy smile, and revel in her laugh, for Cerito can—or could, when I knew her—laugh as freshly and as merrily as any country hoyden who had barely counted fifteen summers."

Those who care to read concerning M. Berlioz, Herr Andersen, Mr. John Oxenford, the painter Haydon, Miss Catharine Hayes, and a score more of English, French, Irish and Italian celebrities, jumbled together after the fashion of the statues in *Lady Jeffers's* garden,—described in language like the above,—may keep company with "Q." We shall not,—and, thus, will only give a single extract, perhaps the most lifelike and humorous passage to be found in this stale medley, which, moreover, can give pain to no one. "Q" when "a handsome boy" wrote a tragedy,—and having surprised Mr. C. Kean into acquiescence, inflicted a reading of the manuscript on that gentleman.—

"The MS. of the 'Students of Bonn' being placed in my pocket, my cab was called and driven to the York House, in which hotel Kean was then staying. I was shown into his room, and found him breakfasting. He asked whether I had broken my fast. I replied, 'Yes.' After a brief conversation, he concluded his meal, and, turning to me, he said, 'Now I am ready.' It was with the accent of one who is surrendering his neck to the noose of the hangman. With a mournful air of resignation he leant back in his chair, closed his eyes, and arranged himself to listen. I drew the MS. out of my pocket and prepared to read. 'Do you not think it would be better to leave it in my hands for a week?' he murmured, with an accent of expostulation, as he once more opened his eyes and gazed sorrowfully upon me.—'I would very much rather read it to you myself,' was my answer, as I opened the first page and turned it under the MS.—'Well! Go on, then!'—I began accordingly. Now the compliment must be paid Charles Kean, of saying that he listens to a play, read by its author, in the most exemplary of manners. He does not disturb him by objections in the course of the reading. At the end of each act, he merely states his opinions of its character. I shall confine myself to the annotation of his remarks. As the first was concluded, he looked up at me. 'Do you not think that there is a good deal of swearing?' he remarked. At the close of the second, he once more opened his eyes. 'Do you not imagine, that *Heinrich*'—this was one of my characters—'swears confoundedly?' he inquired. When I ended the third, he said, 'A very fine situation; but "hell" and the "devil" are not pretty words in the mouth of a female.' As the fourth terminated, he remarked: 'The worst act yet'—the fourth is always the most difficult to write—'and the swearing in it is worse than ever.' But when I finished the fifth act, he jumped up and opened his eyes very wide. They were very large eyes. Then he opened his mouth and pronounced judgment. 'The third and fifth acts are the best. The third is excellent. The first is good, the second tolerable, and the fourth bad. The termination of the tragedy is perhaps too horrible. But, young man! young man! why do your characters swear so much? In private life you may swear as much as you like. You offend nobody but your friends. But on the stage you are talking to the public. If you outrage their sense of propriety, they will "damn" your tragedy,—an unfortunate style of swearing from which there is no recovery. "Damned" it would be, in every sense of the word. So put your play in your pocket, and, when you write another, remember what I have said to you.' Six days after he had quitted Bath. Now, to tell you the truth, I do not think he was very wrong in his judgment of the 'Students of Bonn.' At the period the play was written, I was only eighteen. When I read it to Charles Kean, my nineteenth year was barely completed, for I had developed myself into literature very early. Soon after, I passed into the world of London, published a novel, wandered on the Continent, spent my money, and woke up when barely twenty-two, to find myself ruined. In six months from that time, I was the literary, musical, and theatrical critic, on one of the leading Morning Journals of Great Britain."

Our readers have had enough, we imagine, of the *quondam* "fashionable critic on the Daily Press of London" (so "Q" describes himself), who solaces himself in foreign lands by serving up and selling every person of note whom he has ever seen or spoken with. Fashionable criticism, however, does not imply the power of "dressing" old acquaintances so as to make them palatable. "Q" has not the secret of that condiment by aid of which the French cook boasted that he could render an old pair of boots, or his grandfather, appetizing. His wits "come out" flabby,—his beauties lose all form and colour,—his artists appear nearly as insipid as fashionable amateurs: so tame is the magic of his receipt for converting those of whom "you have heard" into a literary watersouchy!

OUR LIBRARY TABLE.

The Wife's Trials: a Novel. 3 vols. (Hurst & Blackett.)—'The Wife's Trials' deserves to be a successful novel, for it is one of the most spirited and amusing we have read for a long time. It concerns the fortunes of too many characters, who are all elaborately drawn and with equal distinctness, and the number of happy marriages that are made to counterbalance the unfortunate lot of the married heroine is somewhat perplexing to the reader; indeed, that personage will be reduced to the expedient of the eccentric country parson, who on the occasion of some wholesale marrying on an Easter Monday, made a mistake in assorting the "happy couples," and declared they "must right themselves at the church-door." The reader has the satisfaction of feeling that everybody is made happy at last, but there is so much change of scene and purpose that it is difficult to feel quite certain how the parties settle it amongst themselves; but one thing is certain, the interest is sustained without flagging to the very last page. Mrs. Templeton is a charming woman, and her character is drawn with spirit and delicacy: she is far the most interesting victim wife of our acquaintance, and really deserved a better fate, which is more than we can say of most of that class,—generally speaking, victim wives are very aggravating, and deserve all they meet with.—Colonel Templeton, the monster husband, is well done, and a grain of sympathy is extorted even for him. We give no extract, but recommend our readers to take up the book for themselves.

A Romance of the Bush. By E. P. R. (Blackwood & Sons.)—An unstudied, inartificial little story, interesting from its local colouring, which evidently has been painted upon the spot by one well acquainted with the places described: the appearance of the ghost, which is not presented with the authority of a legend, is not very well managed, nor is it nearly so touching as the more probable incidents of the narrative.

A Glossary of Judicial and Revenue Terms, and of Useful Words, occurring in Official Documents, relating to the Administration of the Government of British India, from the Arabic, Persian, &c., compiled and published under the Authority of the Hon. the Court of Directors of the East India Company. By H. H. Wilson. (Allen & Co.)—Indian judicial and revenue terms, sufficiently obscure of themselves, have been rendered still darker by a barbarous and unsystematic representation in the English character. For many years after our first occupation of India, a pardonable ignorance of the native languages and customs prevailed among our officials. To this want of knowledge, natural in new comers, succeeded the ignorance, less excusable, of apathy and indifference. Thus, as Prof. Wilson tells us, even functionaries of superior merit, and "specially selected for their knowledge of the languages," could explain a word which signifies "prefect of a district," as meaning "ten blows":—an etymology which certainly suggests its own reward. If this was the enlightenment of our ablest officials in India itself, we may suppose what sort of ignorance prevailed at home. Nevertheless, up to 1842 it does not appear that any attempt was made to procure for the offices in this country a satisfactory and scientific explanation of the Indian words and phrases constantly recurring in the documents sent for consideration to the India House. When an order was at length transmitted to the different Presidencies for the compilation of the required Glossary, it was treated, we are told, with such gross neglect, that one Presidency (Bombay) never acknowledged it at all; and a Bengal official, Mir Shahamat Ali, coolly confessed that he filled up the columns of his Report with words taken at random from the dictionary. Sir H. Elliott alone came forward and furnished information, "the value and merit of which cannot be too highly estimated." In England, Mr. Clarke, a retired Madras civilian, Honorary Secretary of the Royal Asiatic Society, classed and arranged 7,000 terms. On these and other contributions, Prof. Wilson has built his valuable Glossary now published. In a work which deals with thirteen principal languages and many subordinate dialects, strict accuracy could not be expected from one man; and it is perhaps to be regretted that other gentlemen extensively acquainted with the vernacular tongues were not associated with the compiler, whose profound knowledge of Sanscrit leaves nothing to be desired in that quarter. In this way many chasms might have been filled up. Thus, for example, the explanations of such names as Chingleput and Vizagapatam, which stand with marks of interrogation opposite them, would, no doubt, have been suggested, viz. Singhalapettah and Izhakpatan. In the Preface will be found a very able disquisition on the method of representing Oriental alphabets in English. Yet so great is the difficulty of this undertaking, that we find the learned compiler deviating from his own canons immediately after he has laid them down. Thus, he writes *Mohammed* and *Mohammad* contrary to his own system; though in other words, with exactly the same vowels—such as *Muharram* and *Mukaddam*—he is strictly correct. Thus, too, at pp. 365, 398, 515, we find "Hasain" for *Husain*. We will not, however, by noticing minor errors, detract from the general merits of a work which will be of great use both in this country and in India.

Common Law and Equity Reports, 1853–4. 8 vols. (Spottiswoode.)—The success of the *Law Journal Reports*, the authorized series of which was commenced in 1832, has apparently led to the advent of a rival, published in a similar manner, in the *Common Law and Equity Reports*,—of which eight handsome and substantial volumes are now lying upon our table. We presume there may be room for both publications in the legal world,—and that each may have its own public. The proprietors tell us in their prospectus, that "the Reports have very frequently been cited before the Courts, and always received with approbation."

The Christ of History: an Argument grounded on the Facts of his Life on Earth. By John Young, M.A. (Longmans.)—Mr. Young allows that his book, which "appeals to those who are prepared to treat with severe, yet also dispassionate criticism, one of the gravest subjects of human inquiry," is virtually controversial, if it be not formally so. This takes it, in a measure, out of our hands. We may describe, if not its argument, at least its conclusions, by one paragraph: "There is One Wonderful Personality, only One, of all who ever dwelt on this earth, who had more immediate, constant, and perfect access to the Infinite Foun-

tain of Being, *than was possible to the constitution of a mere creature.*" The author reviews the outer conditions of the life of Christ, the Saviour's works among men, and his spiritual individuality, and arrives at this conclusion, among others, that the Incarnation of Jesus sheds light on all the wonders of his history, and that the world is summoned to at once hear and believe. The argument is sustained with great dignity, and is recommended by its literary ability as well as by its intrinsic importance.

The Life and Labours of St. Augustine: a Historical Sketch. By Philip Schaff, D.D. (Bagster & Sons.)—Prof. Schaff is well known as the author of a Church History of high merit. The same lucid mind and religious tone of thought which distinguish that book are evident in this lighter work. The last chapter—that upon the influence of St. Augustine on his own and succeeding generations—is, to our thinking, the best in the book. That subject is one which would bear great enlargement. In our own Church, and amongst our Reformers, St. Augustine was the one great authority. Many doctrines which in these latter days we are accustomed to regard as derived to our Church from Luther or Calvin were obtained directly from the writings of St. Augustine. His very words were adopted by the framers of our Articles in reference to some of the highest and most disputed questions, and that to a degree which is little suspected. Good service would be done to the history of our Reformation, if Prof. Schaff, or some other candid scholar, would set this matter in a true light. The chapter we have referred to in the present book would form a good foundation for a comprehensive treatise on the influence exercised by the writings of St. Augustine on the dogmatic theology of the Protestant Churches, and especially on that of the Church of England.

Suggestions on the Ancient Britons. In Three Parts. By G. D. Barber, A.M. (J. R. Smith.)—The author desires to establish the Aramitic origin of the Ancient Britons. In the second and third Parts of his work, now published, he gleans from classical and Cymric antiquities such as bear upon his subject. He traces names and customs with painstaking research, and occasionally startles us with some of those odd conclusions at which etymologists so frequently arrive. The meshes which such inquirers weave are infinite. Mr. Barber is not behind his brethren in the multiplicity of his combinations, nor in the ingenuity of his application of presumed facts. We a little doubt whether, occasionally, his inquiries have been sufficiently extended: for example, when endeavouring to show an Aramitic origin for all the peculiarities of the Order of the Garter, he tells us that "Honi," the first word of the motto, "is Aramitic;" that it "never occurs in French, and the Dictionaries *de l'Académie*, as well as others, have no example of its use, except from the motto."—Did it never occur to him to look into Roquefort, or any of the Dictionaries of old French? The word stands there plain enough. We could multiply such examples, but it is unnecessary. We prefer giving an example of the oddities which etymologists occasionally stumble upon. Who would expect to find a Hebrew origin for our coachman's "hammer-cloth" and our Lord Chancellor's woolsack?—"*Wool*, צמר, Zamr, or Hamr, is a word preserved in 'hammer-cloth,' the mantling for display of heraldic insignia, now only observed on the driver's seat of the family carriage: the same name probably applied to the banners of knight and noble, in solemn civic assemblies, or ceremonial processions. The woolsack of the House of Lords is apparently a relic of the *hammer-cloth*, though, like the garter, the woolsack has been assigned another origin, or as having originated on a particular, comparatively modern, occasion. The dictum that the coachman's *hammer*, for casual repairs, was deposited under the heraldic mantling of his seat, scarcely deserves the notice of our national lexicographer. Hammersmith, near Shepherd's Bush and Notting-hill (מה, a sheep-cote), reports Wool-hythe."—The lovers of odd etymologies will do well to consult Mr. Barber's work. We do not guarantee any of its conclusions, nor are we blind to its many defects; we simply direct attention to it for the sake of those who delight in such inquiries.

Edith Vernon; or, Contrasts of Character. 2 vols. (Hope & Co.)—There is indication of talent in this work; but it is crude and undeveloped, and the tale has the air of having been written by one totally unaccustomed to composition. The story is interesting in its possibilities, but it has not been worked out. The preface by the editor removes the work from the region of criticism. Written when the author was a young girl—thrown aside amid the domestic duties of maturer life—and now brought forward by surviving friends as a sorrowful gratification to their own feelings, it is in fact to be regarded more as a votive tablet than a new novel; and as the author, had she been spared, would in all probability have re-written it altogether, we cannot pass an official judgment upon it. We are inclined to consider that the silence to which the author consigned her early work speaks more for the faculty that really lay within her than anything actually written in the pages of 'Edith Vernon.'

Letters on the Philosophy of the Human Mind. By Samuel Bailey. (Longman & Co.)—A series of careful essays, written in balanced sentences, and not so technical as such productions commonly are. Mr. Bailey's philosophical investigations are too excursive to be followed, and his conclusions too vague to be briefly defined. It must suffice, therefore, if we remind the readers of his former works that this new volume has appeared, and that it supplies a sequel to the order of ideas developed in them. In many of the letters his reasonings take the form of debate, and are applied to controvert the doctrines of previous inquirers. We feel disposed to suggest that, in such passages, it were better to use invariably the language of philosophy in arguing philosophical questions. Had Mr. Bailey adhered to this rule, he would have been satisfied with answering Kant, if possible, without setting down as "extravagant" or "absurd" any proposition of so serious a thinker.

Hardwicke's Shilling Peerage for 1855. Compiled by E. Walford. (Hardwicke.)—There was room for such a "Peerage" as this. It is cheap, compact, and supplies all necessary information. Mr. Walford has not sought to rival the elaborate works of Burke, Dodd, or Forster; he does little more than sum up the practical portions of the lore in which they deal, referring more persevering students to them for amplications on genealogies, quarterings, and properties. His volume, indeed, is meant to be portable and popular:—as such it is, in size and contents, all that could be desired.

Krasinski's Poland. Part II. (Chapman & Hall.)—The history still lingers over the events of a remote era. It is composed in the form of a statement rather than in that of a narrative, and, therefore, loses in dramatic animation and effect. But Count Krasinski is chiefly solicitous to preserve the tone of severe impartiality, which distinguished the earlier chapters of his work. A Pole, and full of the warmest hopes of Poland, he never conceals his country's errors, but reviews them, and judges strictly of their consequences. We have not yet seen the story of that gallant nation so philosophically told. Perhaps the style should have been more popular, and the details more graphically arranged; but, as a refutation of the vulgar version of Polish history, which has commonly been accepted in England, we are inclined to think that this book will be as useful as it is meritorious.

The History of the Chartist Movement. By R. G. Gammage. Part V. (Holyoake.)—The dimensions of Mr. Gammage's narrative shrink rapidly as it approaches an end. We see a new party acquiring almost a national position, and then collapsing in the hands of inefficient leaders. This chapter of the story might inspire a Jeremiad on lost opportunities, vanity, extravagance and personal squabbles, typified by the words, addressed by one of Mr. Gammage's Chartist heroes to a rival, "Avaunt! Hell fiend!" It is to be hoped that the readers of this historical outline will study it to some purpose.

A second edition of Mr. Sewell's *Georgics of Virgil, Literally and Rhythmically Translated*, having been required, he has entirely re-written the translation. In its present form it is a most successful rendering, incomparably superior to a recent attempt by another hand, of which we had occasion to speak not long since. Mr. R. Potts, the editor of Euclid, has just issued a work bearing the title *Liber Cantabrigiensis: an Account of the Aids to Poor Students, the Encouragements to Diligent Students, and the Rewards conferred on Successful Students; to which is prefixed a Collection of Maxims, Aphorisms, &c., designed for the use of Learners.* It consists of three nearly equal parts, a number of aphoristic extracts from various writers, a sort of Cambridge Calendar, and a similar record of the public schools and companies throughout the kingdom having any connexion with the University. The information is derived from the reports of Commissioners, the masters of schools, and the clerks of companies.

Those who have read high in mathematics will find much to interest them in *A Treatise on the Calculus of Operations: designed to facilitate the processes of the Differential and Integral Calculus and the Calculus of Finite Differences*, by the Rev. R. Carmichael, A.M. The author is a Fellow of Trinity College, Dublin, and a contributor to the *Cambridge and Dublin Mathematical Journal*, and the *Philosophical Magazine*, in which publications parts of the present treatise have already appeared. His object is to reduce and simplify the processes employed in the calculus, which is effected by a more systematic and complete exhibition of the laws relating to symbols of operation than has yet been put forth. The subject has hitherto been treated only partially and incidentally, in such works as Gregory's 'Examples,' the *Mathematical Journal*, and other periodical publications. It is here treated very fully, and in a most masterly manner, many valuable improvements upon previous methods having been introduced.

The War still brings forth its miscellanies,—patriotic or personal. *England's War against England's Army* is an enthusiastic attack on the late Ministry,—a pamphlet quilted from the odds and ends of newspapers and speeches.—Sir George Cockburn's *Opinions on the Necessity of Remodelling the Admiralty Board* have been reprinted, as well as Lord Lucan's *Speech* in defence of his conduct before the House of Peers.—We have also a *Report of the First Anniversary Meeting of the Central Association in Aid of Soldiers' Wives and Families.*—Mr. Newmarch has formularized his verbal statement to the Statistical Society *On the Loans raised by Mr. Pitt during the First French War*, 1793–1801, and published it in pamphlet-shape, with a voluminous appendix. His tables of wondrous figures send us with renewed confidence to the system of *Decimal Coinage*, which is *Familiarly Explained, in Theory and in Practice*, by Mr. Cornelius Walford. This is a seasonable production likely to be of much utility.

We have an encouraging report on *Railways in India: their Present State and Prospects*, with reference to the field they present for English capital. The writer shows that great works are rapidly going on, and that the undertakings already in progress will shortly confer on India extensive facilities for intercommunication. He approves of further speculation.—Another counsellor of the enterprising is "a Retired Officer," who argues that Australia is a mistake, and exclaims *New Brunswick for the Emigrant!* He has resided in his favourite colony, but if his New Brunswick sun be as unreal as his Australian shadow, he will make few converts, we fancy. It is absurd to represent the Australian emigrants as a class descending to beggary and crime. Cannot one district of the empire be exalted without a forced libel on another?—Little more than a mention can be bestowed on *Astro-Theology; or, the Religion of Astronomy*, by Edward Higginson, the texture of which is composed of religion and science,—*The Ombrological Almanack*,—and *Notes on Spontaneous Combustion*, by Wyatt Papworth.—With these we have a variety of educational miscellanies, the necessity for which is proved by *Mesmerism and Media, with full Instructions how to Develop the alleged Spiritual Rappings in every Family.* It is long since we met with anything so painfully

silly, or so inarticulately impudent. If such oracles are uttered, and anywhere believed, it is well that the schoolmaster should be quickened at his task.—Pamphlets, at least, do not fail. We have Sir John Pakington's speech of March 16 reprinted,—Mr. Arthur Morse's *Education, Secular and Religious, in Townships,—Government Regulations for the Examination of Candidates for Appointments of the Civil Service of the East India Company,*—and a *Report of the Commission appointed under the Act of Assembly relating to King's College, Frederick Town,*—so that, at home and abroad, the discussion proceeds with activity.—The Directors of the *Young Men's Library Association* of Cincinnati have issued their Twentieth Annual Report,—and Mr. W. G. Lumley, of the Middle Temple, has published the *Act of 1854,* relating to Literary and Scientific Institutions, with *Notes and Index.*—Messrs. Gould & Lincoln's *Descriptive Catalogue* of American books and reprints,—the *General Atlas* of the National Society, drawn and engraved by Mr. W. Hughes,—and a little compendium entitled *Enquire Within,* and addressed, with much trite triviality, to housekeepers,—complete our list of miscellanies.

MEDICAL BOOKS.

Eutherapeia; or, an Examination of the Principles of Medical Science, with Researches in the Nervous System. By Robert Garner. (Churchill.)—Mr. Garner is a country surgeon; a man of considerable scientific attainments, sound judgment, and extensive practical experience in his profession. Hence his opinions on any subject connected with his profession would obtain respectful attention from his brethren. This work is an attempt to review the present state of medicine from a scientific point of view. In some of the chapters he has taken up the bearing of the last scientific discoveries on practical medicine; whilst in others he has displayed considerable knowledge of the history of medicine as an Art. A chapter devoted to the nervous system contains some new views, and indicates acquaintance with the most recent researches on this subject. One part of the work is devoted to short practical notes and observations on diseases and remedies, and will be found interesting to the practical man. A chapter on pseudo-medical science very properly closes the volume. In this chapter, the writer handles the subjects of phrenology, mesmerism, and homœopathy—those scandals of the medical profession—with considerable skill. This book will afford pleasant and profitable reading for the medical man.

On Pain after Food; its Causes and Treatment. By Edward Ballard, M.D. (Walton & Maberly.)—Dr. Ballard has here taken up a symptom, and shown on what a variety of causes it may depend. Such a treatise would act, we should think, as the best antidote to that tendency which exists in the public mind to seek for universal remedies. It may here be seen that so far from pain in the stomach having a single remedy, it arises from twenty different causes, and in order to cure the pain, the causes must be removed by twenty different and sometimes opposite modes of treatment. In this work Dr. Ballard displays a perfect acquaintance with the pathology of diseases of the stomach and a sound appreciation of the nature of remedial agents in the cure of disease.

A Disquisition on certain Parts and Properties of the Blood. By David Tod. (Churchill.)—This work abounds in speculation; and the author is evidently too little acquainted with recent methods of investigation to give the facts he states much weight. His leading idea is, that the blood corpuscles are a form of animalcular life; but his observations on this subject are limited, and many of them are clearly erroneous. With this view he connects an electrical theory of life, which is again made up of a large number of assumptions. The value of his lucubrations may be judged of, when we say he is a believer in Mr. Crosse's experiments on the creation of *Acari.* He has evidently experimented much in order to prove his theories; but he has proceeded in a manner the very opposite of the inductive philosopher, and we fear he will eventually find that his researches have been labour in vain. He has missed the aim and object of inductive science: hence his volume will not be found useful to those engaged in the pursuit of physiological science.

A Manual of Elementary Chemistry. By R. M. Glover, M.D. (Tegg & Co.)—There is no lack of manuals of chemistry; and yet such is the unbounded profusion of facts now embraced by this science, that each writer has the power of forming a new book by varying his illustrations or rearranging his principles. Dr. Glover's 'Manual' will be found convenient as a class-book or a manual for private use, inasmuch as it is compendious, and embraces both inorganic and organic chemistry.

The Pathology of Drunkenness. By Charles Wilson, M.D. (Edinburgh, Black.)—The fearful effects of taking habitually large doses of alcohol are perhaps not yet fully realized by the great bulk of English people. Abstinence and teetotalism are regarded as fanaticism, and perhaps keep people from attending to the subject. Dr. Wilson's book is written from the teetotal point of view; and on that account is not likely to be read,—or if read at all, to be read with suspicion. Works written with the view of showing the evil of intemperance are more calculated to do good than works which conclude with the silly truism that every drunkard was first a moderate drinker, and the absurd consequence that therefore every man ought to abstain lest he should become a drunkard. If this argument were worth anything, it ought to be applicable to other vices. But the history of mankind most clearly proves that the asceticism of the few can never produce morality in the many. It is the will that must be educated; and the teetotaller and the drunkard must alike learn the lesson of being temperate in all things.

Positive Medical Agents. (New York, Norton.)—This is an anonymous volume published by the authority of the American Chemical Institute. It treats of the administration of certain remedial agents indigenous to America; and from the author's account of these remedies, and of the cases in which they were used, we infer that he is entirely ignorant of the first principles of medicine.

A Manual of Pathological Anatomy. By C. Handfield Jones, M.B., and Edward H. Sieveking, M.D. (Churchill.)—The progress of Pathological Anatomy has long demanded a manual that should present the principles of this subject in such a way that they might be comprehensively studied. We cannot say that the object has been attained in this volume. It deals too much in details, and is too much of a treatise to serve the purposes of the junior medical student. It, nevertheless, contains a great amount of research in a small space, and will be found a valuable book for consultation.

Cyclopædia of Anatomy and Physiology. Part XLV. (Longman & Co.)—This part is principally occupied with an article, by Dr. Sanderson, on the Vegetable Ovum. The author takes a comprehensive view of the whole subject of vegetable embryology; and we know of no work in which it has been so fully and completely treated. We are surprised to find that this is the only article devoted to vegetable physiology in the work. It was a favourable opportunity for obtaining a *résumé* of recent researches in vegetable physiology, which ought not to have been overlooked.

Lateral Curvature of the Spine. By B. E. Brodhurst. (Churchill.)—Mr. Brodhurst describes a new instrument for treating lateral curvature of the spine, which seems to promise considerable success in certain cases of that formidable complaint.

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Chloroform; its Properties and Safety in Childbirth. By E. W. Murphy, M.D. (Walton & Maberly.)—This is a judicious *brochure,* on an interesting subject, by one competent to give a sound opinion. Those who are making inquiries will find safe counsels inculcated in this little volume.

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ON THE HYDROGRAPHY OF INNER AFRICA.

THE great rivers of our globe are justly called the arteries of the countries to which they belong. They are, with few exceptions, the chief lines of intercommunication between their inhabitants, the highroads to civilization, the paths to geographical discovery. In Africa, therefore, as in other countries, they have claimed a great share of attention

and inquiry, although it is questionable whether, taken collectively, they will ever attain to such importance as the navigable waters of other continents,—for, hitherto, not one of the African rivers, except the Chadda, has, for some reason or other, offered a sufficiently practicable road into the interior. The reasons are obvious: the rivers of Africa, proverbially the land of deserts, have most of them to struggle for their very existence, being at one time filled to overflowing, at others dwindled down to insignificance, and even dried up altogether. Many, after rising in mountainous and humid regions of the interior, flow onward as mighty and vigorous streams,—but ere they reach the sea, are entirely lost in deserts of sand or salt-pans, which lie as a broad barrier between them and the sea-shore.

In viewing the important discoveries which in the last six years have been made in the interior of South Africa by Dr. Livingston, Oswell, Murray, Galton, Anderson, and others, an extensive system of rivers presents itself between 10° and 22° south latitude, running eastward; but what becomes of them ultimately,—whether they reach the Indian Ocean, and at what points,—whether they are lost in deserts, or whether they form an inland basin like the rivers of Central Asia,—is as yet unknown. As it depends on their eventual development whether these rivers will ever be of any practical benefit as highroads to civilization and commerce, it is of importance to inquire into this subject, and draw attention to it.

Taking a general view of the Hydrography of Inner Africa south of the equator, and proceeding from north to south, we first meet with the great Lake Nyassa, which during the last ten years has been represented as one of the most prominent features in that continent. Our information respecting it is as yet very imperfect. No European has ever seen it, and we know not whether it is the feeder of a river, or merely a recipient lake; but even in its present somewhat undefined outline, a length is given to it not less than that of the whole Adriatic Sea, or of the Baltic between Bornholm and Bomarsund, or of the German Sea between Ostend and Aberdeen. It is strongly affirmed, that Lake Nyassa is not drained into the Indian Ocean, and hence it would appear that the chief line of waterparting (*divisa aquarum*) in that part of Inner Africa runs comparatively close to the Indian Ocean, all the drainage west of the lake belonging to the Atlantic.

In the Cape Colony the line of waterparting is likewise close to the Indian Ocean, the sources of the Orange river being within 150 geographical miles of its shores; but between the Orange river and Lake Nyassa it recedes from the Indian Ocean, turns at both points almost due west, and, in a great semicircular line, reaches to within 130 geographical miles of the west coast, in the central table-land of the Ovaherero, explored by Messrs. Galton and Anderson. From this table-land, 6,000 feet high, all the rivers eastward run towards the Indian Ocean, including those discovered by Dr. Livingston as far as the country of Balonda, in about 11° south latitude. The area of the tract of country thus drained,—including the Limpopo, Zambezi, and the coast between the latter and Delagoa Bay,—I have calculated to be at least 800,000 geographical miles. How is the drainage of this extensive region effected? The surplus waters of Lake Ngami, received by the river Zouga, seem eventually lost in the desert before they reach the sea. The river Limpopo is by some carried into Delagoa Bay, by others into the Sabia and Govaro (in latitude 21° south); by others, again, into the Bay of Inhambane. I am inclined to subscribe to the latter opinion, as it is based on the knowledge of the Boers, who are probably better acquainted with that region than any other Europeans.

We now come to the large river of Sesheke or Barotse, the proper name of which seems to be Leambey. Dr. Livingston and his companions always speak of this river as being the upper course of the Zambezi, but without sufficiently stating the grounds on which this assumption is based. No European is known to have traced both rivers in the whole of their course, and thereby to have positively established their identity. The assumption has been strongly disputed by a well-known geographer of no small authority, who maintains that the rise and fall of the Zambezi are at a different season of the year from those of the Leambey, and thence infers that the two rivers cannot be connected. From what has hitherto transpired from Dr. Livingston, it appears, however, that within the basin of the Leambey the rainy season is from November to April, and he distinctly states that the waters of the Cholee, a tributary of the Sesheke, *fell* in June and July, while he draws particular attention to the contrast between that river and the Zouga, which *rises* at that identical period,—a circumstance of which no satisfactory account is given, and which is left to find its explanation in the existence of snowy mountains. Further to the west, in the regions explored by Messrs. Galton and Anderson, the true rainy season is between the first of January and the last of April. In February pools of rain-water are to be found everywhere; but by June all of them except the largest are dried up again. Now this seems to correspond well enough with the rise of the Zambezi, which river is quite full in March and April. Another reason for the non-identity of the two rivers has been sought in the elevation of the country, by concluding that the basin of the Leambey was much lower than that of the Zambezi collectively. But the Zambezi seems to have no great fall, and Zumbo, the furthest point on it known, is probably not more than 1,000 feet above the level of the sea, whereas Lake Ngami has been computed to be 2,825 feet, and the basin of the Leambey can scarcely be lower, if we may judge from Dr. Livingston's description of the country between Lake Ngami and Sesheke, as a "dead level." We may, therefore, reasonably assume that the Leambey at Sesheke is at least 1,000 feet higher than the Zambezi at Zumbo, which would more than allow it to communicate with the latter. It will be asked,—what becomes of this magnificent river, the Leambey, if it does not run into the Zambezi? It has been said that its waters are wasted, either on the surface by evaporation or beneath it through the sand and the fissures of the limestone rock, and that, if a complete channel was once cut to the sea, the country explored by Dr. Livingston would be better drained than it is. There seem to be instances, however, where this opinion is not borne out by the fact, as in the case of the Rio de la Plata, which, despite its complete channel to the sea, fails in draining quickly those very extensive marshes and lagoons of Xarayes and Ybera; so also the River Pripet and others. In this consideration of the subject the most favourable view is taken of Dr. Livingston's hypothesis, with which our own belief coincides,—but it must be owned that it rests on too slender and insufficient grounds to be considered satisfactory.

The question as to the identity of the rivers Leambey and Zambezi has by Dr. Livingston's last journey been rendered rather more doubtful and uncertain than otherwise. In this, his fourth journey, he took a number of valuable astronomical observations, of which the following are the chief points:—

	Lat. South.	Long. East Gr.
Kobé Station	20° 53′ 14″	24° 52′ 3″
Sekeletu Town	18° 17′ 20″	23° 50′ 9″
Nariele, chief town of the Barotse	15° 24′ 17″	23° 5′ 54″
Confluence of the Leola, or Lonta, with the Leambey	14° 10″ 52″	23° 35′ 40″

From these positions it will be seen that Dr. Livingston's discoveries have, in all maps published up to this time, been laid down incorrectly, namely, some 130 geographical miles too far to the east. Nariele lies about 630 geographical miles from the west coast of Africa at Little Fish Bay, and 1,030 miles from the east coast at Mozambique. Hence, the distance between the Leambey and Zambezi is also increased, and the gap of this complete *terra incognita* made 130 miles wider. The distance between the town of Sesheke and Zumbo, the furthest points on the two rivers known, amounts to no less than 450 geographical miles.

From the foregoing remarks the importance of exploring the region east of Sesheke will be evident, and it is therefore gratifying to learn that Dr. Livingston intends, in the journey he is at present engaged in, to descend the Leambey and trace its entire course. From the singular power and endurance with which this gentleman is gifted, and the good fortune which has accompanied him in all his journeys, it is hoped that he may be successful in this the crowning effort of his labours.

Meanwhile another traveller has started on a journey towards the same region,—Dr. W. Bleek, who, it will be recollected, went out with the Chadda Expedition last year, but had to return home from Fernando Po, the climate of tropical Africa having affected his health. Nothing daunted by this failure, he has since directed his mind to African regions beyond the equatorial zone, and, having obtained an engagement in the service of the Bishop of Natal, has lately departed for that colony. His plan is, after staying a certain time in Natal, to penetrate northward in the direction of Lake Nyassa.

There is scarcely a region of Africa which offers so extensive and interesting a field to travellers as the eastern half of that continent between Natal and the equator, containing, as it does, the key to the Limpopo, the Zambezi and Leambey, the Nyassa, the sources of the Nile; while it comprises the celebrated country of Sofala, the snowy mountains near Mombas, and other highly interesting and important points. This region cannot be too much recommended to the lovers of travel and adventure, for reasons which I specially set forth in the *Athenæum* nearly two years ago [No. 1348]. "The novelty of the discovery of Lake Ngami drew numbers of people to the spot, and hardly a year had passed away after its existence was made known before its shores swarmed with civilized men." It is to be hoped that such a stream of travellers will also before long be directed to the very promising regions of East Africa.

AUGUSTUS PETERMANN.

March 31.

FOREIGN CORRESPONDENCE.

Paris, April 20.

I continue my notes on the present position of Art in Paris, and conclude my remarks on the genius of Adrien Guignet. The artist who wishes to live by the labour of his hands finds it impossible to preserve simple manners, a sincere mode of thinking, his personal tastes, independent habits, and individual character. He must paint like nobody else and live like everybody else. He must have a handsome *atelier* and fine carpets. His toilette is criticized,—and his tailor must be known. The public promenades must see him at certain hours, when useful nods and flattering signs of recognition are to be gathered. He must wear white gloves and be profusely present in the *salons* and the theatres,—and he must listen with respect and humility to the lords of the press in club and divan, painting their portraits and adorning the boudoirs of their favourites. The Jockey Club must be no stranger to him,—nor must he shrink from a hand at *lansquenet* when the son of a banker holds the cards against him.

Adrien Guignet was neither "original" nor adroit. He painted as many others had painted before him,—and did not behave as everybody around him behaved. A dutiful disciple of the great masters and an attentive observer of nature, his assiduous study had one main object—to find the secret of the picturesque phenomena of vision and the laws which regulate the great aspects that Art deals with; but it had also led him to discover, in the works which public admiration has classified as masterpieces, the means which great men had created as it were to translate nature and their own impression thereof. Giorgione, Titian, Rembrandt, and Claude in the Museum explained to him their admirable theories—confirmed by personal reminiscences which he never allowed to die away; for always, at intervals, like a true artist, he made it a point of penetrating boldly into unexplored "interiors"—refuges of poverty and labour—of wandering between boundless horizons, over countries neglected by guide-books, inquiring of Nature whether her most assiduous students

had well understood her. The result was, that his veneration for the Masters increased, not diminished, daily; and he learned to think that they had accumulated for the student in their works a treasure of truths, an arsenal of power. It was his ambition to paint as they had painted,—the reverse of the programme of all the popular artists of the day.

Amidst his poverty and wanderings Guignet loved to dream of times gone by, to call up in his mind the manners of ages past, and become learned in the antiquities of Central Gaul. He dug up old traditions and old relics, old legends and old medals, old songs and old vases, all round about Autun, that ancient Roman municipality, and amidst the Druidical oaks of the Morvan. He entered, as it were, into communion of spirit with Salvator Rosa; and his labours for some time became strongly impregnated with the wild and fantastic character of that master. But, whilst he conformed to such men by identity of views and means, he was completely distinct from them by the individuality and novelty of his undertakings. It was impossible for him to plagiarize or even to imitate. If he followed, it was as a son or as a comrade,—not as a servant or a parasite, borrowing or stealing. No one has any claim to make on his works. They are all his own,—the spontaneous production of his genius, guided, strengthened, and vivified by a constant observation of nature. Yet certain great masters of Art, chosen by his filial veneration, would no doubt recognize in his works Truth and Beauty as they once appeared to them. Guignet, succeeding them in time, was, as it were, the product of the principles which had been revealed to them; but which if he had not studied as faithfully as they, he could never have so completely understood and appropriated. It will be in vain to insinuate, now that Guignet is dead and in nobody's way, that because he partook so much of the dominant character of the great masters he studied, we may deny him the merit of real originality according to our definition. To do so would be to manifest great carelessness and great ignorance of the history of Art. For who can deny that at Venice, for example, from before the period of the Bellini to the very end—including Giorgione, Titian, Paul Veronese, Tintoretto — the whole school displayed a wonderful community of principles, of methods, of modes of execution, and of physiognomy? Yet, is their originality disputed? At Florence, did not every one travel by the same road, wearing the same aspect and the same demeanour? Yet, is it difficult to see that Massaccio cannot be confounded with Signorelli,—that Andrea del Sarto is original by the side of Fra Bartolomeo, —that Michael Angelo and Da Vinci are not the same? At Antwerp, at Amsterdam, can different observations be made?

There is an illustrious painter—not a hundred miles off—who systematically adopts results already obtained, or mixes two or three together, and yet enjoys in France the reputation of great originality. An observer discovered his mode of proceeding,—and one day being alone in his company ventured to make the remark. "Very true," replied he quietly, "I certainly do take heads wholesale—an easy method—but I give them *a false nose*, and know how to do it cleverly. Who the deuce can recognize them? One or two spectacled inquirers like yourself. How many are there?"

Guignet never found it necessary to put *a false nose* on the faces he painted. He invented for himself. He worked honestly and with prodigious perseverance. He constantly went forth to consider the marvels of Nature; and having discovered the secret of the hour when she exhibits herself in all the intensity of her character and all the strength of her expression—and learnt how to choose, as it were, his look-out whence to observe the physiognomy of the visible things which are fit objects of painting—he knew how to magnify in a direction indicated by his own personality the sights which he saw mentally, clothed in a meaning derived from all the narratives he had heard, all the pages over which he had silently meditated. How different this from the process of Daguerre, or of the servile imitator of vulgar Nature! By such means an artist, nailed by poverty to the place where he vegetates, but who obstinately observes, whilst tourists with handfulls of gold wander inattentively, may produce works surpassing in grandeur any special scene that Nature could have exhibited to him. I saw the other day the works of an American artist, who had, no doubt, carefully studied the even lithographs of London and Paris. He was exhibiting to men of the world, admirers of course, views, that failed to produce any impression of grandeur, of Niagara and the shores of those great Transatlantic rivers that roll like ocean currents across interminable savannahs. What were they worth beside the wild rocky scenes, the terrible cataracts, the mighty water-expanses of Guignet, who had never witnessed more than what may be called the domestic aspects of Nature; but who, profoundly versed in all the calculations of reduction and of aërial perspective, knew how to magnify the smallest objects and elevate a tiny part into the dignity of a vast whole?

When Guignet, in some of his wanderings, had chosen a scene and transformed it in his ardent imagination, clothing it with a formidable or poetic character, his general knowledge, his particular acquaintance with the costumes of old, with ancient armour and ancient accessories, his memory of legendary lore and of history filled it with the action and the figures most appropriate and most in harmony with it; and the impressions produced by the wild landscape increased within him at sight of the strange, terrible, and fantastic personages that seemed to live there a real and passionate life,—treading along the roads, climbing the mountains, leaping the ravines, reclining under the trees, or crouching amidst the heather for purposes of crime or virtue, armed with the dagger or the torch, pursuing or flying, resting or lying in wait, indulging in hope, or intent on study, full of love or hatred, of remorse or of despair.

Allow me space for a concluding anecdote, which brings me back to the President of the Permanent Commission of Fine Arts. In 1848, Guignet was rapidly descending the slope that leads to utter despair. He had reached such a point that he was obliged, every day, to go and beg a dinner of a friend;—for such men, fortunately, do preserve a friend or two. He was returning, one evening, to his *atelier* in company with his host. The porter presented a letter, and demanded three sous. Guignet refused it, saying he would keep the few sous he had to buy tobacco for the morrow. His friend pressed him to take the letter, but he was obstinate. Who could write anything pleasant to him?—"Well," said his friend, "I will buy your letter, and know your secret."—They went up together, several stories, of course; and the seal was broken. The letter contained but few words; but how important! It was from the Duc de Luynes, announcing that he had heard of the unknown man of genius, and soliciting the honour of an interview! B.

OUR WEEKLY GOSSIP.

We believe that all uncertainty as to the opening of the Palace of Industry in Paris on Tuesday next is at an end. The Palace will be inaugurated, even if it should be found necessary to close it next day, to re-open in three weeks. Queen Victoria will not, we believe, return the state visit of the Emperor and Empress in time for the inauguration, nor will this event take place so long as Parliament shall remain sitting, unless for some extraordinary political reason. If Napoleon shall insist on going to the Crimea, and if Lord Palmerston shall deem it sufficiently important to sacrifice precedent and convenience to prevent that expedition, the Queen may go to Paris early in the summer. Otherwise, Her Majesty's visit is not likely to occur before September.

Many candidates are in the field for the chief office left vacant by the death of Sir H. T. De la Beche. We understand, however, that Sir Roderick I. Murchison is likely to receive the appointment, as a means of reconciling rival pretensions and satisfying the desires of the scientific world.

The first floral Exhibition for the summer season of the Horticultural Society is announced to take place at Gore House, on Wednesday, May 16th, as an experiment. With a rather late spring, the advantage of being three miles nearer to Hyde Park Corner will probably be found a great attraction to the show.

In the absence of any Government determination with reference to the Chair of Natural History at Edinburgh, the College Committee of the Edinburgh Town Council have made arrangements with Professor Traill for the teaching of the Natural History Class during the summer session.

The Royal Society has lately received a very important and valuable addition to its collection of manuscripts by a present, from Mr. Edwin Canton, of a series of autograph letters from Dr. Franklin, Priestley, Sir Joseph Banks, Howard, and other well-known persons. Mr. Canton has had this collection in his possession since it was given to him, when he was about fourteen years of age, by his uncle, Mr. Nathaniel Canton. The letters were formerly in possession of Mr. John Canton, F.R.S., to whom several of them are addressed. One from Sir Joseph Banks is extremely interesting, as it accompanies a "piece of the new elastick substance" (india rubber) which Sir Joseph gave to Mr. Canton. The collection, which Mr. E. Canton has placed in the archives of the Royal Society, at the suggestion of Mr. Weld, is in excellent preservation.

"Of the Crystal Palace in the Villa Reale," writes a Correspondent in Naples, "we hear nothing more, though during the summer there was a great deal said on the subject, and some expectation was entertained that the project would have been carried into effect. The site was found, I believe, to be too narrow,—or, as is more probable, the whole thing originated in the inflated ambition of a frog attempting to imitate a bull, which afterthought has corrected. A much more feasible undertaking, however, and more proportioned to the capabilities of a small State, has been advertised for execution on the 30th of May. It is called an Exhibition of the Fine Arts, and foreigners as well as natives are invited to contribute. The works are to be delivered at the Museo-Borbonico, from the 1st to the 20th of May, and confided to the care of Cavaliere Quaranta, our distinguished antiquary. The Commission of Examination has, however, signified its intention to reject works of inferior artistic merit, or such as offend against morality, religion, and good manners, or such as have been exhibited before. Such conditions as these in the present high morality state of feeling existing in Naples might, if rigidly applied, check the ambitious efforts of many an aspiring artist,—and we would recommend as a precautionary measure the following questions to be proposed to the Minister of Police. Since the *ballerine* of San Carlo are commanded to appear in green tights, what costume or colour will be permitted to a Nymph or a Goddess? As the books of fashions are prohibited until the plates are made decent and pretty behaved, will high dresses and long sleeves be *de rigueur* for a Diana? Surely a Maddalena would be in the extreme of licentiousness, and Gibson's coloured Venus he denounced as the creation of a most disordered fancy. Nymphs and Saints with dishevelled locks and half-disclosed charms would be shown the door as highly improper, whilst the Figurantes in classic taste and style would be declared no better than they should be. We throw out these hints as worthy of the attention of the artist, and not altogether in joke,—for as many a bookseller has ordered books which have been condemned as prurient, so many a young artist may find to his cost that the labour of many months will be excluded as offending against 'morality, religion, or good manners.'"

Our statement of last week, that the appointments of Sir Charles Eastlake as Director, and Mr. Wornum as Secretary, to the National Gallery still lacked official confirmation, is now indorsed by Lord Palmerston. In answer to a question put by Lord W. Graham, the Prime Minister admitted that "the whole of the arrangements are still under consideration." We are not surprised—not sorry—to receive this assurance that our information was correct. Lord Palmerston has still the power to arrest that accumulation of offices in a single hand, the premature announce-

ment of which drew down so many sharp criticisms.

Barbarians are always tender on the question of genealogy; and we are not surprised to hear that the only sign of intellectual activity in St. Petersburgh is the publication, by Prince Dolgorouky, of two volumes, exhibiting the genealogy of the entire body of the Russian nobility, with particulars as to the origin of their families, the part they have sustained in history, and the services they have rendered to the throne and the country. Connemara swine-feeders and Highland drovers exhibit something of the same jealous care for the family credit—just as the vulgarest of vulgar Cockneys rejoice over the merits of a Wardour Street ancestry. Alexander the New smiles blandly, it is said, on this vindication of Russian nobility.

The King of Prussia has presented to the Library of Trinity College, Dublin, 'Denkmaler aus Aegypten und Aethiopen,' by Prof. Lepsius, and 'Alt. Christliche Baudenkmale von Constantinople vom V. bis XII. Jabrhundert,' by Prof. Salzenberg.

Some interesting researches about the *national tree* of the Germans have recently been offered to the public by Herr Bader, of Carlsruhe. Mentioning in one of his last works ('Das Land und Volk von Baden'—'The Country and the People of Baden') the ancient and noble Suabian race of *von Bodmann*, whose armorial bearings are three green lime-tree leaves, Herr Bader asserts and proves that not the oak, celebrated so much and so often in modern German song, but the lime was the national tree of the old Germans. "The oak," says Herr Bader, "was principally honoured by the Celts and the Northern nations, and its denomination as the German tree *par excellence* did not come into use before the 'Bardenlieder' of Denis and Klopstock. Our forefathers planted the lime-tree everywhere,—before their homesteads, their towns, and their villages,—on their market-places and their burial-grounds,—near their churches and chapels,—on their frontiers and other spots which they wished to enjoin to the memory of posterity. Under the broad, shady, and odorous roof of the linden-tree they assembled on all possible occasions. There the children played, — there the young people danced to the tunes of the wandering ballad-singer,—there the father of the family rested in the midst of his domestic circle,—there the rural judge performed the functions of his office. 'Under the linden-tree,' it is always said in the records, in the songs and the sagas of our ancestors. Under a linden-tree Siegfried, the hero of the Nibelungen, slew the dragon; a linden-leaf, falling between his shoulders when he weltered in the blood of the killed monster, caused the vulnerable spot which afterwards became fatal to him,—and under a linden-tree, when drinking from the fresh spring, he was murdered by Hagen. Under a linden-tree the dragon of the Syrian Rachaol swallowed the Lombard King Otnit,—and under a lime, too, the dwarf Laurin ravished the beautiful sister of Dietlieb of Styria. The town of Lindau, on the Lake of Constance, was called after the linden-trees which, centuries back, shaded the site of the town when it was only occupied by a nunnery; and when King Conrad the Third, after his victory over the Guelphs, rebuilt the demolished town of Ulm, the inhabitants, in commemoration of the happy event, planted their churchyard of All Saints with limes, some of which were still standing as late as 1538. The sweet linden-tree, with its broad and refreshing shade, with its soft and deep green leaves, was praised by the greatest of our old poets,—by Walther von der Vogelweide, Wolfram von Eschenbach, and Gottfried von Strasburg; and the Minnesingers, who never with a single word mention the oak or the oak-leaf, speak a thousand times of the lime. The lime-tree leaf, on account of its shape (similar to that of a heart) and of its warm green colour, has become quite a symbol with our nation. As a symbol we find it on coats of arms, on pictures and playing cards; it was the favourite ornament of various garments, of monuments, and of many implements of war and peace. It indicated the estate of the freeman and of the landed proprietor,—whereas the acorn was the distinguishing mark of the serf, of the man without landed property."

A blow, which our readers will have expected, has fallen on the French Academy. M. Guizot, and the political celebrities who have aided him to turn the Chair of the Academy into a political tribune, and by selecting candidates from the old political parties instead of from distinguished literary circles, have prepared a justification for Imperial interference. Napoleon has entered the Academy, and by an unquestionable act of authority has silenced its members. By an Imperial decree, ten new members have been introduced into the sacred body, under the pretence of founding a new section, of "Politics, Administration, and Finance"; so that the Government has now secured, it is said, a majority of voices. It is further announced, that the Academy must adapt itself to the new forms of society,—in fact, must become, as under the first empire, a Napoleonic institution. In the spirit of the new system in France, the Emperor offers the Academy a material compensation for the loss of its liberty—in the form of a prize of 400*l.*, to be adjudged triennially to the work most deserving of reward. The right of speech is taken away, and a hundred and thirty odd pounds a year are given back in exchange. Such is the barter now prevalent in France!

"I perceive," says a Correspondent, "that you mention a new work professing to be by Alexandre Dumas, called 'Les Mohicans de Paris.' This novel is not really by Alexandre himself, though it has appeared in his paper, the *Mousquetaire*, signed with his name. The author is M. Bocage." —Very likely. We have so often warned our readers, specially and generally, against the inference that a book bearing the name of Dumas must necessarily be written by M. Dumas himself, that we consider it unnecessary to repeat the warning every time we see his name in print. M. Dumas is a trader in letters; and his name appears on title-pages like that of the printer or publisher.

A first Report on "The Post Office" has just appeared. From it, among other interesting facts, we learn that "during the last year the measure for establishing a low and uniform rate of postage between the mother country and the Colonies was extended to Canada, Nova Scotia, New Brunswick, Prince Edward Island, Newfoundland, Bermuda, Malta, Gibraltar, Ceylon, Hong Kong, St. Helena, the Gold Coast, British West Indies, (Turk's Island excepted), New South Wales, Victoria, and South Australia. With the exception of India, the Cape of Good Hope, Mauritius, and Van Diemen's Land, there is now no important dependency of Great Britain to which the reduction has not been applied." During the year, France has diminished the rate of postage from 10*d.* to 4*d.*; China from 1*s.* to 6*d.*; Monte Video from 2*s.* 7*d.* to 1*s.* Some progress has been made in a treaty for the reduction of postage with Sardinia. The communication on the same topic with Portugal and Spain have been less satisfactory than was expected. By aid of the Foreign Office information has been obtained from thirty-two foreign governments as to the present state of Postal Reform.—

"Of these there are only two, viz., Sweden and Equator, in which no material improvement has been made since the introduction of Penny Postage into the United Kingdom, in 1840. In Russia, Spain, and Chili the lowest rate (which is generally applicable to the great majority of letters) has been reduced to sums above twopence, but not exceeding fourpence; in seven other countries, viz., France, United States, Bavaria, Hanover, Portugal, Sardinia, and Brazil, the lowest rate has been reduced to sums above a penny, but not exceeding twopence; and in Belgium and Denmark it has been brought down to a penny, though in Belgium this rate is confined to distances not exceeding nineteen miles. In the United States the postage for distances of 3,000 miles and under is 1½*d.*; and, for greater distances, 3*d.* In twenty-three countries postage stamps have been introduced. In two, viz., Russia and Brazil, prepayment of postage is compulsory. In twelve prepayment, though not compulsory, is encouraged; the postage, when not prepaid, being greater. In eighteen the gross receipts of the Post Office are now at least equal to what they were before the reduction; and in two others the amount is nearly the same. In three the profits are nearly as large as before the reduction; and in nine the former amount has been fully regained. In most of the countries embraced in this return the Post Office undertakes the conveyance of passengers as well as of mails; and the receipts, expenses and profits arising from passengers are generally mixed with those relating to letters, and are consequently included in the sums entered in the column headed 'gross receipts, expenses and profits of the Post Office,' it not having been found practicable to state them separately. Again, in some instances, a large expense is incurred in the delivery of letters; while in others, as in that of the United States, the Post Office does not undertake the delivery. Moreover, in some countries, as in France, the conveyance of the mails by railway is attended with little cost to the Post Office, in consideration, probably, of assistance given by the Government in the construction of railways; while in others the Post Office has to bear the full expense."

—On the whole there is reason to be satisfied with the progress of this great reform at home and abroad, though there is still much to hope for and much to do. The International Postage Association has not laboured in vain.

Closing of the Exhibition.

BRITISH INSTITUTION, Pall Mall.—The GALLERY for the EXHIBITION and SALE of the WORKS of BRITISH ARTISTS, is OPEN DAILY, from Ten till Five, and WILL CLOSE on SATURDAY, May 12. Admission 1*s.*; Catalogue 6*d.*
GEORGE NICOL, Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST ANNUAL EXHIBITION WILL OPEN, at their Gallery, 5, Pall Mall East, near Trafalgar Square, on MONDAY NEXT, April 30.—Admittance, 1*s.*; Catalogue, 6*d.*
JOSEPH J. JENKINS, Secretary.

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street.—Morning, from 10 to 5. Admission, with Catalogue, 1*s.* Evening, from 7 to 9. Admission, 6*d.*

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The Railway at Balaklava, Battle of Inkermann, Storm in the Black Sea, Battle of the Alma, Cavalry Charge at Balaklava, Pictorial Map of Sebastopol, &c., are now exhibited in the Diorama, illustrating "Events of the War." The Lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1*s.*, 2*s.* and 3*s.*

SIEGE of SEVASTOPOL.—GREAT GLOBE.—All the New Approaches and Siege Works are placed on the MODEL of SEVASTOPOL, including Inkermann, Balaklava, and the Tchernaya, at the GREAT GLOBE, Leicester Square. Open from 10 A.M. to 10 P.M. Admission, 1*s.* to the whole building. Children and Schools, Half-price. A large Collection of Russian Trophies from Bomarsund, &c.

ZOOLOGICAL CONCERT.—LOVE'S ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—REGENT GALLERY, 69, Quadrant.—Every Evening at 8, except Saturday; Saturday, at 3.—Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, called 'THE LONDON SEASON.' Wednesday, Thursday and Friday, the entertainment, LOVE IN ALL SHAPES, to be followed by a ZOOLOGICAL CONCERT, and LOVE'S LABOUR'S LOST. Saturday, at 3, LOVE IN ALL SHAPES, and other entertainments.—Pianoforte, Miss Julia Warman.—Stalls, 3*s.*; Area, 2*s.*; Gallery, 1*s.*—Tickets at Mitchell's, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

SCIENTIFIC

SOCIETIES.

ROYAL.—*April* 19.—The Lord Wrottesley, President, in the chair.—The Earl of Hatherton was admitted into the Society.—A paper was read 'On the Descent of Glaciers,' by the Rev. H. Moseley.

GEOLOGICAL.—*April* 18.—W. J. Hamilton, Esq. President, in the chair.—Mr. J. G. Blackburn and the Rev. W. C. Kendall were elected Fellows.—'Notice of Fossils from the Keuper of Pendock, near the Malverns,' by the Rev. W. S. Symonds.—'Notice of the St. Cassian Beds in the Vorarlberg,' by Prof. Merian.—'Notice of Cretaceous Rocks in Natal,' by Capt. R. J. Garden.—The discovery of these fossiliferous rocks near the Umtafuna River, on the coast of South Africa, was made by Mr. H. F. Fynn, in 1824. About three miles to the southward of the river commence certain excavations in the cliffs, formed by the action of the sea, and called by the natives "Whitemen's houses." The caves extend about 800 yards. Capt. Garden collected a suite of fossils from the walls of the caves and from the adjoining cliffs. Fossil trees are seen at low water on a reef of flat rocks near these caverns. Half-a-mile beyond the caves the Umzambani River is crossed by the fossiliferous strata, which, in Capt. Garden's opinion, extend probably as far as the Umtala River.—'Description of some Cretaceous Fossils from Natal,' collected by Capt. Garden, by Mr. W. H. Baily.—'Notice of the Geology of Natal,' by Dr. P. C. Sutherland.—Sandstone and shale, alternating with and traversed by trap rocks, constitute the main features of the Natal district, and form table-hills of considerable elevation and extent. Impressions of leaves and stems, together with Saurian bones, are found in the sandstone and shale, which also contain thin seams of coal, some

of which are worked to supply the colony with fuel. The sandstones are occasionally overlaid by volcanic rock (trachyte), inclosing fragments of the older rocks, which has scored and grooved the underlying surface. A huge dyke of porphyritic granite traverses the country from N.E. to S.W. The author also noticed the sand-dune blown up on the coast by the wind, and hardened into a building-stone by infiltration of carbonate of lime in solution. This stone contains fragmentary seashells blown up with the sand, as well as perfect land-shells which lived among the bush on the sand-hills. The copper ore of Natal appears to be a malachite diffused through contorted gneiss rock having a syenitic character.

ASTRONOMICAL.—*March* 9.—M. J. Johnson, Esq., President, in the chair.—Messrs. J. B. Dancer, W. Erck, and R. J. Mann, M.D. were elected Fellows of the Society.—'Account of Operations connected with the Advancement of Commercial Astronomy in Australia,' by Mr. R. L. J. Ellery.—'Account of the Steps recently taken by Her Majesty's Government for Promoting the Regular Observation of Meteorological Phenomena at Sea,' by Capt. R. FitzRoy, R.N.—'On the Application of Photography to Astronomical Observations,' by Sir John F. W. Herschel.—I consider it an object of very considerable importance to secure at some observatory, and indeed at more than one, in different localities, daily photographic representations of the sun, with a view to keep up a consecutive and perfectly faithful record of the history of the spots. So far as regards the general delineation of the whole disk, and the marking out on it, in reference to the parallel to the equinoctial passing through its centre, the places, sizes, and forms of the spots, there would need, I should imagine, no very powerful telescope—quite the contrary; but it should be equatoreally mounted, and ought to have a clock motion in the parallel. The image to be impressed on the paper (or collodionized glass) should be formed not in the focus of the object-lens, but in that of the eye-lens, drawn out somewhat beyond the proper situation for distinct vision (and always to the same invariable distance to insure an equally magnified image on each day). By this arrangement, a considerably magnified image of the sun, *and also of any system of wires* in the focus of the object-glass, may be thrown upon the "focussing-glass" of a camera-box adjusted to the eye-end of a telescope. By employing a system of spider-lines, parallel and perpendicular to the diurnal motion, and so disposed as to divide the field of vision into squares, say of 5′ in the side, the central one crossing the sun's centre (or rather, as liable to no uncertainty, one of them being a tangent to its lower or upper limb), the place of each spot on the surface is, *ipso facto*, mapped down in reference to the parallel and declination circle and its distance from the border, and its size measurable on a fixed scale. If large spots are to be photographed specially with a view to the delineation of their forms and changes, a pretty large object-glass will be required, and the whole affair will become a matter of much greater nicety; but for reading the daily history of the sun, I should imagine a 3-inch object-glass would be ample. The representations should, if possible, be taken daily, and the time carefully noted. As far as possible, they should be taken at the same hour each day; but in this climate, a clear interval, occurring when it may, had better be secured early in the day. Three or four observations in tropical climates, distant several hours in longitude (suppose 3, at 8^h distance in longitude), each recording at or nearly at noon, would, when the results were assembled, keep up a continuous history of the solar disk. With regard to proper preparation of paper, or the use of collodion acid, the photographic art is now so much advanced, that no difficulty can arise in fixing upon fitting preparations, or the manipulations necessary for multiplying them. But it would be very requisite that many impressions of each day's work should be taken and distributed, and an interchange kept up among observers.—'Observations of Comet I. 1855,' by Dr. Donati.—'On the Constitution of the Atmosphere, upon which Laplace's Table of Astronomical Refractions is founded,' by Sir J. W. Lubbock, Bart.—'Remarks on Mr. Powell's Elements of the Orbit of 70 Ophiuchi,' by Mr. I. Fletcher.—'On a Telescopic Appearance seeu in the Moon,' by Mr. R. Hart.—'Description of an Apparatus for the Mechanical Imitation of Precession,' by Mr. T. W. Burr.—'Note on the Method of computing the Moon's Parallax,' by Mr. Sang.

SOCIETY OF ANTIQUARIES.—*April* 19.—F. Ouvry, Esq., Treasurer, in the chair.—Mr. G. Roots exhibited a curious shoe-horn, bearing the date 1593.—Mr. David Laing presented several proclamations to the Society's collections.—Mr. Parker concluded his account of the Architectural Peculiarities of Churches in France.

ROYAL SOCIETY OF LITERATURE.—*April* 18.—Sir J. Doratt, V.P., in the chair.—Dr. P. Colquhoun read a paper 'On the Topographical History of the Tauric Chersonese,' in which he gave an account of all that is known of a district so anxiously watched as the centre of the great struggle now in progress; and traced its geographical and topographical history from the earliest period down to the present time.

INSTITUTION OF CIVIL ENGINEERS.—*April* 24.—J. Simpson, Esq., President, in the chair.—The paper read was, 'On the Economic Distribution of Material in the Sides, or Vertical Portion, of Wrought Iron Beams,' by Mr. J. Barton.

ROYAL INSTITUTION.—*March* 23.—H. B. Jones, M.D., in the chair.—'On (so-called) Catalytic Action and Combustion, and Theories of Catalysis,' by the Rev. J. E. Ashby.

SOCIETY OF ARTS.—*April* 18.—T. Winkworth, Esq., in the chair.—The paper read was 'Notes on the Revision of Architecture iu connexion with the Useful Arts; with some Account of the Ventilation of St. George's Hall, Liverpool,' by Dr. D. B. Reid.

April 25.—Robert Lowe, Esq., M.P., in the chair.—The paper read was, 'On Public Works for India, especially with reference to Irrigation and Communication,' by Lieut.-Col. Cotton.

MEETINGS FOR THE ENSUING WEEK.

MON. Zoological, 1.—Anniversary.
— Institute of Actuaries, 7.—'On the Valuation of Public Securities,' by Mr. Edwin James Farren, V.P.
TUES. Horticultural, 1.—Anniversary.
— Institution of Civil Engineers, 8.—Discussion upon Mr. Barton's paper, 'On the Economic Distribution of Material in the Sides, or Vertical Portion, of Wrought Iron Beams.'
— Royal Institution, 2.—Annual Meeting.
WED. Society of Arts, 8.—'On Juvenile Crime as it affects Commerce, and the best means of repressing it,' by Mr. Jelinger Symons.
— Geological, 8.—'On the Physical Geography and the Pleistocene Phenomena of the Cottswold Hills,' by Mr. E. Hull.—'Notice of the Occurrence of Coal in the Gulf of Nicomedia,' from the Foreign Office.—'On the Anthracitic Schists of the Lower Silurians in the South of Scotland,' by Mr. R. Harkness.
— Royal Institution, 3.—'On Voltaic Electricity,' by Dr. Tyndall.
THURS. Zoological, 3.—General.
— Society of Antiquaries, 8.
— Royal, 8½.
— Royal Institution, 3.—'On Christian Art,' by Mr. G. Scharf, jun.
FRI. Archæological Institute, 4.
— Royal Institution, 8½.—'On Gunpowder and its Substitutes,' by Dr. J. H. Gladstone.
SAT. Asiatic, 2.
— Royal Institution, 3.—'On Electro-Physiology,' by Dr. Du Bois-Reymond.

FINE ARTS

NEW SOCIETY OF PAINTERS IN WATER-COLOURS.

THE twenty-first Exhibition of this Society is now open at the Gallery in Pall Mall. It consists this year of three hundred and forty-eight pictures of more than ordinary merit.

We do not say that there are not one or two specimens of simpering insipidity and vapid "sap-greenery," for to err is human; but we do say that we have seldom seen so many water-colour paintings of such careful finish and equal merit collected in one room. We suppose there is a steady daily consumption in the Art-market of "Flower Pieces" and "Dead Ducks," just as there is, for the present, of "Widows of the Alma" and "Charges of Light Cavalry." The landscapes are more than usually varied, and of a richer and deeper tone,—while the figure-pieces are as successful as they are ambitious. We are glad, too, to see the body-colour used boldly, but in less open rivalry of oil; and rejoice to welcome once more Messrs. Haghe, Corbould, and Warren, in all the strength of triple alliance,—while in landscape Messrs. Vacher, Rowbotham, M'Kewan, and Mole, present us with not merely the dry skeleton of nature, but its living poetry. When we look round such an Exhibition as this, and listen to the intelligent criticisms of amateur spectators, we feel convinced that one of the great hopes for English Art is the progressing education of the rich and picture-buying class, through the increased taste for water-colour painting. The study of Greek Art is debarred save to a few; oil-painting is too laborious and too tedious; but water-colours are open to all; and will, we hope, ere long, form part of, at least, every lady's education.

Mr. Corbould has been this year more than usually industrious; but if an artist does not hurry or turn mere manufacturer, we never regret the versatility or fertility of his genius. Perhaps his most perfect work is *The Village Stile* (No. 7), although the subject is less picturesque than his *Young Lochinvar* (266). Commend us to Mr. Corbould for beautiful faces. 'The Village Stile' represents a peasant-girl, somewhat of the drawing-room order of peasant, resting her milk-pail on a stile, half listening for a lover's footstep;—a chance—quite a chance—having brought Lubin there at the very same moment. The girl has a cheek of that sunny crimson which a hay-making or two has embrowned to the hue of the fairest possible brunette. She breathes of love and spring and morning; but she has scarcely that "sweet neglect" about her dress that gives the grace of simplicity that old Ben Jonson held to be so delectable. We cannot praise too highly the delightful ease and firmness of the foliage of Mr. Corbould's background; it could scarcely be carried further, at least in this manner. The colour is rich and soft, and glowing; and the drawing of the figure careful, though inclined to "stalky." The 'Young Lochinvar' is a spirited rendering of one of the most gallant elopements ever carried out on paper. The bride, all saintly and *point device* in white satin and jewelled hair, comes in strange contrast to the booted and eager cavalier, looking back at the angry train of jilted suitors passing out of the castle-gate and preparing for the pursuit. The background is excellently chosen, and is just the place Scott must have thought of, with its rocky stream, covert of sapling ashes, and the line of hills embattling the horizon. We do not wish to be hypercritical, when all is so truthful and poetical, but we think the horse would scarcely be so "embossed" with foam after a burst of only a few hundred yards. The broad slip of foreground to the left is mere coloured paper, and needs elaboration,—which cannot destroy breadth when the centre figures have any life, and surely could not detract from the fair Helen and the young Paris of Cumberland. Mr. Corbould, with his usual predilection for female beauty, has sacrificed the face of Lochinvar for that of his bride; but there was great scope for expression in that of the latter, for mischievous glee at his success, love, and determination, must be all there.

Mr. Corbould's more ambitious attempt, *Paul and Silas in Prison at Philippi* (229) is, we think, his least successful work, admirable as it is for breadth, colour, and manipulation. In the first place, the composition is rambling; in the second, there is an evidence of strain which is unpleasing. An earthquake need not necessarily shiver massy beams into ten thousand splinters, nor flutter out the gaoler's vermilion cloak with the fury of a sou'-wester. There is also a want of marked and dramatic expression, and this want is a peculiar failing of Mr. Corbould's. The whole is rather a clever experiment, than a thoughtful or religious work; and religious subjects can only be treated religiously.

Mr. L. Haghe gives us the result of his Italian visit in crowds of shaven monks and bronzed peasants,—all executed with masterly ease and power, and full of the genial influence of the warm South, its superstition, indolence, and gaiety.

His *Post-Office at Albano* (78), though it has no humour, reminds us of Sterne. The postmaster is seen through the grated window sorting the letters; —a brown-frocked monk is eagerly eyeing him, while another is watching (with a calm absorption, very touching in its unconscious moral) an Italian mother with her swaddled *bambino;*—a second child eyes the priests with an awe that to English minds appears strangely misdirected. *Le Bénitier at St. Peter's* (63) is less pleasing both in colour and composition owing to the scrambling Cupids, with their voluminous drapery, supporting the *bénitier*, —too much breaking up the groups of praying pilgrims, whose faces otherwise would receive their proper share of attention from our eyes, so full are they of that drowsy, narcotic credulity which calms only because it deadens the mind. But Mr. Haghe's crowning piece is his *Festa at St. Peter's* (248). In the foreground is the bronze statue of St. Peter, crowned and robed. Peasants are kissing its feet, and crowding round the pedestal, while beneath sits a priest reading the service and receiving offerings. The whole picture is a scintillating mass of golden light, and gleams, and lustres from roof, pillar, and altar, with rays crossing from window to shrine, irradiating the glories of the roof and shining in halos of more than earthly splendour.

Mr. Absolon, who was last year rather careless, sketchy, and flighty, appears this year with one of his best works, *Genevra* (99). The bride's face is full of innocence and glee, but perhaps rather too rustic and not sufficiently courtly. She is just raising the lid of her tomb, and is listening to the laughter of her distant pursuers as they chase down some echoing corridor. It must have been a very large house where a dying scream could not reach the ears of at least the second-floor back,—but for that let the legend be accountable. *The Girl at a Well* (129) is more in his old style, but is a beautiful hint of French peasant beauty. *The English Sailors before Napoleon* (141) tell no story. We see the Emperor and some sailors looking at a boat. The figures want labels out of their mouths. Artists should remember the difference between mere sentiment and scenes that embody a dramatic crisis.

Mr. Bouvier's *Daughter of the Mist* (136) is exquisitely smooth and pretty, but is not grown a bit since last year. An artist may as well be dead, as far as his profession goes, as repeat himself. When Raphael had done the Cartoons once, he did not repaint them, but began 'The Transfiguration.'

Mr. Wehnert is much improved this year; he is less hard, richer in colour, and equally original and poetic. His *Romeo and Juliet* (88) is, however, open to the objection of the lovers being at least ten years older than Shakspeare made them, for their love is the love of early youth and of Italian youth. This Romeo is as old as Faust, and this Juliet will never see twenty again. The faces have much merit; the background is a little stiff and conventional.

Mr. H. Warren's "*Ye hae teelt me that afore, Jimmy*" (126) is a finely-painted Scotch pastoral, much marred by the unmeaning expression of the shepherd lover. The lassie is very pretty, innocent and arch, and as arrant a coquette as ever broke a heart. There is a charming ease in the way in which the rams and the youth's bonnet are painted. The scoriated rock, grey and fretted, is forcibly given; and the whole forms a picture worth engraving. Mr. Warren's other picture is of the most daring kind. It is entitled *The First Sunset witnessed by our First Parents* (82). It represents Adam and Eve in the midst of a South American Paradise, embedded in flowers, and looking down on walls of rock and a barren country beyond, that in wet weather must be rather depressing than otherwise to view. A rich and original imagination is visible in the way the picture is worked out; and high praise is due to Mr. Warren for the care and elaboration with which he has worked out his details. "Man's first garden was a prison," said some despiser of the country; but Mr. Warren has very properly made Paradise not a Dutch tulip-garden, as the old painters sometimes drew it, but rather a slope in a virgin forest of the New World. We think that the figures had better have been either made still more subservient than they are to the landscape, or larger, more expressive, and of more importance. Hartley Coleridge has a beautiful Sonnet full of conjectures as to what sounds of earth first met Adam's ears. Mr. Warren has with much poetry led us to think of the awe with which he must have seen the western fire beginning to dilate through the heavens as if to destroy the scarce completed world. His *Incipient Courtship* (297) is a good illustration of the possibility of investing daily subjects with poetry, without sacrificing one whit of their truthfulness. A market-girl and a ploughboy—a real ploughboy, corduroys and all—and a real market-girl—egg-basket, dowdy umbrella, and slovenly boots—have taken shelter under a spreading oak to avoid a shower. The April sky is smiling through its tears, and a rainbow spans the distant village church. Mutual coquetry has commenced; and the youth is stealing a sidelong glance, willing, but afraid, to speak. The maiden is not altogether unconscious of the direction of his eyes, but puts out her pretty dimpled hand to feel if the rain is over. The details are very vigorously painted; and the whole is a bucolic worth a dozen of the Thyrsis and Corydon school.

Mr. Vacher gives us scenes which serve as a sort of background to the groups which Mr. Haghe delights in. His works teem with sun and air; yet behind this there is, as is so frequently the case in English artists, a sort of remembrance of English atmosphere. Over many of his scenes—partly from his own sense of poetry and partly from an absence of figures in motion—there spreads a monumental death-sleep, such as might overcast the lotus land, and very fitting a region, not of the present, but of the past; where, as wily Hobbes of Malmesbury said, Papacy is only a ghost gibbering on the grave of old Imperial Rome. What a strange anomaly of Providence it seems to us to use countries for a century or so, and then to throw them by like broken playthings! What a deserted Eden is this land!—*vide Sunny Hours* (6), or *Leriei, Gulf of Spezzia* (47). The sea, molten amethyst,—the sky, eternal and stainless azure,—the air, all sun,—and the earth, the earth of Paradise;—but the people slaves and cheats; and their rulers, the Goths that Marius drove before him, as the herdsman does the wild buffaloes of the Campagna. *The Return from the Harvest* (26) is full of serenity and beauty. Mr. Vacher's best work is *Ætna, from the Theatre of Taormina* (173),—the ruins of a Greek theatre with the sun seen through it. Broken arches are in the foreground,—an old fortress crowns the heights,—and Ætna sleeps, with its fire all burnt out, in the distance.

Mr. Mole has made an advance this year. He is equally lucid and bright in colour, and less specky and unfinished. His *Mountain Spring* (4) is full of the poetry of English nature, unconsciously sublimated and refined by the painter's eye. His noblest work is *Tarbert Castle, Loch Fyne* (34), that lake which at certain seasons, as the Highlanders say, contains more fish than water. This painting is very rich and deep in tone; and without the dirt or glutinous artificial mystery of a bad oil painting, is mellowed into a perfect sublimity of shade.

After this, Mr. Prout—admirable in his crumbly touch—appears cold and grey with his *Place de la Basse Vieille Tour, Rouen* (12). Yet Mr. Prout is the chieftain of the picturesque; and the scene is full of suggestive, well-beloved nooks,—quite a world for the eye to travel over.

Mr. Rowbotham is varied and elaborate. *The Pass of St. Brenner, Tyrol* (46), is an epical landscape, with its ice mountains, winding stream, high bridge, red-roofed chalets, and brigand-looking sons of Hofer. No one conveys a truer breathing sense of atmosphere better than Mr. Rowbotham. We slowly crawl up his mountains, with their granite blocks half cleared of snow by summer heat. We descend, after some hours, to the mists that boil round the piers of the bridge like the smoke of some spell just passing away. If these pictures of Mr. Rowbotham's are only a year's work, he must have seven-leagued boots and a Briarean number of hands. Now he is at *Llangollen Mill* (23);—now at *Loch Katrine* (32);—then off, *presto*, to *Lago Maggiore* (100).

Mr. Penley is admirable for broad-washed tints of evening, purpled skies and calm reaches of water, and yet about all he does there is a sense of hardness and smoothness, which needs variety and contrast. His trees know no ruffling wind and no snapping and shivering storm. Even his rocks are scarcely splintered. His seas sleep, and never roar, or only as softly as "any sucking dove, look you," and all is gentleness and peace. By the side of Mr. M'Kewan he is like Camoens beside an Elizabethan poet. His most ambitious work—the *Lake of Geneva, taken from near Vevay* (151)—seems most full of this defect. Do let him remember that, as somebody said, "excessive smoothness and excessive hardness are brother and sister." All sunshine and all smooth water is what Paley called twenty years' married life without a quarrel, "*vara flaat.*" His lake views are an admirable commentary on Wordsworth's poems, and breathe much of that writer's calm, meditative, summer-evening spirit.

Mr. M'Kewan is a favourite with the public, and justly, though he has not much eye for colour, and is grey, pale and neutral in tone. Still, all like his vigour and freshness, and his free, sketchy trees, permeated with light, and full of motion. His works are numerous; for thin, healthy, out-of-door work seems to throw a spirit of health and industry over the works of water-colour painters that we look for in vain among those of their pale and more bilious rivals in oil. A water-colour painter really does not deserve to sell his productions, since the study of Nature is of itself a sufficient reward to its votaries. A year of perpetual summer, and the water-colour painter would almost forget that this was a transitory and momentary world. *On the Llugwy* (8),—*The Valley of Dolwyddelan* (56),—*Ludlow* (83), show our artist's genius and versatility. He revels in mountain paths, brawling, chafing streams.

Mr. Robins's sea-pieces are sparkling, but pale, perhaps scarcely equal to Mr. Cook's *Sir Francis Drake towing the Dismantled Galleon into Dartmouth* (133). This is a very admirable picture, full of breezy motion. The subject is picturesque, and not too subservient to the landscape.—Mr. Whymper is transparent to perfection in his *Shady Pool, Sussex* (179), the trees and water being equally good.—Mr. Fahey's *Stoltzenfels* (190) is a beautiful scene, with its proud falcon's-nest tower looking down on sloping vines, the broad river and the links of hills. Some vine-dressers straggle quaintly along the foreground.—Mr. Weigall's *Ducks* (328) are as good and rough as usual;—and Mr. Harrison Weir shows great knowledge of birds in his *White Pigeons* (144), which are, however, swollen almost into caricature.

FINE-ART GOSSIP.—A circumstance which has lately taken place in a Yorkshire manufacturing town, no less a warning to the producer than the collector of pictures, must ere long furnish a subject for legal investigation. The pictures which certain agents, representing a local institution, had, on their visit to London last August, selected for exhibition in the following September, are at this present time (the last week in April) not forthcoming to their respective contributors. The Exhibition itself appears to have resulted in a failure, the Society to have become indebted for a large amount, and at length so involved as to have been rendered incapable even of defraying the expenses of the transit back to London of the pictures which they had borrowed: cases containing many of the most valuable of the contributions being now detained at the London terminus of the railway,—waiting for the payment of the necessary expenses ere they will be liberated from durance and restored to their authors. With whom the responsibility rests to return to the producer of the work the picture which he had forwarded, or to the proprietor the fine picture for which he had so liberally dispensed his means, must be soon ascertained.—The artists, at least, as a body, will derive a salutary warning from the fact, and learn, when one or more unknown individuals introduce

themselves into their studios, with specious demeanour, with a printed form containing a goodly array of names of persons, not a fraction of whom are interested in the subject of Fine Art, with a plausible prospect of a local Art-Union,—in the hope of cultivating a taste for the Arts in their district, already in possession of that universal *panacea* for the production of provincial artizan progress — a School of Design, — the artist of London will, it is to be hoped, be on his guard ere he rashly confides his property to plausible and specious persons who early in their interviews address themselves to his pecuniary interests—setting forth the innumerable advantages which are to be inseparable from his connexion with the new institution.

The interesting picture of Mr. Barker, 'Napoleon rebuking his Officers on the Battle-Field of Bassano,' that attracted his descendant's attention on his late visit to the Guildhall, is now on view at Messrs. Hering & Remington's, Regent Street, preparatory to engraving. The portraits are all from authentic busts and portraits: the youthful General's from a fine bust by Canova. Hazlitt himself, with all his idolatry for Napoleon, could not have selected a more favourable moment in which to depict his hero; and after all, Napoleon, probably smarting from the stabs in the dark, thought more of the living dog's fidelity than of the calm sleep of its dead master. Men whose red paths to thrones are paved and lined with dead may weep, as Sterne did, over a dead ass, but care little for a dying soldier. The picture has not the vigour of Ward, or the exquisite manipulation of Landseer, but is clever and effective, good in colour, excellent in its distances, and powerful in character. The dead Austrian soldier, in his white uniform, torn and bleeding, lies in the centre of the picture, with his dog howling over his body; to the left are a *vivandière* and some wounded soldiers, beside a broken gun-carriage, and to the right Napoleon on horseback, followed by his suite, Marmont, Masséna, Augereau, and Berthier. The dead horse is well foreshortened, and the background has an intrinsic beauty apart from all association. Napoleon's figure, unfortunately for the spectator, is necessarily subordinate to the central group, and is therefore somewhat kept back. The artist has, however, well expressed the lank, sallow face, not yet recovered from its years of struggle, and the long hair drooping on the shoulders of the immortal young Corsican. The greater fullness of flesh was still wanting to give the perfect beauty of this imperial face, worthy of Theseus or Alexander. The picture has thought and sentiment, and as such we like it; but as a realization of character, the artist might as well have drawn Wellington gambling, Marlborough giving a jacobus to an old soldier, or Nelson dancing at a court ball. Napoleon was not cruel; but the man who offers up hecatombs of men at the altar of Ambition, can scarcely be a member of the Society for the Preveution of Cruelty to Animals.

At length a place has been found in the City for the statue of Peel. It is to stand, we believe, at the western end of Cheapside, on the site now occupied by the obelisk. It is almost ready for erection.

Mr. John Steel has just completed Lord Jeffrey's statue for the Edinburgh Parliament House, and is now engaged on one of the late Lord President Boyle.

The drawing of the prizes of the "London Art-Union" took place on Tuesday last, at the Haymarket Theatre.

An interesting result of the alliance of nations was shown last week in the Gold Medal presented by the Institute of British Architects to M. Hittorff. Mr. Griffiths received the Institute Medal for an essay on 'Mediæval Ornament.'

M. Isabey, the well-known miniature painter to Napoleon I. and Louis XVIII., died at Paris on Wednesday, at the age of 88, having been born at Nancy, in 1767.

The question of throwing open our costly public galleries on Saturdays—the people's day—must force itself more and more on Parliamentary attention. A Correspondent, taking up the thread of an old argument, writes:—

"The excellent remarks of your Correspondent 'E.T.P.' appear to me not only valuable but highly suggestive, as he has considered the subject from the common-sense point of view. On the 30th of last month it was stated in the House of Commons by Mr. Goulburn, one of the Trustees of the British Museum (in the course of a debate on a motion of Sir J. Walmsley's), that 'on Tuesdays and Thursdays admission to the Museum was restricted to artists, and on Saturdays the Institution was closed to the public in order that the rooms might be cleaned.' Lord Palmerston also stated in the same debate, 'that the opening of the Museum and the National Gallery on the Saturday as well as the Monday would allow of no opportunity for keeping those buildings in proper order.' Now, I would ask, why are two days in the week restricted to artists? That it is not necessary to give artists even one day will appear evident to all those who have visited the Continental Galleries. *There* artists copy without any annoyance; and although the Galleries are large, and the visitors numerous and of all classes, yet it is not found necessary to exclude the general public;—why, then, is it found necessary in our country? Are our artists and Art-students more modest and unassuming than their brethren on the Continent?—or are their copies such dauhs that they are afraid the general public would compare them with the originals, and thus injure their reputation? The Trustees of a great public institution have no right to exclude individuals on Tuesdays and Thursdays, *because* artists desire it. What right have they to say to A. B., 'Because you are an artist you will get the entire Museum to yourself on two days of the week;' and to C. D., 'because you are not an artist you cannot enter the Museum on such days'? The reason for not opening our Galleries on Saturdays is plausible, but fallacious. The great Munich Picture Gallery is open *every day*, except Sunday; so is that of Berlin, the same day excepted. How, then, are the rooms cleaned? The hours of admission to the former are from 9 A.M. to 2 P.M.; and of the latter from 10 A.M. to 4 P.M.: the remaining hours of the day are employed by the servants in cleaning, &c. Seeing that two of the most extensive public galleries in Europe are kept much cleaner than any of our public Institutions, it is absurd—nay, childish—to insist on the necessity of devoting one entire day to such a purpose. Can the servants employed by the Trustees not do as their fellows in Germany? Yes, but they are not so well looked after, although better paid; and that is the reason why a generous public must give them a whole day! There are certainly some grounds for finding fault with the present management of our public Galleries.—I am, &c. "P. S."

MUSIC AND THE DRAMA

MUSICAL UNION.—H.R.H. PRINCE ALBERT, Patron.—TUESDAY, May 1st, half-past Three.—WILLIS'S ROOMS.—Quartett, No. 5, E flat, Mendelssohn; Sonata, Pastorale, Beethoven; Quintett, in A, Clarionet, &c., Mozart. Solos, Pianoforte. Executants: Cooper, Carrodus, Hill, Piatti, Lazarus, and C. Halle.—Visitors' Tickets to be had of Cramer & Co., Chappell, and Ollivier, Bond Street.—Bottesini is engaged for the Third Matinée.—For particulars apply to J. ELLA, Director.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—On WEDNESDAY next, May 2, will be repeated Mendelssohn's 'LOBGESANG,' and Mozart's 'REQUIEM.' Vocalists: Madame Clara Novello, Mrs. Lockey, Mr. Sims Reeves, and Herr Formes. The Orchestra, the most extensive available in Exeter Hall, will consist of nearly 700 Performers.—Tickets, 3s., 5s. and 10s. 6d. each, may be secured by immediate application at the Society's sole Office, No. 6 Room, within Exeter Hall.

HARMONIC UNION, HANOVER SQUARE ROOMS.—Conductor, HERR MOLIQUE. Programme, WEDNESDAY, May 9.—Part I.: Overture, 'Naïade,' W. S. Bennett; Aria, Madame Rudersdorff; Sinfonia in A, Beethoven. Part II.: Handel's 'Acis and Galatea,' with Mozart's accompaniments. Vocalists: Madame Rudersdorff, Mr. Miranda, Herr Reichardt, and Mr. Weiss. The Band and Chorus complete in every department. Leader, Mr. H. Blagrove.—Tickets, 5s., 7s. 6d., and 10s. 6d., at the principal Musicsellers.

A PERFORMANCE of ANTHEMS and ORGAN MUSIC will take place at the Hanover Square Rooms, on THURSDAY EVENING, May 3, under the direction of Mr. GEORGE COOPER, (Organist of St. Sepulchre's, Snow Hill, Christ's Hospital, Assistant-Organist of St. Paul's Cathedral and Her Majesty's Chapels Royal), who will preside at the new and powerful organ recently erected by Messrs. Gray and Davison. The gentlemen of Her Majesty's Chapels Royal, St. Paul's Cathedral, Westminster Abbey, St. George's Chapel, Windsor, &c. are engaged. Conductor, Mr. Sudlow. To commence at Eight o'clock.—Tickets, 2s.; Reserved Seats, 3s.; may be obtained at all the principal music warehouses. Full particulars at R. W. Ollivier's, 19, Old Bond Street; and at the Hanover Square Rooms.

Mr. ALFRED MELLON respectfully announces that his SECOND GRAND VOCAL and INSTRUMENTAL CONCERT will take place, at St. Martin's Hall, on MONDAY EVENING, May 7, to commence at 8 o'clock, on which occasion Signor Bottesini will make his first appearance in England these three years and perform a new Concertiuo on the Contra-Basso. Vocalists: Mdlle. Louise Cellini and Mr. Sims Reeves. Pianist, Mr. F. E. Bache. Leader, M. Sainton. The band will consist of fifty of the finest living instrumentalists, and will perform during the evening Mendelssohn's celebrated Symphony in A minor, also Overtures by Beethoven, Weber, Auber, &c. Conductor, Mr. ALFRED MELLON.—Tickets, 1s., 2s. 6d., 5s., and 7s. 6d. To be had of Mr. Mellon, 134, Long Acre; Cramer & Beale, 201, Regent Street; St. Martin's Hall, and the principal Music-shops.

ROYAL ITALIAN OPERA.—The journals which have chronicled the events of the Imperial visit have generally prefaced their record of "the wondrous tale" by striking a balance betwixt the shows which "England" can show "France" and those which "France" can display to "England," should the latter return the amicable courtesy. Possibly, there may have been somewhat of a shop-keeping spirit in this mode of opening parallels. The real dignity, grandeur, and cordiality of such "Fields of Cloth-of-Gold" do not reside in the shires of park-scenery, or in the miles of picture-gallery which one couutry can exhibit to another. "England" is not to be rated as less warm in the cause of international alliance than "France" should it prove that our Lord Mayor's cook is less exquisite in an *à propos* luncheon than the *chef* of *M. le Préfet de la Seine*. These may be mere matters of detail, accident, national character:—since, however, comparison is the order of the hour, the *Athenæum* may follow the fashion without harm or jealousy. The *Grand Opéra* of Paris—protected as it is by unlimited Government assistance, including the unanimous support of the press—can exhibit nothing to Her Majesty in musical value equivalent to the performances exhibited by our *Royal Italian Opera* to the Emperor and Empress on Thursday week. We do not, in this assertion, measure one singer against another, so much as the staple working-power of the two establishments, — displayed iu orchestra, chorus, and the skill with which these are brought to bear. Even in the midst of the show of the state visit, the execution of the 'Leonora' overture claimed attention by its resonance, vigour, and brilliancy:—the *coda*, especially, was memorable. If the leaping-out of countless fires, mingling and spreading in one blaze of light, can be expressed in sound, it could not be better effected than by that particular performance of that noble piece of musical climax. The grand *finale* to the opera, also, went admirably.

Mdlle. Jenny Ney will excuse us that, when noticing her *début* in 'Fidelio,' we have thus given precedence to the general state of the theatre in which she has made herself known to the English public. She has qualities which justify her engagement for any theatre,—in a voice strong, sonorous, and sweet, rather than even. We imagine it to have been originally a *mezzo-soprano*, and that its middle notes may have been weakened by its owner's desire to extend its compass. Be this as it may, Mdlle. Ney strains her voice less than the generality of German *Leonoras*. She sings with care, rather thau with any great depth of passion and pathos. Her acting bears just proportion to her vocal expression. There is nothing in it to offend, there is little in it to enrapture the audience. Lastly, though Mdlle. Ney has hardly the face or the figure which befit the heroine-boy of Beethoven's opera, her success was a fair success, without dissent. It remains to be seen how far she can improve it in future operas. Signor Lucchesi replaces Signor Stigelli. A few new readings have been iutroduced by Herr Formes. He personates old *Rocco*, the jailer, in a jaunty *Figaro* dress:—and in the prison scene, when *Leonora* menaces the murderous *Pizarro* with her pistol, he seconds her with his pick-axe, threatening the tyrant with so wild an amount of "business," that, on the principle of "giving vermin fair play," we were disposed to pity poor Signor Tagliafico, thus bounded east by an infuriate stout Lady and west by a truculent patriarch in a fancy dress!—We fear that to hope for improvement or good taste in Herr Formes is to hope against hope.

'Ernani' was given on Thursday evening,—we presume for the *début* of Signor Graziani, the new *baritone*,—who will appear with Mdlle. Jenny Ney and Signor Tamberlik in 'Il Trovatore.'—Madame Viardot has arrived.

'Eva,' the new *ballet*, devised by Mr. Harris, set by Signor Panizza, illustrated with some admirable scenery by Mr. Beverly, and danced in to her utmost by Madame Cerito, is one of the best *ballets* belonging to that ghostly family of which 'Giselle' was head. How a deceased maiden, who was beloved by a German painter, is re-animated by a demon, under the diabolical hope that her sorceries will beguile the grief-bewildered youth to sign the notorious Black Parchment,—how the painter has a second love in the shape of a peasant bride, who is made wretched by his struggles under the spell,—and how the dead-alive *Eva* restores them one to the other, consigning herself anew to the tomb, and thereby foiling

the Evil One—those who desire to see, will find shown :—and shown with a comfortable quantity of romance, *diablerie*, and scenic luxury, at Covent Garden. The Arcadian landscape, especially, with its grouped Bacchanals, is excellent,—in every respect as complete as if it belonged to that *Arcady* of *ballets*, the *Grand Opéra* of Paris. The music, by Signor Panizza, is not bad; and Madame Cerito is more bold and buoyant in her flights than ever. To judge from appearances, 'Eva' may succeed in pleasing the public more than the generality of *ballets* hitherto presented at the *Royal Italian Opera*.

MUSIC OF THE WEEK. — Our music of the season has now fairly set in. The tide has ebbed away from certain former channels, and filled others. The *Quartett Association*, for instance, does not resume its meetings; and, generally, the lovers of chamber-music are on "short allowance," —a matter to be regretted rather than wondered at, considering the state of the world as regards composition, and the unwillingness of our public to encourage novelty. Our great orchestral concerts, again, may be said to walk with lagging steps,—or else to be cutting capers, mountebank fashion.—Let it be recorded, for the sake of those who write history, that the Emperor and Empress of the French *did not* attend Wednesday's *New Philharmonic Concert*. — Last night, 'Israel in Egypt' was to be given by the *Sacred Harmonic Society*.

"Opera," however, to use a mercantile phrase, seems "lively,"—the pressure of public events considered. The experiment at Drury Lane continues. Our contemporaries rejoice in the crowded audiences and the triumphant success of "the people's opera" in terms which might have been stereotyped, since they were last year applied to Mr. Jarrett's speculation. They also complain of want of due rehearsal for 'Il Barbiere,' of choruses out of tune, of a conductor out of time, and of an orchestra out of order. Let those who are adroit in reconciling differences give us the moral of raptures and complaints like the above. We are sorry that an accomplished artist such as M. Gassier seems to us, and a singular vocalist such as his Lady is, should appear in no better framework than this. During the past week they have been singing the parts of *Figaro* and *Rosina*.

Something more real, it is possible, may arise out of Mr. Buckstone's opera-venture at the *Haymarket Theatre*,—though the name of the "little theatre," which used to belong to this *vis-à-vis* of our Opera of other days, necessarily indicates the scale of the experiment so far as regards two musical essentials — orchestra and chorus. Four better vocalists and actors than Mr. and Mrs. Sims Reeves, Mr. and Mrs. Weiss, were never assembled "in projection" of an English opera; and we learn with pleasure that, though Mr. Buckstone has been obliged to commence the engagement with 'Fra Diavolo,' preparations are on foot to produce, as quickly as possible, a new work by an English composer. This is to be 'The Gnome of Harzburg,' by Mr. Henry Smart.

STANDARD.—Shaksperian revivals continue at this theatre. On Saturday the 'Winter's Tale' was added—and successfully added—to the experiments already recorded. The company evidently improve in the representation of the poetic drama; and we doubt not that a laudable emulation to excel inspires all parties concerned. The house was full, and this delightful play seemed to give complete satisfaction to the audience, who were most emphatic in applause at the fall of the curtain. Miss Glyn's *Hermione* is too well known for especial criticism, and was on this occasion most chastely acted. The trial scene, in particular, was rendered with an intelligible and moderate emphasis rarely witnessed. Nothing, perhaps, is more difficult to the *artiste* than to give to a set oration the air of a spontaneous and emotional utterance; and too frequently the pit applaud the more theatrical delivery, and fail to discern the merit of an easy and natural elocution. Miss Glyn speaks rather than declaims: and the difference between the two is the exact measure between the true and false in style, whatever may be the defects of individual execution. Mr. Marston's *Leontes* was picturesque and striking both in action and attitude, and in some passages of uncommon excellence. Both performers were called before the curtain.

SADLER'S WELLS.—On Monday the Lyceum company continued their experiment at this theatre by the performance of 'Sunshine through the Clouds,' and on Wednesday performed for their last revival the comic piece of 'Anything for a Change.'—The unsuccessful nature of their attempt has given rise to much reflection among critics who have usually opposed our views in regard to these *vaudeville* entertainments, but who now repeat theoretically what we long ago practically pronounced. Thus late in the day they discover that, with an audience composed of persons engaged in the real struggle of life, and sternly occupied in daily efforts "to keep the wolf from the door," the serious drama is preferable to the comic, and the poetic element the very thing that has the needful influence and the fitting interest. The fact is, that we are now in a state of transition, long expected, but inevitable from the moment that free competition in the trade of the drama was permitted. With every circumstance in its favour, the reign of French translation, and of free-and-easy acting in connexion with the prose drama, has come to a sudden pause; and it is well to learn that its success can never be more than temporary and exceptional. When we reflect that from Æschylus to Knowles verse has been the current form of dramatic dialogue, we may readily conclude that there is some sufficient reason for the prevailing fashion; and that whenever the art finds itself dependent on natural conditions, the more permanent rule will obtain, however for a time some exception to it may have secured a degree of local patronage.—On Monday next Mr. Webster and Madame Celeste are announced as commencing a summer season at this theatre; and we should imagine that the Adelphi pieces, being of a graver character, will insure a better chance of success with an Islington audience than the light and frivolous adaptations of the Lyceum could have done under the most favourable circumstances. There is much reason, in the present shifting state of theatricals, to be satisfied with the progress of dramatic reform which is steadily gaining ground on old prejudices and untenable interests.

HAYMARKET. — Miss Cushman is re-engaged, and appeared on Monday in the character of *Romeo*.

MUSICAL AND DRAMATIC GOSSIP. — The proprietors of 'The low-backed Car,' Mr. Lover, the Irish song-writer, and Messrs. Duff & Hodgson, his publishers, have just obtained an injunction from the Vice Chancellor to restrain a well-known house in the City from issuing its own copy of the ballad:—the defendant pleading that he had got the song from America, where it had been originally produced by Mr. Lover as part of an entertainment, and published without due contemporaneous publication and registration on this side of the Atlantic. This plea was set aside, and the Vice Chancellor established Mr. Lover and his publishers in undisturbed proprietorship of 'The low-backed Car,' remarking, in his judgment, that—

"the recent decision of Boosey *v.* Jeffreys, in the House of Lords, only went to this extent:—that a foreign author, unless he resided under the protection of this country, was not entitled to the benefit of the statute of Anne. Some doubt was thrown upon the case of an English author residing abroad first publishing in a foreign country, but nothing was said as to an English author residing in this country first publishing abroad. * * Mr. Lover had set up no claim, in this country at least, to the authorship of the music—all that he claimed was, to be the author of the song called 'The low-backed Car,' and, as such, he was registered at Stationers' Hall. It was well settled that a man could acquire copyright in a song by adapting his own new words to an old air."

—Every new distinction, difference, and decree on this same question of musical copyright only serves to quicken the desire of all who prefer integrity before intrigue to see the whole matter settled on some broader and more generous basis than it occupies at present. As regards the song in question —the pretty and catching melody of which has given it "a run" on the hurdy-gurdies and barrel-organs—we suspect that the tune may owe all its grace and favour to Mr. Lover's retouching, and thus be as indefeasibly his to publish by right of equity as are the words. But what confusion will arise should the establishment of property in musical themes ever be made the subject of legislation! In France, we know, dramatic ideas are put under the august protection of "the long robe," and if M. *Un tel* dares to set M. *Quelque Chose's* newest combination of crime and retribution in dialogue, without taking M. *Quelque Chose* into partnership, his drama will be interdicted, and himself (unless he be powerfully screened) sentenced as liable to "costs." What might happen to some of our living play-wrights were such the law of England we do not presume to guess. Certain it is that the musical composers of all countries would fare ill. Rubini's great *finale* in 'I Puritani' (to give only one among many instances) must have been suppressed, had the proprietor of Simone Mayer's 'Donne l'Amore' chosen to claim the eight bars on which it was built by Bellini! The question of pictorial copyright is hard enough to settle; but musical property is even more delicate and divisible, and liable to piracy and intrusion.

It is said in the Irish journals, that an Oratorio, 'Abraham,' the composition of a young gentleman belonging to the choir of Christ Church, in Dublin, has been performed in that city with success, and is to be shortly repeated.

Herr Hildebrand Romberg has arrived in London for the season.—Signor Belletti, too, has come; also, the prodigy, little Arthur Napoleon. We would rather hear of the last as placed at some good school, than read his name in the list of concert-artists for the season.

Can any friend or enemy—home ally or foreign correspondent—tell us something concerning the compositions of Böhner, on which reliance can be placed? or, better still, afford us any means of judging them for ourselves? The reason for inviting such disinterment is easily given. A tale is going the round of the musical papers to the effect that the best ideas in 'Der Freischütz,' have been derived from Böhner's works, especially from a *Fifth Pianoforte Concerto* which is now stated to be out of print. The tale has, possibly, no greater value than all tales of the kind, which have been from time immemorial the delight of small and envious persons. Some of the greatest musicians have been the greatest borrowers. Handel himself pilfered as unscrupulously as Signor Rossini has since done. Before Mozart's opera, 'Don Juan,' was thought of, Gluck's *ballet* had been the delight of Vienna. There is a *Pianoforte Concerto* by Mozart in E flat (No. 6 of the dozen edited by Hummel) which cannot be examined without the reader owning it possible that some unconscious remembrance of its effects, and contrasts, may have suggested to Beethoven the more romantic effects and contrasts of his *Pianoforte Concerto* in E flat. Pedantic or perverse critics will harp on a coincidence of four notes, or four bars, just as if by establishing it they could succeed in that dearest of human pleasures—the destruction of an avowed reputation:—just as if they could annihilate those originalities of style, thought, and application of musical idea, which almost destroy identity of phrase—supposing the same notes employed by a Mendelssohn and a Hérold. From a notice in the 'Biographie' of M. Fétis, we find that Böhner belonged to the Duchy of Gotha, where he was born in 1787, the son of a Thuringian organist,—that he picked up some musical education rather than studied the art regularly,—that about the year 1808 he was residing at Jena, was known to Goethe and Falk, and was noticed by them for the rude originality of his humour. This, it is added, suggested to Hoffmann his Shandean creation, *Kreissler* the band-master, whose ways, whims, and witticisms have become almost a reality in German literature and history. Böhner was a voluminous composer, especially for instruments; but M. Fétis adds, (probably on the authority of some German biographical dictionary) "he only recommends himself by the good manner in which his

music is made, and in which ideas by no means remarkable are developed. His thoughts are without originality, and the surprise is to find such commonplace ideas in the artistic productions of one who as a man was so different from other men." This, however, is not an uncommon case. So far as we have been able to get at the truth, the music of Hoffmann, who in print and in private life ran so wild in his eccentricity, is placid and regular, if not dull. But that such a man as Böhner, whose thoughts were not original, should have furnished ideas to a man like Weber, whose ideas *seized* the public by their freshness, is a puzzle—and one which we should be glad to have some means of solving.

Let us again name M. Théodore Gouvy as a French composer who has written Symphonies worth looking after at a time when all orchestral music by the great masters runs as much danger of being worn threadbare as master-pieces can run. A hasty perusal of an arrangement of M. Gouvy's second and third Symphonies has satisfied us of the elegance and contrast of his *motivi*, and of the cleverness with which they are treated and wrought out. There seems also in these Symphonies a touch of French humour, for which we like them none the less.

The following is from Naples, dated early in April.—"The winter season at San Carlo closed a few days since with 'I Due Foscari' of Verdi, in which Beltramelli as *prima donna*, Pancani as *tenor*, and Coletti as *basso* sustained the principal parts. The administration has now published its *programme* for the ensuing season, that is, from the 8th of April to the 9th of September. It promises sixty representations at the theatres of San Carlo and Il Fondo. Sixteen only of these will take place at San Carlo. Two operas will be given, one by a well-known composer, and another new to Naples. The talent, however, that is announced is very slender:—Signora Beltramelli is *prima donna*, Signor Montanaro is *primo tenore*, and Signor Brignole the *primo baritone*. Last night they made their appearance in 'La Figlia del Reggimento' at the Fondo, and were all hissed. Signor Arati is *primo basso*, Signor Luzio *primo buffo*. During the last week the public taste has been satiated with sacred music, and of a very different character from that which is generally heard in our churches. In the churches of San Ferdinando and San Francesco di Paolo the best music might have been heard, the 'Miserere' of Pergolesi having been sung in St. Ferdinand. The great attraction of the week, however, was 'Le Tre Ore d'Agonia,' by *Maestro* Sarmiento. The principal singers were Mr. C. Braham, Signori Guercia, Montanaro, and Colangelo. The music is, as usual, divided into nine portions. The 1st part, being the Introduction, was sung by many voices. The 2nd, a *terzetto*, was executed by Signori Montanaro, Guercia, and Colangelo. The 3rd, a *solo*, was given by Signor Guercia with sufficient execution. The 4th was a *quartetto*:—the 5th, a *duett*, was sung with intelligence by Signori Montanaro and Guercia; the 6th, a *solo*, by Mr. Braham, so as to give great satisfaction. The 7th, a *concertato*, was for all the voices. The 8th was another *solo* for Mr. C. Braham, who also took the *solo* in the concerted piece which made up the 9th and last part."—We apprehend that the composer named by our Correspondent is the *Cavaliere* Sarmiento, one of whose operas was not many months ago produced at the *Théâtre Lyrique* in Paris.—Mr. C. Braham, we may add, has arrived in England.

American musical periodicals inform us that M. Ole Bull lost so much money during the first fortnight of his attempt to establish an Opera in New York, that he "concluded summarily to close" the speculation.—Madame de la Grange is by this time on her way to the Land of Promise.

Nothing perhaps could better illustrate the facts on which we have so repeatedly moralized, in regard to eastern theatrical establishments, than the circumstance which we have now to register of Mr. Charles Mathews having accepted a starring engagement at the City of London Theatre. The event will, at any rate, apply the test whether, after all, the attraction at such places is more due to the cheapness of the price of admission than to the character of the entertainment. At all events, the solution must needs be interesting to the proprietors of the Lyceum, who are seeking, we understand, to raise still further the rent to its future occupants, notwithstanding that the former amount has proved too much for the successful management of the theatre either by Mr. Mathews or Mr. Keeley. The rent borne by property of this kind is exorbitant at the best, and altogether out of proportion with that imposed on other edifices of equal extent and style of elevation. The attempt at an advance on the previous excessive surcharge just at this moment strikes us as something preposterous. The Lyceum, at a moderate rent, is well calculated for a model and national theatre. The freedom of the stage, which has been gained, is a great thing,—but it is not all. We need one theatre which should serve as a standard of taste to the people, and to which all excellence both dramatic and histrionic should culminate. But the conduct of such an institution should be placed in hands above suspicion to insure the perpetual encouragement of the products of national genius, and the talent expedient for their support. But when we reflect how difficult it is in this country to steer clear of jobbery in relation to affairs of public magnitude, we fear that we must yet wait for happier times, when popular education shall better enable the masses to guard against the delusion and collusion to which they are exposed on the part of those to whom the management is entrusted.

MISCELLANEA

Progress of the Weather. — Can you, or any of your meteorological readers explain the fact—for I think it *is* a fact—that remarkable changes of weather in Britain generally travel from south to north, appearing in the south of England one or several days before they reach the north of Scotland? I am not singular in having formed this opinion from a comparison of the weather-news which we receive from England with our own observations here. In the majority of instances we find that changes of weather of every kind commence here, after our London letters or newspapers have already informed us that they have previously occurred in England; so that, since the acceleration of the mail has brought us within forty hours of London, *the information we thus receive often serves us as a prediction of the weather we are to expect.* How is this to be explained? That south winds and warm weather should travel to us from the south is not surprising; but that *north* winds and *cold* weather should do so, is certainly unexpected. The writer of this note was at one time disposed to account for the latter class of phenomena by supposing that those cold north winds are often due to an atmospheric rarefaction, and consequent partial vacuum in the far south, followed by a rush of air from the north to supply it *in the manner of suction*. But though this hypothesis would explain the apparent northward progress of a north wind merely colder at each particular place than the atmosphere at that place had previously been, I do not see how it can explain the curious fact, that the weather in the south often becomes suddenly colder—not merely than the previous weather in the same locality,—but actually colder than the weather which we in the north have at the very time, and for days afterwards. Thus, we are not infrequently forewarned of snow-storms by the English newspapers, which inform us of the fall of snow in England, while with us the thermometer is still far above the freezing point. To take the most recent instance:—On Saturday last (7th of April) we received intelligence in Ross-shire that the ground in Dorsetshire had been covered with snow several days before: the weather here was still fine and genial; and it was only on the following Sunday that the snow and storm reached us. This is but one out of many instances: how are they to be accounted for? W. T.

Ross-shire, 10th April.

"*Chouse.*"—Sir Henry Elliot, at page 162 of his 'Bibliographical Index,' after quoting examples of the word from Ford, Ben Jonson, and Butler, concludes his note with these reflections:—"It is obvious to remark, that if in the age of our forefathers cheating to the extent of only 4,000*l.* was sufficient to consign a whole class to an immortality of infamy, how many more expressive words, dissyllables as well as monosyllables, might not the transactions of 1847-48 encourage us to add to our vocabulary, since even 40,000*l.* is not sufficient to satiate the voracity of a Calcutta *Châis*." I have the pleasure to send the above, to complete what your correspondent "A. M.," in to-day's *Athenæum*, is unable to supply. I. B.

14th April.

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The number of Policies issued duriug the year			1,302
Assuring the sum of			£583,074 0 0
Annual Premiums thereon			19,624 8 8
Policies issued from the commencement of the Institution in December, 1835			17,494
Policies now in force			13,175
Annual Iacome—From Premiums (after deducting 33,348*l.* abatcment allowed)	£177,999 5 9		
Ditto—From Interest on invested capital	44,073 7 7		
		£222,072 13	4
Amount returned to Members in abatement of Premiums	240,134 11	8	
Amount of Bonuses added to sums assured	126,564 0	0	
Amount paid in claims by Death from the commencement of the Institution	441,369 11	11	
Balance of receipts over the disbursements in the year	117,669 6	0	
Increasing the Capital Stock of the Institution to	1,092,166 9	8	

At the last division of surplus profits made up to Nov. 20, 1852 the reductions varied from 6 to 80 per cent. on the origiaal amount of premiums, according to the age of the member, and the time the policy had been iu force; and the bonuses ranged in like manner from 50 to 75 per cent. on the amount of premiums received during the preceding five years.
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THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts

No. 1436. LONDON, SATURDAY, MAY 5, 1855. PRICE FOURPENCE Stamped Edition, 5d.

KING'S COLLEGE, LONDON.—EVENING COURSE of Twelve Practical Demonstrations on the USE of the MICROSCOPE in PHYSIOLOGY and CLINICAL MEDICINE, by LIONEL BEALE, M.B., Professor of Physiology.—These Demonstrations will be given at 27, Carey-street, on MONDAY and FRIDAY EVENINGS, from 8 to 10 P.M., commencing on Monday Evening, May 7th. Fee for the Course, 3l. 3s. For Syllabus apply to the Secretary's Office, King's College.
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HORTICULTURAL SOCIETY of LONDON.—The FIRST SUMMER MEETING will take place at the Society's House, 21, Regent-street, on TUESDAY, May 8, from 12 to 5 P.M.

HER MAJESTY'S COMMISSIONERS for the EXHIBITION of 1851 having granted the use of the Gardens behind GORE HOUSE and GROVE HOUSE to the HORTICULTURAL SOCIETY, for the Garden Exhibition on WEDNESDAY, May 16, Notice is hereby given, that Tickets, price 5s. each, are issuing at 21, Regent-street, till TUESDAY, May 15. On the day of Exhibition Tickets will be only procurable at Gore House, and at the rate of 7s. 6d. each.

ROYAL BOTANIC SOCIETY, Regent's Park.—The FIRST EXHIBITION this Season of PLANTS, FLOWERS, and FRUIT, will take place on WEDNESDAY NEXT, May 9th.
Tickets of admission, to be obtained at the Gardens only, by orders from Fellows, or Members of the Society, price 5s., or on the day of the Exhibition, 7s. 6d. each.
Gates open at Two o'clock.

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The following EIGHT BOTANICAL LECTURES are to be delivered in the Museum, at Three o'clock on the Fridays in May and June.

BY DR. EDWIN LANKESTER.

May 11th. On General Physical Conditions that influence the Life of Plants.
18th. On Conditions of the Soil that influence the Distribution of Plants.
„ 25th. On the Forms of Plants characteristic of particular districts of the Earth's Surface.
June 1st. On the Distribution of Plants used as Medicines, Food, and Luxuries, or employed in the Arts and Manufactures.

BY PROF. ROBERT BENTLEY.

June 8th. On Vegetable Textile Substances.
„ 15th. On Materials used for Paper.
„ 22nd. On Tanning and Dyeing Materials.
„ 29th. On Gums, Resins, and Gum-resins.

Visitors are admitted to the Lectures by Tickets for the Course at One Guinea each person, or a Member of the Family of a Fellow of the Society at Half-a-Guinea, to be obtained at the Gardens. The privilege of the Ivory Tickets does not extend to the Lectures.
J. DE C. SOWERBY, Secretary.

GENEALOGICAL and HISTORICAL SOCIETY of GREAT BRITAIN, 18, Charles-street, St. James's-square.
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The Exhibition of the above Society will open in May (this month), at the Exhibition Rooms, Broad-street, St. Andrew's, Norwich. Those Artists receiving the Society's Circular are requested to forward their Works (if in London), to Mr. GREEN (the Society's Agent), 14, Charles-street, Middlesex Hospital, on or before the 10th of May. Those Artists not residing in London or its vicinity, who have received the Circular, are requested to forward their Works directed to the Secretary as above.
Artists will observe that the time has been extended from the 5th to the 10th of May.
The object of the Society is to promote a knowledge of the Fine Arts, and aid in the Sale of Works of Art. The Council has obtained the sanction of the Board of Trade for an Art-Union in connexion with the Exhibition.
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ARCHITECTURAL PUBLICATION SOCIETY.—The ANNUAL GENERAL MEETING of the Subscribers will be held on THURSDAY EVENING, the 10th of May, to receive the Report of the Committee on the general affairs of the Society, the Account of Receipts and Expenditure, and for the Election of Officers for the ensuing Year.
The Meeting will be held at No. 16, LOWER GROSVENOR-STREET. The Chair will be taken at Eight o'clock precisely, by WILLIAM TITE, Esq. F.R.S.
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The FORTY-SIXTH ANNIVERSARY DINNER will take place in FREEMASONS' HALL, on SATURDAY, May 12,
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The LORD BISHOP OF OXFORD in the Chair.

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J. F. LEDSAM, Esq. Chairman of the Committee.

THE WORLD'S CONVENTION of Delegates from the Human Race will be held in St. Martin's Hall, Long-acre, London, on the 14th of May, when will be fully explained the Divine Millennial State of Life upon the Earth, and the means of speedily attaining it peaceable in practice for the population of the World.
And when also will be exhibited the Devæstor, or New War Machine, which, as it will compel war to cease, should be called the Universal Peace Maker.
2nd May. ROBERT OWEN.

GERMAN, ITALIAN, AND FRENCH.—DR. ALTSCHUL, Member Philological Society, London, Examiner Royal College of Preceptors, gives LESSONS in the above-mentioned LANGUAGES and LITERATURE. Pupils may study TWO Languages in the same Lesson, or alternately, without any addition to their terms.—Chandos-street, Cavendish-square.

MONTI'S LECTURES on ANCIENT and MODERN SCULPTURE.—The First of these Lectures will be delivered on WEDNESDAY, the 16th of May.—Particulars can be obtained at Messrs. COLNAGHI'S, Pall Mall East.

BRIDGEWATER HOUSE.—Mr. J. M. SMITH begs to inform the Public that the Earl of ELLESMERE has kindly permitted the BRIDGEWATER GALLERY TO BE OPENED EVERY SATURDAY, from 10 to 4 o'clock during the present Season. Tickets of Admission to be had every Tuesday and Wednesday, on application at Mr. J. M. SMITH'S, 137, New Bond-street.

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Dublin March 30, 1855.

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LONDON, SATURDAY, MAY 5, 1855.

REVIEWS

Memoirs of the Court and Cabinets of George the Third, from Original Family Documents. By the Duke of Buckingham and Chandos, K.G. Vols. III. and IV. Hurst & Blackett.

THE present volumes of the "Grenville Papers" exhibit the same features as the former portions of the series. The general reader is entertained, and the reader for historical purposes is enlightened. It is certainly to be regretted that all these literary treasures from Stowe were not published in one continuous series, and subjected to most careful editorial revision. But of their value and importance, even in their present form, there cannot be two opinions.

The family of "the Grenvilles" exhibited so many phases that it is necessary to attend closely to their political relations while reading any volume of these papers. As a family and political connexion, "the Grenvilles" stand out in parliamentary history as being neither courtiers (in the ordinary sense) nor popular leaders. They aimed at engrossing official influences and exalting their own family; but in doing so, they were often compelled to exhibit what in modern language would be called "liberal" ideas. Their political ambiguity of purpose detracts seriously from their moral dignity; but there was a sustained energy in their exertions which extorts respect for their abilities. Though they never produced a single man of genius, or a first-class historical character, yet two Premierships, the Viceroyalty of Ireland, the Speakership of the House of Commons, a Chancellorship of the Exchequer, a Secretaryship for Foreign Affairs, the Chancellorship of Oxford University, a ducal coronet, and sundry other aristocratic distinctions, show how successfully they disputed the prizes of public life with "the great families" of the last and present century.

The two volumes now before us range from 1800 to 1810,—a period during which "the Grenvilles" occupied a peculiar and almost an equivocal position. The Union with Ireland introduced into English politics "the Catholic Question"; and the Grenvilles followed upon it the course of Mr. Pitt. After his decease, as is evident from these papers, they felt themselves much embarrassed, not only by a certain incompatibility between them and the Grey Whigs, but also by the rise in power, at the other side, of Lord Castlereagh and Mr. Canning. A recollection of the latter fact supplies the key for deciphering the letters in this correspondence, the reticence of which is often significant.

The letters about the "Irish Union" disappoint us, but the interest of the subject has been exhausted by the 'Castlereagh Papers'; and in some other portions of these volumes we feel that the previous perusal of the diaries of Lord Malmesbury, Sir Samuel Romilly, Mr. Wilberforce, and Mr. Horner had anticipated the effect of many of their statements. But there are abundant revelations of interest to arrest attention in many of these papers. On the characters of George the Fourth and the Duke of Wellington there are some very valuable letters. In Court scandals, the affairs of the Duke of York and Mrs. Clarke are brought under notice; and in what we may designate as public scandals, the "horrors of routine" receive abundant illustration in the letters about the Walcheren Expedition, and on the Peninsular War. We shall first notice the last of these interesting topics.

Thus, the following letter is not from "Our Own Correspondent," and its post-mark is not "Crimea." It is dated from "Lisbon, September 10th, 1809." It is written by Admiral Berkeley, and addressed to the late Duke of Buckingham (then Earl Temple).—

"I really believe there never was so infamous a proceeding as Cuesta's towards Sir A. Wellesley, as owing to either his incapacity, age, or treachery, the campaign has terminated more as if we had sustained a defeat than gained a victory; and our commissaries are equally to blame, as really, in every part of that department, such ignorance and delay appears, that it makes my heart ache. I have, however (in all which relates to their transactions with me), made formal complaints, and I hope it will show how very wrong a principle that department has been acting upon. Twice has the army been stopped for money, and twice for provisions. The horses starved, while ships, loaded with hay and oats from England enough to furnish all the cavalry were rotting and spoiling in the Tagus. The medical staff is as bad—as our army were dying away for want of medicines, while more than sufficient were in ships in the river. The medical staff as well as the commissariat, instead of being with the army, are in Lisbon, keeping their houses, horses, and ——'s, and the Commissary-General, at Cintra, taking his diversion."

—And elsewhere, in the same letter, we read:—

"I have saved the army's starving, by sending for bullocks from Barbary, and by the same channel have supplied three hundred mules; a responsibility I was obliged to take on myself, as, notwithstanding I urged the Commissary-General upon the point, I could not get him to stir. But Sir Arthur Wellesley has thanked me for my interference and approval of the measure."

Many more passages might be quoted; but, at the present time, we peruse, with painful interest, the proofs of the criminations and recriminations about the various "departments" in these pages. On the calamity of Walcheren, and the retreat of Sir John Moore, abundant evidence is shown how careful people ought to be in charging particular individuals on *ex parte* statements. Thus, the conduct of Sir Arthur Wellesley, in relation to Cintra, exposed him to great odium. There are some admirable private letters from him, addressed to the Marquis of Buckingham, from which we shall quote.—

"I am accused of being the adviser of persons over whom I had no control, and who refused to follow my advice, and am made responsible for the acts of others. The real share which I have had in the transactions, which, in my opinion, have deservedly incurred the displeasure of the public, cannot be known till they will be inquired into; and in the meantime, Sir Hew Dalrymple has left the Government and the public so completely in the dark respecting the military expediency of allowing the French to evacuate Portugal, that that part of the question, which is the only one in which I am involved, is as little understood as the rest. I know of no immediate remedy for these difficulties of my situation, excepting patience and temper; and I thank God that the undeserved abuse which has been heaped upon me has not altered the latter."

—He continues; and we quote a sentence giving us the Duke's opinion upon the uses and the fairness of "inquiry":—

"In respect to the conduct of my case, I have determined that I will publish nothing; nor will authorize the publication of anything by others. This forbearance is particularly incumbent upon me, as the whole subject must be inquired into. I have also determined that I will not involve others in scrapes because they differed in opinion with me. * * I will endeavour not to bring others (viz., Sir Harry Burrard) into a scrape, not only out of regard to him, but because I think it fatal to the public service to expose officers to the treatment which I have received, and to punishment for acting upon their own military opinions, which opinions they may fairly entertain."

There are great nobleness and decision in the following passage, taken from a subsequent letter, but still referring to the Convention of Cintra:—

"I signed it, notwithstanding my objections to it, because I would not, in the face of the whole army, set myself up in opposition to the commander of the forces on the very day he joined his army. His task was sufficiently difficult, without adding to it that additional difficulty. I agreed with him upon the main point, viz., the evacuation by the French troops. My refusal to sign would not have prevented the execution of the instrument, and would only have tended to raise my character, at the expense of others: and probably at that of not a little outrage and want of discipline in the army. These were my motives."

Again, from a private letter of Sir Arthur Wellesley's to Lord Temple, we observe the vast difficulty of a contemporary public in getting at the actual relations of official individuals behind the scenes. Alluding to Sir Harry Burrard, the letter says:—

"I proposed to him the pursuit with the left wing, and the march to Torres Vedras with the right; to which he objected, and desired me to halt the pursuing troops on a neighbouring height. You will observe that I then reported to him the circumstances of the action, and he as my commanding officer reported them to the Secretary of State, and certainly never mentioned to him that he had stopped the pursuit of the enemy. This circumstance would probably not have been known, if the discussion between Sir H. and I on the field of battle had not been heard by above twenty officers; but it has not been, and cannot be, in any manner stated officially. Under these circumstances, Government may have sufficient reasons to remove him from his command, not to trust him, and not to employ him again; but there are none for inquiring into his conduct."

Never had any man more difficulties to contend with than Wellesley,—and we see how little was expected from him by Lord Grenville. Thus, Lord Grenville, the shrewdest man in the connexion, writes to Lord Buckingham:—

"I return you Sir Arthur's letters—they make but an indifferent case for him, and I am sorry to see that public opinion runs more and more against him. There is something quite inexplicable about his protest. Are we to suppose it was all pure invention?"

And even after the glorious exploit of the battle of Talavera, here is the disparaging way in which Lord Grenville referred to the ablest Englishman then living.—

"I now suppose these troops will be sent to Spain; but, I trust, not under Lord Chatham. *Not that I think our friend* Sir Arthur has given this year any very favourable specimen of his talents, except in the field, and in the actual day of battle. For if we were to admit the truth of his boast of having beat double his force, the next question must be, how came you into a situation where you could be attacked by twice your numbers? Still Wellesley is a soldier, and a man (*though very rash*) yet of considerable talents. What the other is, we both know."

In Lord Grenville's opinion, the strategic qualities necessary for a campaign were wanting in Sir Arthur Wellesley! In our review last year of the 'Memoirs of King Joseph' [*Athen.* No. 1396], we showed how astonished Napoleon was at the exploits of the English General at Talavera with his handful of troops. The Editor of these volumes asserts that it was to Lord Castlereagh the country was indebted for discovering the talents of Sir Arthur Wellesley, and supporting him. "Routine" was broken through, as Sir Arthur was *only* a Major-General. But let us see how the system worked in those days. Thus, under date of September 4, 1808, Mr. Thomas Grenville wrote to Lord Buckingham about how the Marquis should provide for his second son, Lord George (afterwards Lord Nugent). He says:—

"In former times, a noble younger brother with less talents than George possesses, might much more

casily have looked to a provision by office or sinecure, than he can now hope to do."

—So it would appear that the army ought to be selected for "George's provision in life." We shall extract the whole passage.—

"Mr. Bankes's Committee is much more popular than many people suppose it to be, and I am very much mistaken if the temper of the times will not be such as to produce regulations very unfavourable to those views which appear to be forward in your hopes respecting George's provision in life, arising from any parliamentary pursuits, and from those particular objects which are to supply the place of a regular profession. The army, on the other hand, is increasing in estimation; and the protracted state of warfare which must be looked to in Europe is likely to add to that estimation in this as well as in every other country; and when you look at Lord Moira, Lord Mulgrave, Lord Chatham, Lord Cornwallis, &c., it may surely be safely said, that talents less than those which George possesses offer from the military profession a fair and open road to the greatest situations which this country has to give."

We shall not stay to dwell on the sentence, "those particular objects which are *to supply the place of a regular profession.*" The logic of the letter appears to be, because mediocrities, like Lord Mulgrave and others, do well in "the army," it would be a capital provision for life for "George." So, also, in another letter we get a peep at the use made of the Royal Navy. The Marquis of Buckingham writes to Lord Bathurst,—the italics in the passage being our own:—

"You will easily believe the anxiety with which I have considered fully the situation of our brother, George Berkeley, and the whole of our discussions respecting him. I am most unaffectedly very unhappy to have misunderstood you on the point which I had considered so far settled in your view of the subject, as to offer the means of assisting him by our advice on a matter so deeply interesting to him, to his dear wife, and to both of us. * * I shall write by my friend Sir J. Warren to him, and shall certainly press him to avail himself of Lord Mulgrave's attention to your suggestions, by which the frigate is left at his disposal at Bermuda, *so as to ensure to dear Lady Emily every advantage, both of time and of convenience.*"

What follows is even still more significant of the system in which "dear Lady Emily" was so carefully considered.—

"I am in hopes that we may urge the Admiral, from considerations of her health, to delay his voyage from Bermuda till late in February, particularly if Warren does not sail till the 20th of December—and I see so many political reasons that may make it wise for Government so to detain Warren, till they can judge further on some of the important points now pending, that I am inclined to hope that what I wish, from motives personal to Berkeley, may in reality take place from considerations of a very different description."

The letter contrasts strangely with our first extract, describing the neglect of the troops at Lisbon.

We proceed to cite some of the letters which throw additional light on the character of George the Fourth. Many have thought that the disclosures about the Prince of Wales and the Duke of York, in the two preceding volumes of these papers, narrated the most disgraceful things ever known of these princes. We allude to their heartless conduct during the awful malady of their royal parent in 1787. When the Duke of York got into the grave scrape about Mrs. Clarke, let us see the depth of the fraternal affection of his elder brother. Lord Temple (the late Duke of Buckingham) wrote to his brothers after paying a visit (by appointment) at Carlton House, when the Prince of Wales said—

"That his opinions were that his brother had brought all this upon himself, that he had behaved shabbily to the woman to whom he had promised an allowance which, small as it was, he had not paid; that a 'gentleman's word was sacred, and that he could not talk of his honour as a prince, who could not keep his promise as a gentleman'; that he had no wishes upon the subject, as he was determined not to interfere one way or the other. He had not been consulted either by the King, the Duke, or the Ministers; and therefore he would not meddle in the matter. He was no party to the Duke's irregularities; he never knew any of the women with whom his brother had been connected; he disliked such 'society'—*chacun à son goût*—and he thought his taste was better than the Duke's."

After much more to the same effect, Lord Temple told the Prince of Wales—

"I hereupon ventured to express my joy that he had determined to adopt the line he had suggested to me, that the times were tremendous, and that, however harsh it might appear to his ears, as an honest man I must tell him, the opinion of the country was taken as to the Duke, and that its eyes were now turned upon him; that if he pursued the line he had mentioned, he would be carried to the throne upon the shoulders of his people; whereas, if he joined in saving the Duke, provided his guilt appeared manifest, my firm opinion was, that he would have a struggle."

—"The line he had mentioned,"—that is, to remain perfectly neuter. The letter then goes on, and makes us think of the awful lectures read by old George Grenville to George the Third, in his younger days. The tone of the Prince about public opinion is worthy of notice.—

"Of all this he said he was aware, but he could not rise upon his brother's fall, that vigorous measures must be resorted to, for the purpose of keeping the people in order, and mentioned the old Sedition Bills. I told him he must pardon me, such measures could not, and must not be resorted to. The tranquillity of his people depended upon parliament doing its duty, and his forbearance. He said that was true, and, however bitter the pill, it must be swallowed, but that the debating clubs must be kept in order. The occasion of the whole of this cry, was Mrs. Clarke's becoming the instrument of the printers against whom prosecutions were pending on the Duke's behalf, and that Wardle, Folkestone, and Whitbread were at the bottom of the conspiracy."

—And further on we get fresh revelations of the cold duplicity of the Prince.—

"He then put an end to the conversation by the warmest expressions of kindness to myself, by authorizing me to say, that he meant to keep an exact and a *bonâ fide* neutrality, but expressing his hope that it would be recollected that the attack was made upon the throne, and that an attack upon the throne was an attack upon the vital principles of the country."

Observe the pledge to "neutrality,"—and the admission at the same time of "the attack upon the throne." But the following passage is even worse, and reminds us of the revelations in the antecedent volumes. Lord Temple writes:—

"The Prince sent me word, at five o'clock yesterday evening, that the King had sent to him in great agony of mind, upon the subject of his neutrality, which he represented as condemnation, and had urged him to re-consider his determination; that the Queen had written to him to say the King's health and life depended upon the result, as well as the honour of the family; that in consequence of this, the Prince had determined to make no change in his determination, except to send down one of his household, viz., McMahon to vote for the Duke, to prove that he did not mean to condemn the Duke; but that all the other votes, Duke of Norfolk and Duke of Northumberland, &c. &c., were to remain as before. Such is the nature of the man!"

Of the excitement of public opinion, and the parliamentary paralysis consequent on Walcheren, the Corunna retreat, the Cintra Convention, and the "Mrs. Clarke" scandals, there are various proofs in these letters. The following letter from Mr. Fremantle is a good picture of the period.—

"All power and influence of Perceval in the House is quite gone by; he speaks without authority and without attention paid to him; and Canning has made two or three such rash declarations that he is as little attended to. You may judge the situation of the House when I tell you we were last night nearly three-quarters of an hour debating about the evidence of a drunken footman, by Perceval suggesting modes of ascertaining how to convict him of his drunkenness. Charles Long, near whom I was sitting, telling me at the time what a lamentable proof it was, of the want of some man of sense and judgment to lead the House. There is no government in the House of Commons. You may be assured the thing does not exist, and whether they can ever recover their tone of power remains to be proved; at present, Mr. Croker, Mr. D. Brown, and Mr. Beresford are the leaders."

And elsewhere the same writer describes the torture of the Royal Family at Windsor.—

"Every part of the royal family at Windsor, excepting the King, is overwhelmed with despair at the Duke of York's business. The Queen very ill, and two of the Princesses dying. The King is said to bear it very firmly; but I have reason to believe he is indignant at his Ministers for having suffered it to come forward at all. The Duke of York, I am told by those who have seen much of him since, is quite sunk under it."

Those were, indeed, most painful times. Many of our readers must often have heard their older relatives talk of the grievous results to public morals that arose from the frequent obtrusion of domestic scandals in the highest places in the land. Ample illustrations of the injurious results of these scandals are to be found in the work before us.

There is less about Nelson than we expected in these volumes, and all the Grenvilles, we observe, are very cold in their acknowledgments of naval and military services. On Nelson's grand exploit at Copenhagen we get some interesting views. Writing to the Marquis of Buckingham, Captain Fremantle shows us what a difficult and dangerous measure was the storming of Copenhagen.—

"Since I wrote you, we have had two or three different plans for attacking Copenhagen, and I think whenever we pass Cronsberg Castle, we may probably have to alter it again. I told you in my last, that my private opinion was, that we ought to pass Cronsberg, take up a position off the Island off Möen, and from thence form our mode of operations. I confess I feel the difficulty of explaining exactly all that *has passed* on this business, which I hope may yet succeed."

He then says—"Lord Nelson is very sanguine, and will certainly undertake something." He then gives a sketch of Nelson's plan; and in a subsequent letter records how it was carried out.—

"For our action, I shall refer you to Lord Nelson's letter, which, in confidence, he *dictated to me* on board the 'St. George' while I wrote it; but to make the business more clear, I inclose a draft of the situation of the Danish ships and ours as opposed to them. The fatigue of firing so long was great, but our unexampled good fortune in the Ganges is surprising. I felt much flattered at being appointed second to Lord Nelson, as well as to the Commander-in-chief. We followed the Elephant, and I dropt my anchor in the spot Lord Nelson desired me from the gangway of the Elephant. In passing the line, my master was killed, and my pilot had his arm shot off, so that I was obliged to carry the ship in myself, and I had full employment on my hands. The Monarch and Defiance are dreadfully cut up, as they were exposed to the Crown batteries; the Bellona got on shore on both sides the Channel, and, notwithstanding all that may be said, never could fire a shot with effect. They, however, did fire, and her loss of men was principally occasioned by the bursting of two guns on the lower deck, which has hurt the ship much. I visited Sir Thomas Thompson with Lord Nelson this morning, and he is doing as well as can be expected. The Russell got on shore and could do nothing; Agamemnon totally *hors de combat;* so that we were but nine

sail of two-decked ships. I consider all this business as Nelson's, to whose ability and address we are certainly indebted for a conquest instead of a defeat."

But the hazard run was enormous, as even the writer frankly confesses.—

"At this time, Nelson put into my hand a letter, which he meant to send immediately to the Prince in a flag of truce, threatening to burn every ship captured if the batteries did not cease firing. At this time, he was aware that our ships were cut to pieces, and it would be difficult for to get them out. We cut our cables and ran out. The ships were so crippled, they would not steer. The Elephant and Defiance both ran on shore. We ran on shore, and the Monarch; and at this period when the batteries had not ceased firing, we counted no less than six sail of the line, and the Désirée fast on shore. Luckily we had to contend with an enemy much beaten, and who did not take advantage of our situation; otherwise all those ships must have been lost."

And the following is interesting.—

"I was much pleased at Lord Nelson's manner on board the Elephant, after we ceased firing; he thanked me before everybody on the quarter-deck, for the support I had given him, &c. I have to attribute our good fortune in losing so few men to the bad gunnery of our opponents, and beating them most completely in less than an hour. Lord Nelson, with whom I breakfasted this morning, has just been giving me an account of his reception on shore, when he went to treat with the Prince. He was hailed with cheers by the multitude, who came to receive him at the water-side, and 'Viva Nelson' resounded until he got to the palace, much to the annoyance, I believe, of His Royal Highness and his ministers. During dinner, the people were allowed to come in to look at him, and on going down to the boat, again he was saluted the same way."

But what follows in another letter may be worth attending to, and suggests considerations not without importance when our eyes are turned to our fleet in the Baltic.—

"The ships begin to grow short of water; and it strikes me, that had we been under the necessity of proceeding to the Gulf of Finland, we should have been much straitened for it. I anchored yesterday, with leave, off the Small Island, on rocks of Christiansoë, or Entholmar, which lie to the northward of Bornholm. The seven rocks together, do not cover much more than a mile; but should it ever be found necessary to send a fleet of men-of-war in these seas, we ought to possess ourselves of this island, as the tops of them are full of water preserved in tanks, which by conductors may be brought down to the boats. Besides which, two of these rocks are so near each other, as to make a harbour for small vessels, and on occasion would serve to heave down a seventy-four gun ship—there being twenty-six feet of water."

Here, for the present, we must stop. Our extracts sufficiently show the high interest belonging to these volumes. We may return to them next week for some curious illustrations of some of the leading Parliamentary characters mentioned in them.

The Story of the Legion of Honour. By W. Blanchard Jerrold. Routledge & Co.

Mr. Jerrold argues, from the history of Napoleon's Legion of Honour, in favour of a similar institution in England. He would have it named the Order of Victoria, to be distributed as the reward of civil and military merit throughout all ranks of society. There is, perhaps, too much inclination on the part of such advocates to imitate the character and details of the First Consul's plan,—which was essentially adapted to France, but would require numerous modifications before it could be suited to the necessities or tendencies of England. The decorations of the Legion of Honour, though not conferred on soldiers only, derive their historical brilliance from the *souvenirs* of Napoleon's army,—from the memorable fields on which so many gallant warriors of the Empire deserved and claimed them. Should it at any time seem good in the sight of the powers that be, to establish an Order for Great Britain, equal in dignity to the ancient military ribbands and stars, more liberal than the Bath,—which is reserved for public servants,—and more honourable than simple Knighthood,—which appears to be reserved for provincial mayors,—the scheme will not succeed unless it implies a desire to place Literature, Art, and Science—as represented by their most distinguished Professors—on the highest levels. Such honours may, by cynics, be counted as toys—but practically they signify public recognition; and for what but public recognition, which means fame, do the emulous students of Letters, Arts, and Sciences contend? But it is necessary that the Order of Merit should not be created as a military honour, to be conferred occasionally, condescendingly, and exceptionally, as the mark of civil distinction.

However, it was well to revive the story of the Legion of Honour. Mr. Jerrold tells it neatly and pleasantly, interweaving his argument with his narrative, and setting a strong plea for the inferior military ranks, though this, as we think, should be discussed as a separate question. Napoleon designed his order for Military or Imperial purposes;—the founders of a similar institution here would act in another spirit, and with different objects. Mr. Jerrold brings this point strongly into the light.—

"Towards the end of March, 1805, Napoleon proposed to the crowned heads of Europe the exchange of the Grand Eagle for their respective Orders. The King of Spain hastened to return the Golden Fleece; the King of Portugal sent the Order of Christ: after some hesitation, the King of Prussia forwarded his Black Eagle to the conqueror."

He proposed to the Austrian Court for the Order of St. Stephen, in exchange for his Grand Eagle, and was refused. To Russia he made no offer, for the present, and none, of course, to England; but it was not long before the Czar bartered his Order of St. Andrew for the new decoration;—and, as we have lately seen, the Garter is at last worn by a ruler of France.

The English Order of Merit should not be created as a political coin, to be used as Napoleon used the decorations of his Legion: it should be all that Mr. Jerrold suggests in the following paragraph—and more:—

"Thus, should an Order of Merit find a place among the liberal institutions of England, the hand that distributes its honours must be guided by an eye as comprehensive as that of Napoleon. Its chancellor must be of no party, of no sect; he should represent no government; his place should be beyond the control of party warfare, and his grand council should be drawn from every section of the nation. It should include, not simply political men, but also men eminent as authors, professors of science, painters, and manufacturers. The lower grades of the order should be freely distributed to men of promise, not simply to men of ripe experience, who have accomplished all the promise of their life."

It should be *more* than Napoleon's Legion, because Napoleon refused it to the younger Lafayette to avenge the contumely of the elder.

A Narrative of the Cruise of the Yacht Maria among the Feroe Islands, in the Summer of 1854. With Illustrations. Longman & Co.

To those who are always on good terms with the sea, or who are able, after a few hours of seasoning, to strike a balance betwixt *Dolores* and *Deliciæ Maris*, a yacht voyage must be one of the "highest expressions" of pleasure in travel that can be found. The yacht, to make the joy perfect, should number among its crew, cook, draftsman, and journalist, and the voyage be directed to unfamiliar shores. These things granted, the result of the venture—a book—can hardly fail to be welcome. At all events, this book is an agreeable tale for summer reading:—especially so at a moment like the present, when so many, glad of respite from the grave excitements of the hour, are still too thoughtful to be accessible by merely fictitious enchantments.

After a cruise from Dublin of about eleven days, including stoppages and stormy weather, the yacht Maria got within sight of the Feroe Islands, and came to speech with the Feroese. We cannot give a fairer specimen of the powers of the yacht's man of letters than by allowing him to tell in what manner the Maria's "jack," or signalled request for a pilot, was "honoured," as men of business say, from shore.—

"In a few minutes we observed a boat put off from a village there, which, when it neared us, proved to be an open boat, sharp at both ends, fully twenty feet long, and containing twelve men, two of whom sat side by side on each bench. They were tall, leggy fellows, in pointed caps, brown jackets, and knee-breeches; and rowed with very short small bladed oars, fastened to the gunwale by leather thongs, in a manner which made it impossible to feather them. The boat was not painted, but well covered outside with tar, and finished at each end by prows, which serve as handles with which to pull it upon the beach. The first words the natives spoke when they came within hearing were 'any sick men on board'; for it appears the islanders have suffered very severely from the introduction of infectious diseases by strangers, and entertain a great dread of them. We were greatly relieved to find they spoke a little English, (though it has become so much the universal language of the sea, that a few nautical words are current on almost every coast); and we soon set their fears at rest as to our health, upon which they came alongside, and two of them scrambled over our quarter, while the rest remained towing after the yacht in their boat. In answer to our anxious inquiries, they declared, 'Thorshaven was a gut harbour, very gut,' which was highly satisfactory, as the gale was rising and the mists were thickening around us every minute, and they pointed it out to us immediately opposite, about three miles to leeward on the other side of the sound. All we could perceive was a black church steeple, the roofs of the houses being covered with grass, which makes it impossible at a distance to distinguish them from the surrounding hills. After a short stare of curiosity round, one of the men took possession of the helm, and steered the vessel towards Thorshaven, while our sailors were taking in the sails preparatory to anchoring. As we neared the town, its various features became clearer; flags were hoisted in several places to welcome us, and so rare are arrivals even in this the chief port of the Islands, that in spite of the heavy rain which had set in, the inhabitants flocked in crowds to the shore to see who the new comers were. The situation of Thorshaven is in no respect striking. It does not contain more than 120 single-storied houses, which extend round two little bays, each about 150 yards long, by half that breadth; and over a tongue of land some fifty yards broad, which divides them from one another. In the background are barren turf hills, not precipitous enough to be picturesque. The shores are rocky, and the ground the little town stands upon is broken into hillocks, over which the houses are crowded together without any order, the front of one facing the side of another; the streets between them being only steep uneven paths never more than six feet broad. The pilots steered us into the south-western bay, and let go our anchor in the middle of it, in nine fathoms of water, at six o'clock P.M., within a stone's throw of either side. It proved to be a very fair harbour, being protected by the Gloverness point from the full force of a south-easterly sea; but as the vessel dragged slowly, we moored her by ropes from both bows to rings on either shore, and with this additional security she rode very safely. The pilots asked a pound for their work, though, when given them, they looked so inquiringly at it, that we fancy they can only have seen it before in the shape of twenty shillings. After it was explained to them they seemed much pleased,

and before leaving they shook hands with all on board,—a ceremony which takes place between the highest and lowest in this primitive land. There was only one other vessel in Thorshaven, a little Danish sloop of forty tons. Immediately after we anchored, a Feroese gentleman came on board, who introduced himself to us as Mr. Müller, the Sysellman, or, as he would be called in England, the stipendiary magistrate of the district."

The Sysellman went on to explain that his excellent English had been perfected by a visit to the Great Exhibition in 1851, at which he was the solitary Feroese present. He remained for some time with the party. Their reception was generally marked by that primitive hospitality and wonderment which one must now go so far as the Feroe Islands to seek. The coast scenery, moreover, repaid the yachters—being of the grandest kind:—as, indeed, is shown, unless the artist of the Maria has exaggerated some of its features, as artists will do. The giddy, perpendicular promontory of Myling Head, two aspects of which are given, is a passage of scenery, the sketch of which will give dreams to persons of quick fancies. We are contented to mount it by deputy.

There is sport, too, to be got by those who visit the Feroes,—nothing less than fishing for whales.—

"These whales are not the large Greenland species, but a much smaller fish, about twenty-four feet long at maturity, with an extreme girth of twelve feet, known in the Shetland Isles as the Caaing whale. Though usually spoken of as whales, they are in reality a kind of gigantic dolphin, which follows a leader in large herds or shoals of from fifty to one thousand, and have in consequence been christened by Dr. Traill, of Edinburgh, *Delphinus deductor;* while Cuvier gave them the name of *Delphinus globiceps*, from the round shape of their heads. When they are seen approaching any island, messengers are despatched, and hay fires lighted on the hills, to summon aid; while the boats close at hand drive them, by shouting and splashing the water, into the nearest convenient bay, and keep them there until men arrive in sufficient numbers to begin the onslaught. We found the whales, in this instance, were being hunted into the harbour of Westmannshaven, a place sixteen miles distant by water. * * The fiords, usually so quiet and lonely, were now dotted all over by boats hastening to the spot, their crews rowing against one another in famous spirits; for, besides the capture of a herd of whales affording a valuable supply of food for the winter, the Feroese enjoy the excitement of the chase as much as we do a fox-hunt or horse-race. The row from Welbestadt occupied three hours—a time spent by us in a state of great suspense lest the whales should have been killed, or escaped before our arrival; and as soon as we opened Westmannshaven bay, we looked eagerly up it to re-assure ourselves that we were not too late. There we espied them, to our great delight, just perceptible in the distance, spouting numerous jets of water. It was a most curious sight, and the scenery was well calculated to set it off to advantage. The bay is about three miles long by three quarters of a mile broad, and surrounded by steep rugged mountains, which looked particularly gloomy in the sombre twilight. Between the whales and the outlet to the sea, fully sixty boats were collected together, with crews of six or eight men each, who were lying lazily on their oars, while about a hundred natives, on either side, were employed in dragging a net of ropes, some five hundred yards long, across the entrance. This net is only used in Westmannshaven, where there are no sloping shallows on which to drive the whales; it is, of course, not intended to catch them in, for no net could be made sufficiently strong, but it is supposed to retard their escape when they attempt to get out to sea. The boats were the ordinary ones in common use; the only difference observable in them being, that they had now lances stuck upright, like masts, at the stem and stern, and attached to the benches by several fathoms of rope. More boats came dropping in for some time after our arrival, until at eleven o'clock we counted the number up to ninety; so that, including the men on shore, not fewer than eight hundred must have been present—all of them dressed in the rusty brown jackets and black knee-breeches of the country, with as much uniformity as a regiment of soldiers. The net was drawn farther and farther up the bay, great care being taken to avoid frightening the whales, who swam quietly before it, or rolled about at their case, evidently quite unconscious of danger. When matters seemed approaching to a crisis, our party separated. Each of us got into a boat, and stood in the bows with a lance in our hands ready for action, and the fray commenced. Half of the boats remained outside the net to support the buoys, and the remainder, about fifty in number including ours, closed round their prey, and drove them, by shouting and throwing stones, towards the shore, the animals tamely submitting until they got close to it. They then turned, evidently in great alarm, and bore down upon us, looking most formidable, and surrounded by a great wave, which their impetus carried with them. Not knowing how the boats would behave, we tyros awaited the charge with no small misgivings, under an assumed air of great calmness. The natives, on the other hand, became frantic with excitement, yelling like maniacs, splashing the water with their spears, and seeming about to throw themselves into it, in the intense desire to head them back. All their efforts, however, were to no purpose. The whole herd broke through our ranks, though they were severely speared in passing. Many of the boats were lifted half out of the water in the collisions; while the cries of the boatmen, mingling with the loud blowing of the whales, made a wild and not inappropriate chorus, which rang through the surrounding hills. When clear of us, the animals continued their career at the same rapid pace, and came in contact with the net, which they carried back, as well as all the line of boats supporting it, several yards; and in a few seconds escaped, either under or through it, leaving a few of their number entangled in its folds, lashing the water up twenty and thirty feet high, in their desperate struggles to disengage themselves. In the end they all got away, and swam half a mile out towards the sea, when they dived under water, and remained nearly a minute out of sight. We then pulled after them as fast as we could. The scene resembled an enormous regatta, with a herd of whales as the turning buoy; and by dint of stones and shouts, they were headed back, again speared, and again broke through all the barriers opposed to them."

Further to rifle this agreeable book would hardly be fair. We have given enough to recommend it; and it will not surprise us if, even now, when the adventurous and the thoughtless are talking of "pleasure trips to the Crimea," this Narrative of the yacht Maria's cruise tempt other yachters to take a look at the good people and the grand scenery of the Feroe Islands.

The Formation and Progress of the Tiers Etat, or Third Estate in France. By A. Thierry. Translated by the Rev. F. B. Wells. 2 vols. Bosworth.

M. Thierry composed this admirable book as an introduction to the documentary history of the *Tiers Etat*. It is, he tells us, the summary of his labours relative to France. In the Third Estate of the French realm were included, not only the *bourgeoisie*, but all orders of people with the exception of the clergy and the nobles. The object of this work is to mark the stages by which civil society progressed under the descendants of Louis le Gros, through six varied centuries, to the death of Louis the Fourteenth. From the confusion of manners and laws, which followed the ruin of the Roman Empire, a social development took place that seemed to augur peace, harmony, and splendour for France during a long course of ages. The monarchy and the nation travelled side by side. New compacts at the close of every era consecrated their union, for each decisive epoch in the annals of French industry and politics corresponded to the name of some great king or minister. Louis Quatorze led the people in a wild pursuit of glory, which exhausted them, and helped to turn the feeling of the Tiers Etat against the throne it had long supported. A fatal divorce then happened between the First and Third Estates of the realm; they parted in mutual rancour, and their jealousies were exasperated rather than appeased by the patrician and ecclesiastical orders. France was thus prepared for a revolution. It had advanced towards the assimilation of monarchical traditions with popular freedom; but the broken bond could not be renewed, and when peace ceased to exist on the basis of common desires and common benefits, discord could not be distant. M. Thierry explains the action of the people—apart from priesthood and chivalry—on the destinies of the country and the throne; but touches on the sacerdotal as well as on the aristocratic classes in their relation to the general mass. His treatment of this subject, from the point of view we have described, is luminous and philosophical. It opens French history to its full dimensions, and surveys from an elevated range the sources, the currents and the issues of those mighty events which in the eighteenth century accomplished the work of the Tiers État—and left the Third Estate, as well as the old monarchy, mere traditions in the French realm. To this outline, which is replete with profound observations and suggestive criticisms, the author has added fragments on the origin and vicissitudes of the ancient municipal institutions of France. The first of these, to which he has given a geographical as well as a political arrangement, reveals the early glimmerings of French liberty,—the experiences of men to whom freedom was new, and partially connects the legislation of modern Europe with the laws and governments of the Middle Ages. The second is a study on the communal constitution of Amiens,—a monograph which, the author admits, will only interest those who find pleasure in minute historical analysis.

We may select from the rapid narrative in the first volume some passages to illustrate the view of M. Thierry, as above condensed. The reigns of Francis the First and Henry the Second are noted as those in which the material prosperity of France increased to an extraordinary extent.—

"In spite of the exhaustion of resources, caused by foreign expeditions, and a frequent alternation of conquests and defeats, the country displayed a degree of luxury in the arts of the Renaissance unknown till then. The Italians themselves were amazed by the number and magnificence of new constructions of palaces and mansions. These buildings covered with sculptures, the very fragments of which excite our admiration, gardens ornamented with statues, porticos, fountains playing into marble basins, replaced, in many of the country seats, not only around, but at a distance from Paris, the towers and the warrens of the seigneurial manors."

The Tiers État was now at a social height which appears strange when we remember the pride of the nobles and the adroitness of the clergy. But the nobles despised civil offices.—

"It was the plebeian order which supplied, on the recommendation of university honours and other proofs of qualification, more or less numerous, the chancellor, keeper of the seals, the secretaries of state, the masters of requests, the attorneys and solicitors-general of the king, the whole judicial body composed of the grand council, the court of appeals and of reserved cases, of the Parliament of Paris with its seven chambers, of the court of exchequer, of the court of aids, of the eight provincial parliaments, and of a multitude of inferior courts, at the head of which figured the presidial."

One of the results was seen in the culture of learning by the Tiers État.—

"A minister from Venice, a shrewd observer, remarks, as a characteristic trait in the families of this last class, the care which the parents took that some one of their sons should receive a literary education, with a view to the numerous employments and the high positions which it procured. He attributes to this ambition the great number of universities which France possessed at that time, and in the university of Paris the great number of students, which amounted to more than fifteen thousand. Another Venetian ambassador observes that these students are for the most part very poor, and are supported by foundations made in the colleges—a certain proof, as regards the sixteenth century, of that aspiration of the inferior classes towards literature and knowledge, which discovers itself by so many signs in the two following centuries."

The darker chapters of the story soon follow. We now perceive the Monarchy setting an example of that violence which recoiled upon it, with retributive fury, at a later day:—and yet, says M. Thierry,—

"The *bourgeoisie* of Paris—the fact must be confessed—was an accomplice of the royal power in that day of execrable memory. Deceived by the fable of a plot, and led away by fanatical hatred, the municipal body received and accepted the orders which were to insure the cold-blooded massacre, in which thousands of Frenchmen perished, in all the security of peace, by the hands of Frenchmen. We behold here one of the most painful moments of our history; and the king upon whose name the memory of that deed rests heavily—Charles IX.—remains marked for one single act with the stamp of an eternal infamy."

Under Louis the Thirteenth the precursors of a separation between royalty and the people appeared. Savaron delivered his bold speech in the Louvre:—

"'What should you say, Sire, if you had seen in your countries of Guyenne and Auvergne, men feeding, like beasts, upon grass? Would not this new misery, unheard of in your state, excite in your royal breast a desire worthy of your Majesty to render assistance in such a great calamity? And yet the truth of this is so certain that I engage to confiscate my property and my appointments to your Majesty, if I am convicted of a falsehood.'"

—This address to the king was accompanied with charges against the nobles and clergy—charges which, a century afterwards, were repeated by myriads of voices. At another audience, the nobles retorted, and complained that the *Tiers Etat* declared itself to be one of the children of the state—bound by fraternal ties to the patrician order. The scene that ensued has an important bearing on the history of a subsequent period.—

"As they retired, the assembly of the nobles who accompanied their speaker expressed their unanimous assent by gestures and such words as these: 'We do not choose that the sons of shoemakers and cobblers shall call us brothers; there is as much difference between us and them as between the master and the valet.'"

The events of the eighteenth century were, to some extent, rehearsed in the seventeenth. Two hundred years exactly before the fall of Louis Philippe—that is, in 1648—in Paris, says Cardinal De Retz—

"Everybody, without exception, took up arms; children of five or six years old were seen with daggers in their hands; mothers were seen who themselves supplied their children with them; there were more than twelve hundred barricades erected in Paris in less than two hours, lined with flags and with all the arms which the League had left fit for use. In the street Neuve Notre Dame, among other things I saw a lance which certainly belonged to the times of the old wars with the English, dragged along rather than carried, by a little boy eight or ten years old."

A climax came when Louis the Fourteenth declared that he intended to rule alone:—

"Fifty-one years had elapsed since the death of Henry IV., and in this interval, by means of the order which had been powerfully established or ably maintained by the ministerial dictatorship, the social and moral state of France had made immense advances. At its escape from the civil wars of the sixteenth century, the nation, henceforward withdrawn from the double current of religious passions, which had dragged it in opposite directions into the great European contest, fixed its thoughts upon itself, and applied itself to look for its original position in the political and intellectual order of things. Thence sprung for the seventeenth century, two simultaneous tendencies, which consisted, the one in rendering the influence of France free and personal abroad; the other in developing the French spirit in its peculiar individuality, and its native character."

The personal character of the monarch who undertook to be the autocrat of such a people is thus suggested by M. Thierry:—

"In wishing to make but one object of his own happiness and the welfare of the State, he was too much inclined to confound the state with himself, to absorb it into his own person. He too frequently mistook the voice of his passions for that of his duties, and the general interest, that which he boasted to love the most, was sacrificed by him to his family interest, to an ambition which knew no limits, and to an unregulated love of applause and glory. His long life exhibits him more and more rapidly carried down this dangerous descent. We behold him, at first, modest, and at the same time firm of purpose, loving men of superior minds, and seeking the best advice; next, preferring the flatterer to the man of information, welcoming advice, not because it was the soundest, but most conformable to his tastes; lastly, listening only to himself, and choosing for his ministers men without talent or without experience, whom he took upon himself to form."

—And the crisis to which he brought France naturally follows.—

"When the reign, which was to crown under such auspices the ascendant march of the French monarchy, had falsified the unbounded hopes which its commencements had excited; when in the midst of fruitless victories and continually increasing reverses, the people beheld progress in all the branches of public economy changed into distress,—the ruin of the finances, industry, and agriculture,—the exhaustion of all the resources of the country,—the impoverishment of all classes of the nation, the dreadful misery of the population, they were seized with a bitter disappointment of spirit, which took the place of the enthusiasm of their confidence and love."

In the second volume are some curious details on the early political institutions of France. M. Thierry's work is a fine historical study, and will add to the writer's high reputation. Mr. Wells has translated it clearly and gracefully.

Institutes of Metaphysic. By J. F. Ferrier, A.B. Blackwood & Sons.

We may fairly welcome this production of Prof. Ferrier as a rare specimen of conscientious earnestness in the department of metaphysics. Although he occupies the Chair of Moral Philosophy and Political Economy at the University of St. Andrew's, the author energetically avoids all those attempts to reconcile speculation with "common sense," which have given rise to so much philosophical insipidity on the northern side of the Tweed. With equal care he shuns that obscure style, bred between German transcendentalism and English humbug, which has so much contributed to bring the name of metaphysics into disrepute. Far from assuming the character of "Sir Oracle," Prof. Ferrier is anxious to exhibit to his reader the straits and shallows of his own wisdom, and is never more candid than when he confesses his ignorance of a predecessor's philosophical intentions.

The form of his book is partly after the fashion of Spinoza's Ethics,—that is to say, he lays down his propositions in a rigid order of logical sequence, accompanies each with a demonstration in the geometrical style, and then adds "observations and explanations," in which he reviews or elucidates the opinions already entertained by previous philosophers. This less rigorous portion of the book is by no means the least instructive, and it is (though this perhaps is a doubtful commendation with respect to a philosophic work) unquestionably the most amusing. Prof. Ferrier examines every opinion with acuteness, and always interprets with lucidity. Familiar and even comic illustrations he rather seeks than eschews, and now and then he has no objection to a little pleasant satire.

As for the system of metaphysics which Prof. Ferrier proposes to establish in his Institutes we may reasonably doubt whether he has so completely set at rest every speculative difficulty as he seems to imagine; nay, we are not clear that his theory (apart from the form in which it is couched) establishes any new principle whatever. The first proposition of his "Epistemology," or theory of knowing, declares that, "along with whatever any intelligence knows, it must, as the ground or condition of its knowledge, have some cognizance of itself"; and, as we proceed further, we find evolved, among others, the successive propositions:—that the object of knowledge is always object *plus* subject,—that the objective part of knowledge is inseparable in cognition from the Ego,—that matter *per se* and all its qualities are absolutely unknowable,—that the Ego cannot be known to be material, nor known at all *per se*,—that mere objects of sense cannot be objects of cognition,—that the material universe *per se* is not only unknowable but unthinkable,—and that the only independent universe which any mind or ego can think of is the universe in synthesis with some *other* mind or ego.

These propositions merely make up that sort of subjective idealism which, in the language of Fichte, may be formulized thus:—"The Ego posits itself as limited by the non-ego." Prof. Ferrier, we are aware, thinks he has soared above this point of view, by making his propositions apply, not merely to human intellect, but to intellect in general, of whatever kind. We suspect this flight is merely imaginary, for however we may generalize on the subject of intellect,—an intellect that is not human (save when accepted as an item of a theological creed) is a metaphysical phantasm about which nothing can be proved. Notwithstanding the wide manner in which the first proposition is expressed, it only appeals to a fact of consciousness in the human mind, and its extension beyond that precinct is what an old Kantist would have styled "dogmatical."

The "Epistemology," or theory of knowledge, is followed by an "Agnoiology," or theory of ignorance. The propositions in which this science is contained are to the effect that ignorance is an intellectual defect, *possibly* remediable—that we can only be ignorant of that which can possibly be known—and that, consequently, we can neither be ignorant of matter *per se* nor of the ego *per se*. Prof. Ferrier attaches great importance to the discovery of a category unknown to his predecessors in speculative science; but, after all, does not this "Agnoiology" rather settle a question on the application of terms, than introduce any really new element into philosophy? It positively affirms that the term ignorance cannot be applied to that of which no knowledge is possible,—namely, to that which is in itself contradictory. We may be ignorant of the Chinese language, but we cannot be ignorant of a round square. Neither can we be ignorant of matter *per se* or the ego *per se*, for it has been already settled in the "Epistemology" that these are inseparable elements in every thought and perception; and that, therefore, their separation would involve a contradiction.

The great use of the "Agnoiology" is to pave the way for the third part of the system,

the "Ontology," or theory of being. Absolute Being, not involving a contradiction in itself, is an object of which there can be knowledge or ignorance, wherefore it is neither the ego *per se* nor matter *per se*, but the synthesis of the subject and object,—the connexion of the ego and non-ego. Thus the result of the "Ontology" corresponds with that of the "Epistemology." A conscious ego is all that can be known,—a conscious ego is all that *is*. From this point Prof. Ferrier attempts to leap from contingent absolute existences to necessary absolute existences; in other words, to the *à priori* demonstration of a Deity. We ascribe this attempt rather to a desire to conciliate the theologians, than to an exigency of the system, which comes to its proper apex in the conscious ego. When the absolute is divided into the necessary absolute and the contingent absolute, it begins to wear a suspicious appearance, and reminds one of those two sizes of nothing, wherewith indifferent expositors of the Differential Calculus are wont to perplex their hearers.

If we cannot regard Prof. Ferrier's system as a new creation in its essentials, we can cordially recommend it to metaphysical students as an acute and entertaining exposition of the doctrine which is popularly called Idealism.

Minute Book kept by the War Committee of the Covenanters in the Stewartry of Kirkcudbright, in the Years 1640 *and* 1641. Kirkcudbright, J. Nicholson.

This contribution to Scottish local—and in a smaller degree to Scottish general—history has been printed from a manuscript in the charter-chest of an old Galloway family, the Maxwells of Cardyness. In its getting-up and general appearance it does credit to a small provincial town. Our Northern countrymen, though famous even in Erasmus's days for the way in which they plumed themselves on their antiquity, are by no means over careful of the documents by which that antiquity is illustrated. Scotland has several good antiquarian clubs, yet we still hear of parochial and other records finding their way to snuff-shops and book-stalls. The country gentlemen and burgesses should feel a pang of reproach on hearing of such events;—they should remember that even the merest business entries of their ancestors are of value in aiding the historian to give the colouring of real life to his pages, and that such reality is not only the most attractive but the most valuable quality a history can possess.

In this 'Minute Book' we may see with what energy the Scotch set about a war in days when the material facilities for conducting war were very different from what they are now. It opens on the 27th of June, 1640,—seven weeks before their army crossed the Tweed at Coldstream, and forcing their way to Newcastle, drove Charles to summoning—what turned out to be—the Long Parliament. All the world knows how they had risen against the King and Laud's 'Service Book,' when it made its appearance in St. Giles's Church, Edinburgh, on Sunday the 13th of July, 1637;—how the Solemn League and Covenant had been signed far and wide by high and low in 1638;—how a "pacification," which did not last, was patched up, the year after;—and amidst what earnest excitement they were now advancing another step in the cause. The proceedings of one county may give us a picture in little of what was going on all over Scotland in that most important crisis of its history.

The War Committees consisted of the leading landed men in each county, appointed by Parliament to raise the share of horse and foot required of their district. Thus, in the first meeting of that for the Stewartry, we have Sir Patrick M'Kie, of Larg, chosen "preses," and so many troopers ordered from each parish, with directions that "the samyn horss be put furth at the sight of the persons eftir-specifit,"—whereupon follow the names of Gordon, Lord Kenmure, other Gordons, Maclellans, Maxwells, M'Kies, according to the position of their lands. Very summary measures were taken to procure the support of the forces. If a person was "ane cold covenanter" or a "non-covenanter," so much of his rent was at once "up-lifted," or his crops seized, and a certain allowance made for his family's maintenance out of them. We shall give a specimen, in their own language, of the stern decrees which the lairds made at their committee meetings. They had little compassion on "ane loyterar,"—a character known, it seems, in that age—as in all ages.—

"The quhilk day, David Macmollan, loyterar, being convenit for saying, that Galloway should not keip Mr. Hew Hendersone, his minister, and him bothe; depones, out of his awn mouth, that if Mr. Hew did not freithe him of ane sclander laid upon him be the parochen, in reporting him to be the persone that said he wald be drunken with Armacannie, that the said minister and he should not keip Galloway. The Committie ordaines, for the said caus and uthers foirsaid, quhairin he was decernit in a fyne befoire, to pey for all ane hundred merks, and to stay in ward untill the samen be peyit, and to sit the morn in the stockes betwixt ix and xij houres, with ane paper on his heid beirand this device, AS ANE LOYTERAR, with the foirsaid speach of his minister."

"Allegit monied men" were called before the committee to be inquired of,—what they had to lend "to the use of the publict"? Some answer "nihil,"—some that they had so many merks, and some that what they had was "owand to creditors." "Base fugitives" are rigidly provided for by measures which prevent such persons from moving without a "pass," and by compelling "maisterless" men to attach themselves to some "trade, maister or captaine."

Yet, it would be a mistake to suppose that the enthusiasm for the cause was not general. There are curious entries illustrative of the sacrifices made. Witness the following:—"Erlistoun," is Gordon of Erlston, a distinguished branch of the family from which came "the young Lochinvar."—

"The said day delyverit by Erlistoun, to the Commissioners, ane silver peice and ane dussane spoones, weght, ij pund ij unce ix dropes. Maire, ten silver spoones, weight, ane pund ij unce ix dropes. Maire, ane silver coupe and ane silver peice, weght, xiij unce xj dropes. Item.—Maire by Erlistoun, vj silver spoones, ane paire belt heides, ane pair silver weires, and foure uther little peices of silver, broken and haill, weght, xj unce xv dropes. Item.—Maire by him, sex silver spoones, weght, x unce xiij dropes. Whairof delyverit back again of evill silver, ane pund ane unce xiij dropes."

"Cardyness' Wyff" is, of course, the wife of the Laird of Cardiness,—very unceremoniously introduced.—

"Cardyness' Wyff.

"Delyverit by the Lady Cardyness, in name of her husband, ane silver coupe, ane stak of ane fann, and sex silver spoones, weght, xv unce xv dropes. Delyverit back ane unce xiiij dropes.

"Delyverit by Robert Gordoun, for himselff and certain uthers, certain silver worke, weght, thrie punds thrie unce xij dropes. Delyverit back v unce twa dropes."

They were very minute in their knowledge of the persons to be relied on:—

"The quhilk day, Alexander Gordon of Knockgrey, Captain of the parochen of Carsfarne, declares no cold or uncovenanters within that parochen.—Alexander Gordon of Erlistone declares no cold or uncovenanters to be within the parochen of Dalry, whereof he is Captain, except Johne Newall.—Alexander Gordon of Gairlarg, Captain of the parochen of Kelles, declares no cold or uncovenanters to be within the said parochen of Kelles.—William Gordon of Shirmers, Captain of the parochen of Balmaclellan, declares no cold or uncovenanters within his parochen.—George Glendonyng of Mochrum, Captain of the parochen of Partone, declares the lyke.—George Livingstone, Captain of the parochen of Balmaghie, declares the lyke.—William Gordon of Kirkconnell, Captain of the parochess of Buittle, Croccmichael and uthers, declares no cold or uncovenanters within his bounds except John Maxwell of Mylnctone; William Maxwell of Midkeltone; Gilbert Maxwell of Slognaw; Mr. Patrik Adamsone, sumtyme Minister at Buttle; Mr. James Scott, sumtyme Minister at Tungland; George Tait; Paul Reddik; John Browne of Mollance; Robert Browne, his brother; John Maxwell of Colignaw; James Maxwell of Brekansyde; Thomas M'Gill at Keltone."

This is in various points of view an interesting volume. The economist might refer to it for hints on prices, and so forth: we read, for instance, that the worst horse was to be worth "jc. lib. monie,"—somewhat above eight pounds. To social history it contributes,—more especially by showing us how property has changed bands; for of the families then predominant, some have disappeared, and many are now much reduced. The Jacobite cause—personal extravagance—the spread of commerce, and gradual decay, have played havoc with the historic names which lord it over this 'Minute Book.'

Rahab—[*Rahab, ein Frauenbild aus der Bibel*]. By Max Waldau. Hamburgh, Hoffmann & Campe; London, Trübner & Co.

This is the last work of a young poet, very recently deceased, who was regarded as one of the most rising men among the revolutionary bards of Germany. As a general rule, the name of the publishers, Hoffmann & Campe, may be taken as an index that the author whose title-page they adorn is inimical to the powers that be.

In forming the title of his poem, Max Waldau made use, we think, of a wrong preposition. His Rahab is not a female figure taken *out* of the Bible ("ein Frauenbild *aus* der Bibel"), but, on the contrary, a creature of his own brain, by him thrust *into* the Jewish annals. The connexion of the famous Rahab with the fall of Jericho, according to Max Waldau's narrative, is not dissimilar to that of Masaniello's sister with the great Neapolitan insurrection, as set forth by that original historian, M. Scribe. One might almost imagine that, after witnessing an inspiring performance of 'La Muette de Portici,' he went home to pass the remainder of his evening in reading over the early chapters of the Book of Joshua, and that the misfortunes of the dumb Fenella (her dumbness certainly *not* included), somehow or other, became blended in his dreams with the acts of that lady who was so useful an ally to the Hebrew leader.

However, motives are a poet's own, as well as matters of detail, so far as they do not militate against an essential idea of history. All that we have respecting Rahab from the sacred record amounts to the fact, that she concealed the spies sent by Joshua from the pursuit of the King of Jericho, and that, amid the general massacre of her fellow citizens, she and her household were alone spared by the victorious Israelites, as a reward for the good service she had done them. Why she thus showed herself an enemy to her own country is an open question, which any person is at liberty to answer after his own fashion; and if we point out the unbiblical way in which Max Waldau put in his response, it is not by way of censure, but to warn the unsophisticated that they are not to expect what, in this country at least, could be considered a Scriptural work.

Though Max Waldau's 'Rahab' is in the narrative form, it may be likened to that most primitive state of the Greek drama, in which the action that takes place before the eyes of the spectator is as minute as possible; while on the other hand, the poet does not shrink from any multiplicity of events that he can assemble within the limits of a speech. The storming of Jericho has already begun when the poem opens; but the preceding events of Rahab's life are told by the heroine herself, who from the top of her residence, situated (as we are informed by Josephus) near the wall, utters a huge soliloquy, as she vengefully anticipates the destruction of the city. She has deeply loved the son of the King of Jericho; and with the most indefatigable accuracy she depicts the rise, progress, and fatal consequences of this unfortunate passion. Not only was her love, and the sacrifices it involved, rewarded with ingratitude by the royal seducer, but when she ventured to call upon him she unexpectedly found herself the sport of a drunken revel,—and after being subjected to every sort of insult and outrage on the part of the prince and his companions, was literally cast out into the street. She was eyed with scorn by the citizens; the destruction of her father's house, which was burnt down, was unjustly laid to her charge by the voice of rumour; and the police regulations of Jericho compelled her to reside at a house of ill repute, on the extreme boundary of the city. Bent on vengeance, and making the most of her position, she has become what the Parisians call a *lorette;* and in this capacity, she has not only conquered universal contempt, but is the fashionable beauty among the *haut monde* of Canaan. For a while, she has contented herself by destroying the peace of private families; but such particles of vengeance are insufficient for the appetite of a Rahab. As a *grand coup*, she has betrayed her city to the invading Israelites; and when she admits us into her confidence, the moment of her triumph is close at hand.

The pleasing spectacle that greets her eyes, when she rises from the couch on which she has surveyed her past life, will serve to show the descriptive power of Max Waldau. The measure, it should be observed, is peculiar. At the first glance, his line looks like a very bad specimen of modern hexameter; but on closer investigation, it turns out to be a series of five anapæsts and an extra syllable, with the antique licence of putting in the anapæst's place a spondee, which often, through modern exigencies, becomes an iambus.—

The storm is proclaim'd from without by the psalm and the trumpet,
And howling, and stamping, and clatt'ring raise hillows to heaven.
She rises in haste, and in haste girds her garment around her;
She sweeps from her forebead her hair and her dark meditations,
And hurriedly bends herself over the parapet, watching,
Until, with a wild-flaming glance, she has found out the sought one,—
The bravest of all, who tow'rs o'er the rest on the rampart.
Down, down, ever cleaving their skulls, does he hurl the assailants;
Now whirling his axe in the air, and now dashing it downwards.
Not a blow does he deal but a life by the weapon is shatter'd;
If all were like *him* in the battle, the foe would ne'er conquer.
Already the Ark is receding, and six times defeated
By Jericho's force is the throng of unwearied assailants;
When struggling along to the wall, and for stepping-stones using
The corpses of comrades that lie heap'd together before him,
A giant approaches—a ponderous club is his weapon;
The best fall before him; they fall who with firmness resist him.
He stands at the breach wide-swinging his club in a circle;
His followers clamber behind him with shoutings triumphant.
The repell'd press forward again, for new courage inspires them,
And the walls, it appears, have been suddenly gained by the foeman.
No! the cry that the peril proclaims has the vict'ry retarded,
And fearless the leader of all hurries on to the rescue,—
Drives back to the edge of the wall the gigantic invader;
And as blows are exchanged loud thunders the clang of the weapons.
Must skill be by force overcome, or at last be triumphant?
How heavy the fate that depends upon this single battle,
Is shown both above and below by a breathless attention;
The foot that was climbing the ramparts now suddenly pauses;
The hand remains fix'd in the air, that was using the jav'lin;
For no one would dare to disturb those two in their combat.
The club, dull whizzing, is whirl'd round the head of the giant,
And widely extending its blows, presses hard on the hero.
The nimble opponent has watch'd the assault, and eludes it,
Then darts on his foe with the menacing spring of a panther,
When the premature shout of the giant, too early exulting,
Is chang'd by his failure to howlings of mad disappointment.
Now totters the bulwark of Isra'l, for swift as the lightning,
The steel has descended anew, and has entered his shoulder.
He staggers—he feels that his muscular arm is relaxing;
The men of the city are shouting, the foemen are howling,
And reckless of order are climbing the walls to the rescue.
That all may be brought to an end e'er the peril increases.
The hero well-watching his time, flings down the war-axe:
He stoops to the ground, and he picks up a sword that is near him—
An ownerless sword, straight-shap'd, and well-sharpen'd for thrusting.
And now with a dexterous leap he advances, and plunges
The weapon as far as the hilt through the ribs of the giant,
Who, foaming forth blood, falls back as one mortally stricken;
But e'en as he falls, down tumbles his club, and it shatters,
With the force of its weight unaided, the skull of the victor,
Who proudly had turn'd him around to seek living opponents.
Now down from the battlements rolls that carcase unwieldy,
A terror to those it had led, *while twenty it crushes.*
But cast down for ever is likewise the city's defender,
Who writhes in the dust, which his hands are convulsively clutching.

All this cutting, thrusting, lunging, tumbling, rolling, which Rahab witnessed from her house-top, was especially pleasing to her on account of the catastrophe,—for the fallen hero of Jericho, who unluckily allowed the club to tumble on his head, and kill him by its own weight, was the author of her wrongs. The enjoyment produced by such a series of strong "effects," required strong language to give it full expression; but Rahab was equal to the emergency.—

This humble house, may I ever regard it with blessing!
The joys which the living bestow can by life be demolish'd;
The pleasure which death gives, death will endow with duration;
And so this hour, this place, give pleasures eternal.
A worm, lowly crawling, while hope is the bridle that checks it,
Is misery, life's slow car ever tardily dragging;
But happiness uses its wings, and it soars like the falcon,
And, swifter than lightning, as high as the stars it exalts us.
Then why should the happy repine at the past and its sorrows?
No more it affects them than obstacles rais'd in the valley
Encumber the falcon who pierces the clouds far above it.
This house is the height from which I, as the falcon, in safety
Escap'd from the woes of the earth, and with radiance drunken
Look down on the banquet which Death is thus spreading before me!
Oh, glorious spectacle! Nobly are loaded the tables!
How active the servants! How busy the boys with the wine-cups!
Their number is countless;—no monarch his guests ever feasted
More royally;—none ever revell'd more proudly than Rahab.
The steam of the viands is rising,—the wine-cups are foaming,—
And dish upon dish is with grand prodigality pressing,
Although long ago has the rarest and choicest been eaten.
Right precious and dear to my sight was that gem of the table!

Rahab, if not a strong-minded, is a strong-speaking lady. We often hear of a banquet on horrors, but only in a vague sense. Rahab carries out the idea by ranging her horrors into first and second courses, with proper footmen to bring them to table. Alas! "These violent delights have violent ends." Unhappily, Rahab's boy-brother, the only being she loves, wanders out of his sister's house, is wounded by a stray arrow, and, perceiving Rahab's understanding with the Israelites, dies cursing her as a traitress. The shock is too much for her senses, and she drops into a state of mental oblivion, that lasts for the remainder of her days. It is, of course, needless to say that this catastrophe is wholly independent of the Hebrew record; but we may observe that altogether Rahab has nothing antique in her composition. She is purely a creature of modern reflection.

The Memoirs of Philip de Commines, Lord of Argenton. Edited, with Life and Notes, by Andrew R. Scoble, Esq. Vol. I. Bohn.

THE ever-attractive Philip, who wrote so pleasantly and pictorially the histories of Louis the Eleventh and Charles the Eighth, and that of the more redoubtable Charles of Burgundy, met with no incompetent critic in Montaigne. The latter told us that, "in Philip de Commines are to be found an excellent disposition, the language of true simplicity, and a pure narrative"; and that in Philip's pages the good faith of the author is everywhere apparent, without vanity or affectation.

We do not, indeed, think that the Lord of Argenton was entirely free from vanity, but he was certainly void of affectation. He lived at a time when men committed dark deeds for the sake of brilliant profits, and asked the saints to help them towards success. When they were not ashamed to implore such aid to such an end, we need not be surprised at the alacrity with which they made confession to their fellow men. Success was then the apology or authority for any crime committed by king of men or lord of acres. Triumph made a virtue of the crime; at all events, it took from the latter its proper name,—just as, according to Harrington's old rhyme,

Treason ne'er succeeds,—and what's the reason?
Because, when it succeeds, it is not treason.

We are sure that few readers can peruse the memoirs of Louis the Eleventh without being forcibly convinced that there is a portion, at least, of Europe in as barbarous a condition as that which the government of Louis inflicted upon France. Louis was for ever protecting his neighbours for the purpose of preying on them. He was insulting in his protection, mercilessly cruel in his rapacity, pious of protest, and habitually mendacious. The sacrament on his lips met the lie fresh coming from his heart. For the felonious ends he had in view, he seldom lacked an accomplice among his nobility. The most noble stooped to the vocation of spies, and even the ladies of his family could condescend to so scurvy a profession.

Of the translation before us, we may say that, generally, it is rendered with vigour and correctness. The notes are not more frequent than necessary, and they are laudably brief, without becoming thereby obscure.

The Life of the author, written by Mr. Scoble, is a neat biographical contribution; and in some forty pages contains much that is matter of interest agreeably narrated. It may be said of Commines that he merited the appellation that was once conferred upon Prince Radzivil, who was so ready to do any work which the Czar would intrust to him that men called him by the name of "the Black Officer." Philip, who was born on the Belgian side of the river Lys, with France in full view before him, served the sovereign of the latter country after deserting his own. Besides being a deserter he was a defrauder, despoiling orphans of their right, and unblushingly lying in order to preserve the wealth that had been ill acquired. In modern days, were a man with such a character to address himself to the task of writing the memoirs of the times in which he lived and the courts in which he served, he would be rewarded with nothing better than distrust for his story and contempt for himself. Commines was all we have said, and yet no one disbelieves his book or despises the author. His confessions are not "crapulous," like those of Rousseau; but he who makes them, or who comments

upon the deeds and motives of others, is only more dignified because he wears steel instead of broadcloth, and because, with many of the vices of the day, he had virtues which were not common to his time.

We subjoin an extract which shows at once the temper of the times, of the King, of Commines, and of the Parliament. It is only necessary to premise that Louis the Eleventh had conferred on Commines a share of property from which the heirs of Louis d'Amboise had been unlawfully excluded. The Parliament had, only on compulsion, and under protest, registered the royal decree which did wrong to the defrauded heirs.—

"Commines was in possession, it is true; but, finding himself disturbed in his possession by ceaseless lawsuits, he requested the Procureur du Roi, in conformity with the terms of the letters-patent granting him the property in question, to secure him from all future hindrances to his peaceable enjoyment of the same. The Procureur du Roi consequently interfered; and thenceforward the parties to the suit, in appearance at least, were Louis XI. and those whom he had spoiled. The parliament, with an independence which does it honour, availed itself of every pretext for securing to the oppressed family some remnant of their ancient domains. A great deal of the property had been sold to the king by the last possessor, but the conveyance had been illegally made, and of this the La Tremoilles furnished abundant proof. Louis XI. then adduced the letters of confiscation issued by his father against Louis d'Amboise: and if this property had been subsequently restored to that nobleman, it was, urged the king's advocates, on conditions which had not been accomplished—among others, on condition that Jeannie d'Amboise should not marry without the consent of Charles VII. That permission, replied La Tremoille, had been obtained; but where was the proof? doubtless in the archives of the Château de Thouars, the ancient residence of their ancestors. Louis XI., it will be remembered, had ordered the Seigneur de Bressuyre to take possession of this château at the beginning of the last illness of Louis d'Amboise. After his decease, no member of his family, not even his widow, was allowed to enter it. A very summary inventory of the furniture was hastily prepared, and great care was taken not to particularise the contents of the charter chests. In order to sustain his pretended rights against the persistent opposition of the La Tremoille family, and to cloak the most revolting iniquity with a show of justice, the king appointed a commission of inquiry to search the archives of Thouars for letters likely to serve his case. Two documents of great importance were found, under the hand and seal of Charles VII.; one granting the Vicomte de Thouars the restitution of all his confiscated property, and the other giving him permission to marry his daughter to the Prince of Bretagne, or any other husband he might select. Commines, who was one of the commissioners, saw at once that these papers would destroy all his chances of success, and he threw them into the fire. Jean Chambon, another commissioner, took them out again immediately, expressing his indignation at such culpable conduct; and the papers were transmitted to the king, whom Commines had informed of their character. On receiving them from the Seigneur de Bressuyre, the wily monarch threw them into the fire, saying, 'It is not I who burn them, but the fire:' and he required all present to swear never to divulge what they had seen."

We cannot detail how Commines was at length ejected from the estate which he usurped,—for which, however, he received compensation from a succeeding King! Assuredly, they were a long-enduring people that were loyal to such kings; and that they were so till the monarchs forgot that a people existed is proved by the remark of Lord Lyttelton, who was in Paris at the birth of the first Dauphin, son of Louis the Sixteenth, and who found the half-famished people so frantically exultant thereat, that, as he tells us, one poor fellow "gives notice that he designs to draw teeth for a week together, upon the Pont Neuf, gratis!" Enthusiasm for royalty has seldom exceeded that exhibited in the act of this jubilant dentist.

A History of Modern Italy: from the First French Revolution to the Year 1850. By Richard Heber Wrightson. Bentley.

THE half-century that has elapsed since Napoleon was crowned by a Pope has added many interesting and some heroic passages to the annals of Italy. Within that interval, every State on the peninsula has been convulsed, and almost every city alarmed by the roar of batteries or the more portentous tocsin-bell. There have been invasions, civil wars, and the struggles of an undying nationality: and these present aspects at once inconsistent, complex and variable; but through them all the main line of Italian history may be traced in the unsteady yet progressive career of a revolution. This political sequence appears most distinctly in the connexion between events which were separated by considerable lapses of time: as the rise of the Carbonari,—the Paris plot,—and the agitation of Rome before Pio Nono was elected. These were but the successive phases or developments of the long contest between Italy and the foreign elements which pressed on it from without. If we seek the physical type of this moral warfare we find it in the continual strife between the dykes of Holland and the waters inclosing them, especially at that period in which the sea threatened to master the land and to expel its tenants. But even since the accession of the reigning Pope, a grand series of anecdotes and pictures has been supplied to the historian. Anecdotes and pictures we say, because these are the illustrations which a mere annalist omits and which a dull commentator disdains, though they really reflect the character of states and nations. The centenary festival, to commemorate an Austrian defeat,—the popular meetings imitative of England,—the terror of the alien garrisons,—the revolts,—the march of the Romans under Durando,—and the adhesion of princes to the national cause, brought to a climax the lengthened drama of Italian vicissitudes,—and, failing, left the people once more to wait, and once more to endeavour.

Such was Mr. Wrightson's opportunity. His materials were not scanty, his authorities not few. But he has quoted, among Italian writers, only Ugo Foscolo,—the most vain and eccentric of men,—Gaulterio, Farini, Cibrario, Colletta, Pepe, Le Masson, and some of earlier date, neglecting, as we think, to consult the less formal, though not less important, depositories of national history, such as journals, pamphlets, flying circulars, and the uncensored press of the Secret Societies. To a diligent student such materials would be forthcoming. Mr. Wrightson's plan, however, is essentially defective. He is satisfied with a mere glance at the externals of his subject. Italy, from his point of view, is a map, on which armies are moved and diplomatic boundaries defined. State negotiations, battles, and treaties, and such obvious matters, form the substance of his volume. Nothing is analyzed, nothing is coloured,—all is bare outline, broken and confused; for even this meagre narrative is not skilfully conducted, but traced in a zigzag course, with one chapter referring to another, with Mazzini going off the stage that Charlemagne may come on, and A.D. 1848 disappearing to be followed by A.D. 1500. This results from the writer's inability to treat Italian history upon a comprehensive plan. He isolates the different kingdoms and provinces, and is therefore compelled to repeat himself whenever an event of general importance falls into the narrative. But the most serious deficiency in the book is this: that of the Italians as a nation, as a social body, changing, learning, growing and living, we are told nothing. Mr. Wrightson offers a desultory sketch of political events, and no more.

This want of scope and continuity in the narrative agrees with the broken surface of Mr. Wrightson's historical view. He considers the political actions of the half-century as a tissue of revolutionary failures, which have led to no results. It is never suggested to him that all these should be marshalled processionally, as one great movement progressing to a known end, and not yet ripe for success. The least philosophical criticism is that which attributes the condition of a great people to the perverse influence of little malicious fraternities, conspiring in the dark and forcing governments to be oppressive in spite of their benevolence. Apply such a rule to English history, and it loses all unity and grandeur. Isolate the episodes of our great progress, and what a fickle, infirm and purposeless nation we appear! The dynastic changes, insurrections and explosions of the Middle Ages seem like the confused warfare of tribes in a desert. From that time our developments assumed more distinct proportions, yet they wore the aspect of inveterate inconstancy. We repealed one religion by statute and by statute enacted another. We executed a tyrant and submitted to a dictator. We restored to the throne, amid bonfires and a bloody holocaust of patriots, a proscribed family, which we afterwards expelled. We had two rebellions, of which one barely failed. We lived through the Georgian reigns in a state approaching barbarism, until Horace Walpole said he would bury his MSS. in a garden, "to lie there until these islands are re-discovered." We adopted finality as a prelude to reform; and have yet maintained our character as a nation that knows itself, and only alters according to the varying issues of one long conflict between two principles of government. A country thus operated upon is fickle as plants are fickle when they grow from sprouts to full flower. So it has been with the Italians. From the time when shadows gathered over the bright day of their history they have suffered and resisted, and uniformly, from the Alps to Trapani, advanced towards a single and distinct result.

Mr. Wrightson adopts the meanest form of historical composition; though he also generalizes courageously. His chief axiom is, that Secret Societies have prevented Italy from attaining happiness. Her existing governments, he allows, have usually been harsh and narrow-minded,—not severe, but disobliging, as the Austrians say of themselves;—yet, had the national party ceased to conspire, many good official works would have been performed.—

"The governments, harassed by incessant alarms, and engrossed by dangers which threatened their existence, were constantly compelled to defer administrative and commercial reforms, of which they acknowledged the necessity."

It is not easy for Mr. Wrightson, or for any one else, to determine what the Austrians would have done which they did not do. Of their actual policy, General Pepe gives a far better account. He wastes no words on unfulfilled intentions; but describes the blight of Lombardy, the extortion of stupendous sums for the Imperial treasury, the restraint of commerce by prohibitive laws, and the system of police, spies, and prisons which demoralized that country. Charles Albert said that when he sought reforms, he was threatened by the daggers of the Carbonari as well as by the *chocolate* of the Jesuits; and on this text Mr. Wrightson sermonizes, imputing to the occult arts of the charcoal-burners more evil than to

fiscal extortions, censorship, or martial law. Inoperative for good, he says, these associations are powerful for evil. It would take more logic than he possesses to prove this point; but China and America, we may add, by way of illustration—not of approval—both exhibit instances of Secret Societies existing to some purpose.

There is one interesting chapter in Mr. Wrightson's volume—that in which he notices the political writers of Italy,—though even here he falls from the level of an historian to that of an advocate by describing only those of "the moderate party." This tendency is fatal to the integrity of his work. We do not judge whether his opinions be false or sound; we simply regret that historical views, though drawn on so cold a surface, should be so discoloured by partiality. The writer is "mild as a star in water" when he reflects on the asperities of Austrian rule; he attributes high virtue and policy to his favourite Italian leaders; and he might have dealt more justly with the great party which he stigmatizes as the bane of Italy, capable only of destroying, and chargeable with having exasperated the oppressions of the land. Literary reasons preclude quotation from his work, which contains no pointed criticisms,—no luminous summaries,—no dramatic scenes. Scarcely a colouring touch is bestowed on the defence of Rome and Venice; and Brescia, which suffered and dared enough to inspire a canto of an Iliad, supplies matter for five lines!

OUR LIBRARY TABLE.

Dc Foc and Churchill. By John Forster. In Two Parts. (Longman & Co.)—These essays have been reprinted, with additions, from the *Edinburgh Review.* They are masterpieces of fresh and spirited writing. We doubt whether any fragmentary piece in the language contains more life-like pictures of the age of pillories, libels, and courtly bribes than Mr. Forster's account of Defoe. It is a real mirror of the time, reflecting the manners of the town, the characters of public men, and the features of politics and literature in full and bright perspective. Mr. Forster's opinion of Defoe is well known. He regards him as the father of the English Novel, — the original of Swift, the model of Richardson, the teacher of Fielding, Smollett, Sterne, and Goldsmith, no less than of Scott, Bulwer, and Dickens. This is much to say,—perhaps too much to prove;—but the author of 'Robinson Crusoe' deserved a partial critic, for he had been marvellously neglected. Possibly, Mr. Forster's essay may suggest to future historians the justice of giving more distinction to this noble English name; but it will hardly have the effect of reviving popular interest in the "whole works" of a writer who devoted himself so much to local and ephemeral satire. Perhaps Defoe himself, could he revisit the glimpses of the moon, would be more than satisfied to find one of his books read by everybody and a dozen others read pretty widely. Nevertheless, this loving analysis of his life and acts, itself a specimen of style, will not leave his reputation where it was: nor, assuredly, ought that of Churchill, though Mr. Tooke might have thought so. The satirist finds a steady critic and a candid biographer; and many of the old ideas of him are examined and set aside. For instance, Warburton said that he died of a drunken debauch; and we often hear this falsehood adopted as "a point" by a moralizing lecturer. But Churchill was not a man to die without enemies, who could diffuse their mercenary libels the more freely when thus released from the fear of his reply. "He is dead," wrote Horace Walpole, "to the great joy of the Ministry and of the Scotch." Mr. Tooke's notes, also, are riddled by Mr. Forster's criticism; though Mr. Forster himself has to correct errors in the Essays, as originally printed. The 'Speculum Crapegomorum,' which was attributed to Defoe, he now suspects was from another pen. But, for the most part, the "additions" are developments of the subject, and render its treatment more perspicuous and entertaining.

Willy Reilly and his dear Colleen Bawn: a Tale founded on Fact. By William Carleton. 3 vols. (Hope & Co.)—This is a charming story, a kind of Irish chivalry poem. Mr. Carleton has the good luck never to leave Irish ground, nor to go far from the Irish peasantry, amongst whom his strength of delineation chiefly lies. There is a good deal of extravagance and exaggeration, no doubt; but the whole story is founded upon incidents so romantic that no fiction can exaggerate the actual truth. The character of old Squire Folliard is true to the Irish human nature as developed in that class and in that day. As to the "dear Colleen Bawn," Mr. Carleton succeeds admirably in impressing upon the reader the reality of her beauty,—a matter somewhat difficult, in spite of the elaborate descriptions that are bestowed upon heroines in ordinary. The appearance of the "Colleen Bawn," when she raises her veil at the trial of Willy Reilly, has the effect of a burst of sunshine. Willy Reilly himself is a darling, and there is an atmosphere of romance and nobleness about him which can scarcely fail to win all hearts. The picture of the state of the country under the pressure of the terrible "penal laws" against Catholics is done well and vigorously, but without needless bitterness. Exeter Hall declaimers would do well to read this novel while the May Meetings are on: it will show them how things look when "the Lion" is allowed "to turn painter."

Eugenia Carnot; or, Reputation's Struggle: an Original Play, in Five Acts. (Strange, jun.)—There is no deceit in this title—'Eugenia Carnot' is original from first to last. "The character of Eugenia," says our author, "is no fiction, but a being, with all her faults, I once ranked as a friend, though long since, by an untimely fate, numbered with the dead; and her memory I still esteem, however Saints may carp at my confession." Original, too, is the writer's fullness of self-content,—since, while speaking of his play, "he has the satisfaction of knowing," he says, "with all its faults, ...it is superior, rejected as it has been, to the wretched abortions which weekly desecrate and disgrace the English stage, through the influence and agency of a certain class of writers and translators. .....Its principle is very different to the usual hash of milk-and-water and clap-traps served up for the playgoer's edification; sarcasm and irony are largely blended. Perhaps in no drama was it ever more so; but when rightly used, nothing is more effective."—The style of 'Eugenia Carnot' is as original as the character of the heroine and the prefatory modesty of the dramatist. The diction is neither rhymed, like Corneille's; nor every-day blank verse, such as Shakspeare's; nor in free choral metre, analogous to that used by Milton in his 'Samson Agonistes,' but has modes and cadences all its own. To exhibit these, we need merely transcribe the opening soliloquy of the "original" heroine:—

A drawing-room in CARNOT'S *house.*

Eugenia (seated with a book in her hand). All pleasures seem distasteful.
The witching interest of the novelist—
The poet's fire—philosophy's deep research
Of the powers—wondrous principles in nature,
Developed day by day—the gem to me,
Though with mind o'ercast, of an existence
I loath—abhor—but still struggle to upbold.
O! Nature, that it should be so.
The painter's genius awakens no kindred
Emotions within my soul. Too oft
There is a shadow—reflection's stern reality
Poisoning the illusion—
Recalling the bitter remembrance of my being—
A creature dishonoured. [*Rises and comes forward.*
Oft have I tried to reveal the sad story
Of my early days to Carnot—how basely sold—
Betray'd; but the darkened brow but too well
Told with what hatred he 'd regard me,
If he thought a dishonour'd woman he had taken
To his arms; that his hate, contempt,
I could not—dared not—to encounter:
Imperill'd as his love, my reputation would be;
For those I live—all else contemn.

We will spare the reader further specimens of "the irony" promised in the Preface: sufficient is it to assert that so far from the fun failing, it becomes only more fast and furious as "Reputation's struggle" struggles on. In page 13, Eugenia and her partner say as many cutting things concerning the present state of the stage, as if they were qualifying themselves to criticize it in epigrams. In page 39, the Struggler quotes from Mr. Emerson. In pages 36, 41, 49, and 83, the original dramatist owns to having resembled, paralleled, rivalled Shakspeare in his 'Hamlet,' 'Macbeth,' and 'Othello,' vindicating the difference betwixt the two great men in little foot-notes. By way of closing the drama, Eugenia goes merrily mad.

A Long Look Ahead; or, the First Stroke and the Last. By A. S. Roe. (New York, J. C. Derby; London, Trübner & Co.) — There is much in this book that may by impatient readers be deemed "long winded," but the book is a good book notwithstanding. It has a healthy, hearty, out-of-doors, country air about it, and the details of real American farm life are charming in their natural homely delineations. There are some long conversations in which different religious sects are made to talk to one another, but it is managed in so kindly and pious a spirit, and the results are so full of pleasant incident and good feeling that to lay the good counsel to heart would more profit the reader than to be critical and find fault because the action of the story is somewhat delayed. The character of the hero, who goes about his work "right off," is drawn with spirit. The book has a decidedly American accent, but it is that of a healthy nationality and not a vulgar provincialism; and as a genuine picture of American country life we recommend it to our readers.

Recollections of the Mess-Table and the Stage. By Henry Curling. (Bosworth.)—The late actor, Samuel (or *Jcrry Sneak*) Russell, is said to have been an excellent story-teller. Some of his stories are here re-told, and very dreary and witless they are. "Dead men," they say, "tell no tales," and if "Jerry" Russell recounted no better than what may be found here, it would have been as well if he had been silent when living. Wbat harm he can have done Mr. Curling we do not know, but the latter gentleman has taken bitter vengeance by thus exhibiting the old actor. The Mess-Table stories have a little more spirit in them, but even these are very mild. The most useful portion of the volume is an intercalary chapter against cruelty to cab-horses. It will be read with approbation by the subscribers to the Society for the Prevention of Cruelty to Animals.

Adventures of Frank Ogilby. By the Rev. W. Wickenden, B.A. (Hall & Co.)—"The Bard of the Forest" (such is the romantic name of the Rev. W. Wickenden, B.A.) praises himself in his Preface so comfortably—making use of an imaginary "fat friend" in a coffee-house as panegyrist—that we have not the heart to disturb his complacency by severely reviewing 'Frank Ogilby.' After the praise, too, he puts forward a plea, which though it be not in good taste, nor having the slightest relevancy to his authorship, we will acknowledge by an act of concession, and be silent concerning the worth of the work produced nnder the difficulties recounted. There is a mode of criticism employed by some of our French contemporaries on like occasions, which we will describe by an example,—permission to digress being requested. M. A. (writing of the appearance of Madame B.) assures the readers of his *feuilleton,* that she "has as much grandeur as passion,"—that "the brilliancy of her execution is equalled by the lustre of her voice." Innocent English opera-goers who have witnessed the exhibition and found it deplorable, may well exclaim—"How can a man like A. write such utter falsehoods?" — "What has A. written?" is the rejoinder. — "He said, that Madame B. had as much grandeur as passion."—"*Did he say that she had either?*"—Mr. Wickenden's book and Preface are calculated to tempt civil critics to deal with them "in the French style." Being, however, English, and not polite, we will confine ourselves to the above anecdote; and leave "the Bard of the Forest" to his rural readers.

Biographical Sketch of Dr. Golding Bird. By J. H. Balfour. (Edinburgh, Constable & Co.)—In this outline of Dr. Bird's career—embodied in an address to the Medical Missionary Society of Edin-

burgh — there is a disproportionate amount of notice bestowed on his private character and feelings, as separated from his scientific life and labours. The students were told by Dr. Balfour that Dr. Bird was "eminent,"—*why* or *how* he was eminent, the lecturer was at less pains to set forth. In fact, the memoir places us in a dilemma. If there were materials for a biographical sketch, this little volume does not bring them to light; if there were not, its well-meant generalities do not supply the deficiency. So trivial is its substance, indeed, that several pages are filled with an account, by an anonymous "accomplished Lady," of a day with the Doctor in the caves of Kerby. There and then occurred a gossip; but the only characteristic trait remarked on by the Lady is one which, if she be correct, would sadly reduce our estimate of her friend's intellect. We hope Dr. Bird was not so weak as this injudicious eulogist would make him appear; there can he no harm, however, in holding up to the young men of Edinhurgh the example of a successful predecessor, who, whether or not he deserved the reproach contained among these reminiscences, won his way hy patience and integrity.

The History of the Chartist Movement, from its Commencement to the Present Time. By R. G. Gammage. (Holyoake.) — Mr. Gammage concludes his records of personal squabbles "with loathing and disgust." The sixth part of his narrative, however, is scarcely more encouraging than the fifth, if viewed as a statement of the capacities put forward by the "Chartist" body in the course of its agitation. We notice, however, as an illustration of the writer's integrity, that his account of the official preparations made in April, 1848, for a battle in the streets of London affirms nothing which is not corroborated by the historian of the Sappers and Miners.

Some Account of Mrs. Clarinda Singlehart. By the Author of 'Mary Powell.' (Hall & Co.)—Another novel by the Author of 'Mary Powell' has followed quickly upon the heels of the last—'The Old Chelsea Bun-House.' There is much dexterity and neatness of workmanship in the present story, as there is in all its predecessors, but their number takes from their value;—they resemble each other, like roses growing upon the same bush,—and the bush would have been stronger had a few of the flowers been nipped off whilst in the bud. There is a mechanical dexterity and facility of handling which is fatal to any intrinsic or abiding worth in the work. Nothing can be prettier than the picture of Mrs. Clarinda shelling peas in the arbour in her picturesque dress of the period;—nor need there be anything more touching than the scene of her desolate sorrow over the discovery, in after years, of the letter which her brother William had taken up in absence of mind and forgotten;—but the author has done so much in the same style, that the whole story has a mannered, manufactured air, as though done by machinery, and not by hand or head, for the occasion. The author's faculty for delineating quaint pictures of bygone times, and of displaying pure natural emotions, must inevitably sink down to the low-water mark of mediocrity and dullness, unless she ceases to write so much and so constantly in imitation of herself. If she were more unequal, and actually did worse, we should have more hope of her; but it is the quality of *dullness* "ever to he regular," by which we would be understood to mean—*monotonous.*

We have on our table an unusual weight of theology. *The True Doctrine of the Holy Eucharist* is a work of pretentious size, — a "feehle effort," in five hundred pages, by the Rev. J. Taylor. It is a reply to Archdeacon Wilberforce's statement of his theory; but the writer, not satisfied with a great show of ecclesiastical reading, has an angry Preface, full of "bitter bad" words. —*The Truth and the Life*, by Bishop M'Ilvaine, of Ohio, is an earnest treatise, less polemical than admonitory.—So, also, are the Rev. H. Goodwin's sermons on Lenten fasts, preached before the University of Cambridge, and entitled *Christ in the Wilderness.*—Scriptural history, from the Jewish point of view, is ably illustrated by Dr. Phillipsohn, in twelve lectures, delivered at Magdeburg, on *The Development of the Religious Idea.* His volume has been well translated hy Miss A. M. Goldsmid, who adds some pointed annotations.—We see nothing in Mr. Ambrose L. Phillips's *Mahometanism in its Relation to Prophecy*, except a confused recapitulation of the arguments tending to exhibit the Arabian teacher as a predestined blasphemer, and the most deadly foe of the human race. Such reasoners, of course, prefer our Latter-Day prophets to old-fashioned historians. Possibly such a fragment as the *Last Scene in the Jewish Drama* may enjoy their favour. It is "the text of a *conversazione*"; and indulges in not the sweetest wild flowers of rhetoric. The authoress turns to her task "with ineffable complacency,"—describes the Euxine as having "spued out a prophet,"—and drowns herself at last in a deluge of rhapsody about "spiral minarets," "transparent loveliness," and "earthly sabbatics, thrilling antepast of heavenly elysiums."—A style the reverse of this is adopted by Mr. J. Kennedy, in a paper on *The Question of the Supposed Lost Tribes of Israel*, with two interesting appendices 'On the Six Days of the Creation,' and on 'The Chronology of the World.'—Relating to the War are Mr. James Douglas of Cavers's tracts on *The Coming of the Kingdom*, which set forth that the Turks and tbe English aristocracy are wasting away,—and a supplement to Sir Culling Eardley's *Correspondence of the Government of England on Christianity in Turkey.* In this pamphlet Sir Culling Eardley is the "round and top" of the discussion, the Baronet being glorified in every page.—A vigorous debater on ecclesiastical affairs appears in the Rev. W. Morgan, of Tregynon, who writes *An Appeal to the People of England on the Church and its Corruptions in Wales.* He has significant facts to exhibit.—Spirited enough, but totally without reference to facts of any sort, is *A Reply occasioned by Remarks made on a recent Pamphlet, entitled 'The Seventh Angel.'* The disputants consign one another to "the mire," because they cannot agree whether the mystic number 666 was made up by the Act of Union between Great Britain and Ireland.

On social topics, one of the best essays we have lately met with is the Rev. C. Marriott's argument, that the *Co-operative Principle* is not opposed to true political economy. The writer treats his subject broadly and liberally, criticizing various recent works on labour, capital and consumption. —Mr. St. André's *Board of Supply and Demand*, which we have elsewhere seen improved upon, obtains considerable notice from Mr. Marriott.—Addressed to a similar class of readers, though in the guise of fiction, is *The Strike*, a workman's story, advocating patience, respectability and mental no less than physical temperance.—*Apropos* of temperance, Mr. W. P. Roberts asks, pertinently, *What is a Traveller?* and develops the subject until he allows every wayworn Sunday walker to urge, "Am I not a man and a traveller?"—To similar purpose, "A Pedestrian" calls the attention of Sir Benjamin Hall to *The Plague Cradles of the Metropolis.* London, he affirms, is a stench under the nose of civilization, whereupon he advances a theory, that perfume is necessary to human life. Every month of the year has its peculiar sweetness, from January ivy to May blossoms and the roses of July. As the egg to the crocodile, he says, so is dirt to disease.—Less fanciful are Mr. J. J. Scott's publications:—*A Manual for the Clerk to a Local Board of Health, —Burial Fees and Charges,—A Guide for Burial Boards,*—and the *Burial Acts of* 1852, 3, 4, with an explanatory analysis of each.—On reforms in another department, Mr. George Cochrane writes *The Economy of the Law, especially in relation to the Court of Chancery*, a well-considered pamphlet. Mr. Cochrane offers to raise immense new revenues for the State, from Chancery fees. He asks for no salary until he has increased the public income by ten millions sterling annually!

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[Advertisement.]

THE AUTHORITY FOR THE NON-OBSERVANCE OF THE SEVENTH DAY.

It is recorded in Holy Scripture, Gen. ii. 2, 3, That, *on the Seventh Day of the creation*, Almighty God "*blessed and sanctified the Seventh Day*;" this He did, without exemption of any Nation, or limitation to any time; the command, therefore, is universal and imperative.

It is asserted, in direct contradiction of the expressed declaration in this record, That God did not deliver this command, *on the Seventh Day of the creation*; but as there is no command in Holy Scripture for the observance of the Seventh Day, but this, previous to the time of the Seventh Day being treated of, as a commonly known and observed Institution, see Exod. xvi. 23, &c.; this assertion cannot be regarded.

It is asserted, That though our Blessed Lord or His Apostles are not recorded in Holy Scripture to have commanded, yet the Apostles and first Christians, in addition to their observance of the Seventh Day as a Sabbath, are recorded to have observed a Second Day in each week as a day for assembling together for Religious purposes, namely, The First Day of the week; and further, it is asserted, That this day in Holy Scripture is called "*The Lord's Day.*"

This is all that Holy Scripture does, or is asserted to record on this subject; and as our inquiry has relation to a command of God, we cannot give heed unto Tradition, without incurring our Blessed Lord's condemnation of the men of His time, seeing He condemned them, not for any fallacy in the argument they had constructed; but for the impiety of constructing any argument on Tradition, to change any command of God. See St. Mark vii. 13.

It therefore appears, That there is no authority for the Non-observance of the Seventh Day, above, Dogmatic Teaching; or, The Edict of a Living Infallible Head.

May Almighty God grant us to consider, Whether if the Non-observance of the Seventh Day is not preached by St. Paul, and where is it preached by him? we are not cursed by the apostle, if we so Preach, even though we claim to have powers equal to the *Angels of Heaven.* See Galatians i. 8. HERMAN HEINFETTER.

17, Fenchurch-street,
1*st Sabbath of* 1852.

P.S. May 1, 1855. Again, for the One Million One Hundred Thousandth time, I inquire, "*Hath the Lord as great delight in burnt offerings and sacrifices, as in obeying the voice of the Lord?*"

SIR HENRY ROWLEY BISHOP.

Mr. Mitchell's advertisement, put forward some days ago, which stated, that the increasing illness of Sir H. R. Bishop rendered necessary a curtailment of the vocal concerts at which the composer had presided—has been followed closely by tidings that "the play" is "played out."—Since the week came in the most popular and excellent of modern English musical composers has died—aged, states the *Times*, sixty-eight years.

From an English Dictionary of Musicians we learn that Sir H. R. Bishop was a native of London—and that his principal musical instructor was the Signor Francesco Bianchi who established himself in London as opera composer for Billington and Banti towards the close of the last century. —In the year 1806, young Bishop was employed

(possibly at Bianchi's instance) at the Opera House in the composition of *ballet*-music.—Two years later he began to write for the English theatres by producing the music for 'Caractacus,' a pantomimic *ballet* at Drury Lane. In 1809 he fairly took his place as composer of operas by contributing to the same theatre his 'Circassian Bride,' which was only performed once,—since, ere it could be performed a second time the theatre was burnt down, and the score with it.—From that period to the year 1826, when Sir H. Bishop's career may be said to have terminated by the failure of his 'Aladdin' (an opera produced in injudicious rivalry of Weber's 'Oberon'), he wrote incessantly for the two great theatres; operas, *burlettas*, melo-dramas, incidental music to Shakspeare's plays, patchings and adaptations of foreign operas—the list of such productions, original and concocted, numbering more than seventy efforts.—Besides stage-music, Sir H. Bishop composed glees, ballads, canzonets in ample number, succeeded Sir John Stevenson as arranger of the airs selected by Moore for his Melodies—and, later still, attempted gravely to emulate the foreign composers by producing, at the instance of the Philharmonic Society, a serious *cantata* or two, which were less successful than his more hastily-written and less imitative music of other days had been. No due consideration was denied to Bishop. He enjoyed for many years popular fame and reaped large gains. He was one of the first Philharmonic Directors,—for some years conducted the Antient Concerts,—was elected Professor at Edinburgh under the unsatisfactory provisions of the Reid Legacy,—and held an appointment also at Oxford. He was knighted by our Queen shortly after she came to the throne.

The *Athenæum* need hardly, on this occasion, once again declare the value of Bishop as an English composer. Had he possessed more of the true artist temperament, more self-respect and more energy, with the gifts which he owned and the opportunities which he commanded he might have founded a school of dramatic music in this country. No ordinary grace, delicacy and freshness distinguish his melodies. In the best of his airs and stage-glees the words are followed and set with taste (and some of his best words, when not Shakspeare's, were the spirited opera lyrics and choruses of Mr. Planché). The concerted pieces in his dramas, though demanding less action than is now required, are constructed with an ease and natural fancy referable to no model. His treatment of the orchestra was simple and clear,—neither feeble nor thin,—always appropriate, often elegant, generally effective. But whether the cause was too great indifference or too obsequious a readiness to please, by accommodating himself to every manager's humours, it matters not now;—certain it is, that Bishop wasted his genius in frequent trivialities,—brought the name of English music-director into disrepute on the Continent, by tampering with the scores of foreign composers, under pretext of naturalizing them,—and when he attempted to retrieve himself, did so rather uneasily than conscientiously, by assuming a style which was not his own, and by measuring himself against the Webers and Rossinis who ruled Europe, not in his, but in *their* fashion. There is music in 'The Slave,' 'The Miller and his Men,' 'Guy Mannering,' 'Maid Marian,' 'The Virgin of the Sun,' 'The Englishman in India,' and half a score beside his operas,—there are settings by him, for one or two voices, of Shakspeare's choicest words,—delicate, melodious, and English enough to make us express our regret anew, that Bishop never comprehended his own strength or his own responsibilities as a master and an inventor. Even as matters stood—though no one lent himself more readily than Bishop did to lower the tone of our musical managements,—no one has enriched our stores of English concert-music with so many beautiful and real contributions, to which it has been proved that singers and audiences return with delight, after a thousand works, more grim, more assuming and more elaborate in semblance, have been tried, tested and laid aside.

Something more remains to be stated, sad and strange;—though only, perhaps, an ultimate consequence of the apathetic character of the man which interfered with the public career of the composer. It has been no secret for some time that Sir H. R. Bishop's fortunes have been long in an embarrassed condition. He has died without leaving provision for the future of a son and daughter,—without even having provided for their education. How and why no better fruits of past fame and profit than these should have been realized, it is not needful at the present juncture to reckon. We call attention to the fact, not in reproach to the dead, not to pain any who survive to be pained, so much as to open the door to lovers of English music, who recollect pleasures enjoyed by them in former years. To another class of the public the case may be propoundcd—we mean to those actively beneficent persons who are perpetually appealing to the musician in aid of their beneficence. Let the myriad bounties done by "the profession" to the sick, the improvident and the impoverished of other classes be now remembered by more than sentimental thanks.—Even in the last weeks of the composer's life active measures were begun by a few of his friends to relieve him from immediate anxiety and to supply that which was wanting to his survivors. These will now take more positive form and address themselves to the kindly and the liberal with a louder and more direct appeal. We have no doubt of their success any more than we have of the lasting musical reputation of him to whose aid they were and will be devoted.

THE VALLEY OF THE ASHES.

Referring to the letter from Mr. Finn, Her Majesty's Consul at Jerusalem, whose courtesy and hospitable kindness it has been my privilege to share, I beg to make one or two remarks.

I visited Palestine in 1852, it having beforehand been mutually arranged with Dr. Robinson that I should meet him there, and accompany him on his journey. Finding, when I reached the country, that our plans and objects did not coincide, I gave up the arrangement; and thereafter visited almost every place of interest "from Dan to Beersheba," accompanied only by my Arab attendants.

While at Jerusalem, some remarks of my friend Mr. Calman, of the London Jews' Society's Hospital there, in reference to the mounds to the west of the Damascus gate, suggested the probability of the view referred to in Mr. Finn's letter. I proceeded, in company with Mr. Calman, carefully to examine the mounds; believing that if I were correct in supposing that they were the ashes of the ancient temple-sacrifices, proof to that effect might probably be found.

Digging, both at the top and near the base of the largest heap, I was struck with the fact that the whole seemed homogeneous, there being no earth, stones, pottery, or rubbish of other kind apparently mixed with the grey-blue mould. This seemed unfavourable to the popular idea of their being formed from soap-boilers' ashes. Continuing to dig, I was greatly interested soon to find among the ashes, (which appeared to me to be *animal*, though I never have had them analyzed) small portions of bone, still strengthening my belief that I was surrounded by the remains of the burnt-offerings of Israel during a thousand years. But the proof appeared to amount to demonstration when I discovered, a foot or more from the surface, fragments of bone sufficiently large to leave no doubt as to the kind of animal to which they belonged. I have in my possession a number of specimens, among which is one, three inches long, evidently the leg-bone of a sheep or lamb; another, a fragment of the skull or nose-bone; and two others, fragments of ribs, which it seems impossible to mistake for any other but the same animal. The first mentioned of those specimens has marks, in some parts, of having been charred or blackened by the action of fire.

Since I returned from the East, I have frequently, both privately and in public, mentioned the above circumstances, and my intention to have the ashes analyzed, that it might be ascertained whether they consisted chiefly of animal matter. Further inquiry on this point is rendered unnecessary by the analysis of Dr. Roth, as stated in the letter of Mr. Finn.

While upon the spot, I was also struck with the light which the position of those mounds seemed to throw upon the vexed question of the ancient course of the city wall. It seemed to confirm the theory of Dr. Robinson, that instead of running considerably *within* the present city boundary, as is contended for by those who maintain the authenticity of the so called Holy Places,—the ancient wall must have run considerably to the westward of the present Damascus gate, it being most probable that the ashes would be deposited *immediately* outside the wall, and not carried so far from it as the heaps are now found.

If these ideas be correct, do they not seem to throw light also upon an expression,—to which I am not aware any definite meaning, as to the locality, has ever been attached,—in the boundaries of the city referred to in Jeremiah xxxi, 40?—"the valley of the dead bodies, *and of the ashes*." If by "the valley of the dead bodies" is meant the Valley of Hinnom, it seems likely, from the connexion of the passage, that by "the valley of the ashes," is meant the locality where the ashes are now found. It is not improbable that anciently, when the wall ran close by, there was a descent outside to the westward, accounting for the expression *valley*, the hollow now being filled up or levelled by the accumulated rubbish of the city's "long desolations."

While I am glad that the attention of others has been directed to this interesting matter, I trust it may not seem uncalled for thus to advert to it, that I may not seem to be entering into other men's labours, should I ever be able to publish notes of my journey.

I am, &c., William Dickson.

20, George Square, Edinburgh, April 24.

MEETING OF DR. BARTH AND DR. VOGEL.

On the 1st of December, 1854, it fell to the share of Dr. Barth—he who had already been believed dead—to meet in "very good health and spirits" Dr. Vogel:—to see once more the face of a European and grasp the hand of a countryman who had been sent to join him.

Dr. Vogel had left Kuka in the latter end of November, to proceed in a westerly direction *en route* for Zinder, the north-western frontier town of the Empire of Bornu,—being anxious to extend his astronomical and other observations to that place. Happily, in the beginning of the journey, he received a letter from Dr. Barth, dated Kano, the 24th of October; and this was the first direct news he had received from him. According to this letter, Dr. Barth had left Kano *en route* for Kuka, about the same time that Dr. Vogel had departed from the latter place to proceed westward, on the very road which the former had chosen. Thus, both travellers had started to meet without knowing it themselves. Dr. Vogel, keeping on the Kano road, and leaving Zinder on the right, had the happiness to fall in with Dr. Barth at Bundi, a small town situated about 110 geographical miles north-east from Kano, and nearly 200 geographical miles due west from Kuka. As only a few preliminary hasty lines from Dr. Vogel, written in pencil, have come to hand, the particulars of this event have not yet transpired; but it may easily be conceived what it must have been to Dr. Barth. It was exactly six years since he left Europe, in company with Mr. Richardson and Dr. Overweg; and since the decease of the latter, on the 27th of September, 1852, not only had his communications with Europe been all but entirely cut off, but he had indeed been isolated from the civilized world, and left to battle with manifold hardships and dangers.

Dr. Vogel writes, that Dr. Barth had moved on to Kuka, whence he intended to proceed, without further delay, home, *viâ* Murzuk and Tripoli. As to himself, he continued his journey to Zinder; whence he despatched a letter with the above news, dated the 7th of December last, and which took nearly four months to reach Tripoli by way of Ghadamis. He intended to return to Kuka "within four days" from the date of his letter *viâ* Minyo. The meeting with Dr. Barth, and the

inviting prospects of returning home in his company, had proved unavailing to lessen the zeal of this youthful explorer for the cause he is engaged in; on the contrary, he intended to proceed as speedily as possible to Yakoba and Adamaua, in which plan he seems to have been encouraged by some acceptable and important passports, in the shape of letters of recommendation, from the powerful Fellata Chief at Sokoto, which Dr. Barth had brought with him, and handed to his countryman. Dr. Vogel had not received any communication from Tripoli or Murzuk since the 27th of February, 1854, in consequence of the state of the Saharan countries, which seem again involved in general war and bloodshed.

Since the above was written, letters from Dr. Barth himself have come to my hands, which, though written before his meeting with Dr. Vogel, are of great interest, as they contain the first news respecting his journey from Timbuktu back to Sudan, and the first positive information ever received from a European traveller of the River Kowara between that place and its lower course.

It appears that Dr. Barth had been detained at or near Timbuktu several months beyond the date of his last letters despatched from that region, namely, the 23rd of March, 1854, between which date and the time of his arrival at Kano, which took place on the 17th of October last, nearly seven months intervene. Dr. Barth himself says:—"After a protracted stay of *nearly a year* at Timbuktu—the "Queen of the Desert," as it is justly called by the natives—I retraced my steps eastwards along the shores of that magnificent river, which the undaunted Scotchman [Mungo Park] descended about fifty years since, fighting his way through numerous fleets manned by Tuaricks and Sudans—lost labour to science, his journal having perished with him;—while I went along reconciling and befriending these very people, and obtaining full security from their chiefs for any English visiting their territories, whether by land or by water." Thus, Dr. Barth has been able to realize his great wish, namely, to trace this river between Timbuktu and Say; which latter place is situated in about 13° 10′ north lat. and 3° east long., Greenwich. This, its middle course, seems everywhere navigable and enlivened with large fleets, its shores densely inhabited by people, who received and treated Dr. Barth most kindly, and implored him to stay with them altogether, or to return soon in an English ship. They learned from him with astonishment as to whence the river—which forms the basis of their existence and wealth—comes from, and where it terminates.

Dr. Barth alludes to a large map of the river drawn by him, which he had sent to the Foreign Office. He has also transmitted with the present letters some of a former date, which had been despatched by him while on his way to Timbuktu, but which, as he found on his return to Sudan, had not been forwarded, probably, because their envelopes and addresses had been lost. These letters are dated "Dore, in Libtako, 16th July 1853," which is about midway between Sokoto and Timbuktu (see map in my 'Geographische Mittheilungen,' part I.), or in lat. 14° 30′ north, and close upon the meridian of Greenwich, and they contain a full account respecting that region, which was entirely unknown before.

Libtako forms a portion of the very extensive Fellata dominions, and is a very important commercial point. The principal article of trade is the salt of Taodenni, which is brought thither by the Arabs of Timbuktu, while the Tuaricks bring corn and butter, the people of Mosi their celebrated donkeys and their famous cotton manufactures, cheap black shirts and a large peculiar kind of guro nuts. The inhabitants of the country supply sweet and sour milk, and their manufactures consist chiefly of very handsome and cheap shawls made of cotton and wool, and of various colours. The market at Dore, the chief place of Libtako, is held every day. Cowries are almost the sole medium of interchange.

Libtako occupies an elevated, dreary plain, devoid of trees and shrubs, and suffering from the want of rain. Granite protrudes in many places out of the soil. Dr. Barth made many inquiries respecting the town of Adafudia, reached by Mr. Duncan, and which, according to the position assigned to it by that traveller, ought to be within 100 geographical miles from Libtako — but in vain; he could hear nothing whatever of it. Though the country was in a state of anarchy when Dr. Barth passed through it, he did not suffer on that account, but rather from the too exalted manner in which he was received everywhere, the inhabitants flocking from all quarters to receive his blessing. The Arabs looked upon him as no common Christian, owing to the information he possessed of topics specially interesting to themselves, and to the fact of his coming from the East. The Tillahas had christened him "Môdibo," by which name he was universally known in those countries.

It was near Libtako where Barth was so fortunate as to make the acquaintance of one of the followers of the Sheikh el Bakay—the Pope of Timbuktu,—who subsequently became his best friend and greatest benefactor. This person exercises his influence over a very extensive region, nearly as far as Sokoto in the east; and he may be said to have created of Timbuktu a kind of African Rome,—the centre of the power of Islam.

The region between Libtako in the west and the river Kowara (here called Tsa, Say or Mayo) in the east is occupied by territories belonging to the large country of Gurma, only the northern part of which belongs to the Fellatas. The language of Gurma has a few words in common with that of Benin. Within Gurma are various rivers, all tributaries of the Kowara, the largest being the Sirba, which Barth found twelve feet deep in the beginning of July, and which he had to cross by means of immense bundles of reeds fastened together, as boats are entirely wanting. The valley of the Sirba is very ill-famed, as being most destructive to all kinds of cattle and horses. The soil along the course of the river swarms with black worms.

Dr. Barth's letters contain interesting extracts from the 'Tarîkh el Sudan,' an important work on the history of Sudan, hitherto unknown.

On his arrival at Kano, in October last, Dr. Barth, instead of finding letters and supplies from home, received information of the rumour of his death having been spread in Sudan, and even reached Europe, about which, not knowing exactly the origin and circumstances connected with it, he felt very sore and indignant, while the absence of all needful supplies put him to great straits and inconvenience. Happily these, as we know, he subsequently got over. His longing to reach Europe knew no bounds, as he declares that the being exposed to another rainy season (the sixth), or to remain much longer without the refreshing influence of European atmosphere and proper food, would be his certain death. Yet in the same sentence he speaks of ultimately returning to the field of his labours, and trying to penetrate into the interior of Africa from the coast of Zanzibar, after having strengthened his health!

The only cause of joy which awaited him in Kano was the news of the success of the Chadda Expedition, of which he seemed to have learnt all the particulars from the natives. Among others, he met an old acquaintance, the Governor of Hamarrua, a country situated on the shores of the upper course of the Chadda. This person told him that the exploring steamer Pleiad had also reached his country, that he had received the Expedition very friendly, and had made the commander a present of six oxen.

Augustus Petermann.

OUR WEEKLY GOSSIP.

The Council of the Royal Society have recommended the following gentlemen for election out of the Candidates for the Fellowship:—Messrs. A. Connell, W. Farr, W. L. F. Fischer, I. Fletcher, W. J. Hamilton, J. Hawkshaw, J. Hippisley, J. Luke, A. F. Osler, C. B. Vignoles, C. V. Walker, A. W. Williamson, G. F. Wilson, and Drs. T. Thomson and R. Wight.

We owe an explanation to our readers. In common with our contemporaries, we last week announced the decision of the French Government to open the Palace of Industry on the 1st of May; and on the information laid before our readers we ourselves acted. We left for Paris to assist at the inauguration. When we arrived, we found the chief edifice in the hands of a crowd of workmen; in some places they were taking down, in other places they were erecting; many exhibitors were still ignorant of the position and extent of the space allotted to their use; in a word nothing was prepared for the great day. Yet, within and without the palace, it was universally believed that the opening would take place. To guard against mistake, we made inquiries late on Friday, and received an assurance that, whether prepared or unprepared, the Palace would be opened by the Emperor on the 1st of May. This was official. We state so much in proof that we did not trifle with the convenience of our readers. We had such assurance of the truth of our statement as must have satisfied reasonable men. On Saturday morning, to the astonishment of Paris, the *Moniteur* declared the inauguration postponed to the 15th of May. Will it then take place? The official journal says so: yet the work to be done is so vast, the means appear so inadequate, and the system is so variable, that we shall not be greatly disappointed in a second postponement. In the Palace of the Fine Arts—a separate edifice, half a mile from the main building, and covered from it by a line of *cafés*, booths and restaurants,—the work is well advanced. The English department is ready. France has hung a few of its many acres of canvas. Germany, Spain, Belgium and Italy are less prepared; but all their several galleries will be soon complete. A long tunnel-like building—ugly outside, but effective within—is in progress for the reception of machinery; and is likely to be ready at Midsummer. Greater activity is seen in the chief edifice, where alone the ceremonial will be held. Our Indian collection throws its gorgeous colours across the left-hand galleries; and our Astronomer Royal's mysterious wheels excite the wonder of a crowd of artizans on the ground-floor. But the French portion is much in arrear. Without a recollection of the marvellous rapidity of our preparations in Hyde Park, it would be difficult to believe that order could be evoked from such confusion in the short time intervening between this day and the 15th of May.

Our readers will remember that an astronomical determination of the difference of longitudes of Greenwich and Brussels took place in 1853. Last year a similar determination was made for Greenwich and Paris. The triangle is now to be found; and M. Leverrier, we understand, is in Brussels for the purpose of arranging with the Directors of the Belgian Observatory the needful experiments.

The recommendation of Sir R. I. Murchison as the successor of Sir H. De la Beche, which has been sent to Her Majesty's Government, was signed by many leading men in various branches of science, including the Presidents of the Royal, Geological, Linnean, and Geographical Societies.

We print with pleasure the following announcement from the friend and biographer of Campbell.

"I beg to inform you that Mr. Marshall's statue of Campbell the Poet was erected on Tuesday, the 1st inst., in Poets' Corner, and is now ready for inspection. Subscribers to this monument, both at home and abroad, will be glad to learn this fact through the pages of the *Athenæum*, to which the Poet's admirers, and particularly his executors, are so much indebted.

"I am, &c., W. Beattie, M.D."

"18, Tavistock Street, Bedford Square, May 3."

A pleasant gathering of the Surrey Archæologists was held last week at Chertsey, in the great room of the Town Hall. The walls were adorned with a collection of architectural fragments and encaustic tiles discovered during recent excavations made upon the site of Chertsey Abbey; a series of carvings from the Palace of Cardinal Wolsey, at Esher, representing the armorial bearings of the Bishops of Winchester; a variety of ancient arms and armour; rubbings of Surrey and other monumental brasses; an early painting by Turner of Walton Bridge by moonlight, and one by Russell, of St. Catherine's Hill, Guildford; various water-

colour drawings and photographs. On the tables were a number of ancient deeds, books, coins, models, seals, and specimens of ancient pottery, glass, and jewelry. Mr. Pocock read a paper 'On Chertsey Abbey,'—Mr. Boutel one 'On a Description of a Series of Encaustic Tiles recently discovered on the site of the Abbey,'—and Mr. Corner one 'On an Anglo-Saxon Grant of Land made by Alfred the Great to the Abbey.' A promenade of the Members and their fair visitors led to Cowley House, dear to the lovers of old poetry as the residence of Cowley, and afterwards to the Abbey. A dinner and speeches closed the day.

Majesty, it seems, has heard of the success of the Mimes who lately gave a representation at the Olympic Theatre, and has intimated a desire —in such a case, a command—to see the cleverness and the eccentricities which have furnished so large a share of the small talk and pleasant gossip of London society. Next week the Mimes will repeat their play at Drury Lane: this time also in the cause of charity. Mr. Planché's 'Romantic Idea' will be followed by the pantomime. Whether the fun, which ran so fast round the benches of a small house, where every man caught up club allusions and personal phrases, will find itself at home in a larger house and a more public presence, we shall see. But with royalty in the front and the Wellington College in the background, we cannot doubt of a success worthy of the pleasant gentlemen who lend their services to amuse the town.

As we said some weeks ago would be the case, a portion of Burlington House—now public property—has been handed over to the Committee of the Fine-Art Contribution to the Patriotic Fund, and on Thursday last four noble rooms were thrown open to the public. London has therefore an opportunity of seeing the interior of its new property, as well as the pictures generously contributed by their authors towards this glorious endowment of the widows and orphans of British heroes.

Some curious particulars respecting the Bronte family, of which "Currer Bell" was the literary chief, are given in the *Belfast Mercury*. "They were natives," says our authority, "of the county Down. The father of the authoress was Mr. Patrick Prunty, of the parish of Ahaderg, near Loughbrickland. His parents were of humble origin, but their large family were remarkable for physical strength and personal beauty. The natural quickness and intelligence of Patrick Prunty attracted the attention of the Rev. Mr. Tighe, rector of Drumgooland parish, who gave him a good education in England, and finally procured him a curacy in Wales. In his new sphere he was not unmindful of his family claims, for he settled 20*l.* per annum on his mother. Prunty was the name which the family bore in their own neighbourhood of the county Down. The patron of Mr. Patrick Prunty, disliking the name, requested him to take that of Bronte, from the fanciful idea that the Greek word *Bronte* would appositely signify the singular quickness and intelligence of his intellect. After Mr. Bronte had assumed the duties of his clerical office, he married, and the issue of that marriage were the three gifted women who delighted the reading world under the titles of Currer, Acton, and Ellis Bell. Of this triad, Currer was the 'bright particular star,' and her fictitious title of Currer Bell was not less revered by her readers than was her real name of Charlotte Bronte by her aged relatives in the county Down, to whom she presented very lately the sum of 120*l.*, with copies of her works."—Of course we must leave the responsibility of these statements to the local chronicler.

Herr R. Luther, of the Observatory of Bilk, near Düsseldorf, begins to rival the fame of our own Planet-finder. On the 19th of April, it is said in the German papers, he discovered a new asteroid planet of the eleventh magnitude.

Herren Ranke, Grimm, and Lepsius, have been elected members of the Royal Academy of Amsterdam. Mr. Macaulay has also been elected.

On Wednesday next, the 9th of May, it will be fifty years since Schiller died. The day, we hear, will be solemnized in almost all the more important towns of Germany; especially at Berlin a "*Todtenfeier*" in grand style is in preparation.—Another jubilee, and one of a different character, will take place at Fulda in June next, when a thousand years will have elapsed since the remains of St. Bonifacius, the "apostle of the Germans," were buried there.

We observe with pleasure that M. Billault, Minister of the Interior in France, has refused to grant the permission requested by those speculators who wished, among the other summer shows of Exhibition-time in Paris, to establish there an arena for bull-fights.

The following has been received from a Correspondent in China—to whom we must leave the full responsibility of the views expressed about the "Rebels:"—"The attempts which Sir John Bowring has lately been making in China to obtain copies of the ancient Buddhist works introduced into that country by a succession of Chinese travellers who visited Hindostan, and for many centuries continued to inundate 'the flowery land' with translations from the Sanscrit, have led to many curious incidents. Several places have been discovered where the blocks exist from whence the Chinese text has been printed;—the largest collection, consisting of many thousand volumes, being in Peking. The Buddhist monks at Kiaking, in the province of Kiangsoo, possess a considerable number of the blocks, and have been induced by the offer of liberal sums of money from Sir John Bowring, to print off some copies of various works he has caused to be selected. Not long ago, the priest, with whom Sir John has been in correspondence, was sent for by the Tartar General commanding in the district, to answer the inquiry whether he had sold books—the gift of the Emperor of China—to foreigners,—the blocks having been originally sent by one of the ancient Chinese sovereigns to the Monastery at Kiaking. The priest replied, that as the blocks had been deposited by Imperial favour, for the purpose of making known the doctrines of Buddhism to the whole world, he imagined that he, in assisting their distribution, was only giving effect to the gracious intention of the Son of Heaven. The excuse could not but be received; but an enemy of the priest who had endeavoured vainly to extort from him a portion of the money paid by Sir John Bowring, denounced the priest as a correspondent of Lang-sew-ping,—the Eastern King—a self-declared Holy Ghost, of the Tae-ping-wang movement, averring that he had seen, in the street, a letter addressed by the rebel monarch to the Buddhist priest. But the accuser failed in establishing the accusation, and the priest remained unmolested, —though, being the subject of suspicion, he is under the surveillance of the police. He is continuing to print the books purchased by Sir John Bowring; and this object is more interesting and important as the Nanking rebels destroy the libraries wherever they prevail. They will allow circulation to none but their own books, which are written in the most vulgar style, and an object of great contempt to the literary people of China. Indeed, were there no other impediment to the successful progress of the insurrection, and its final triumph, the utter absence of education in its leaders and followers would prevent its ever becoming popular among a people so proud as are the Chinese of their ancient sages and their sacred books."

More may be said on some future day concerning the state of the British Museum, as set forth in the annual Report, just laid before Parliament. For this week, however, two facts will suffice us. The acquisitions during the twelvemonth have been in every department considerable—in some important. For instance:—"In the manuscript department 906 manuscripts, 695 charters and rolls, and 18 seals and impressions had been added to the general collection; and 20 manuscripts to the Egerton collection; among the acquisitions more worthy of notice may be mentioned the official and private papers and correspondence of Sir Hudson Lowe, from 1799 to 1828, embracing the whole of the transactions in St. Helena; a collection of 60 original court rolls, and 350 charters relating to the counties of Sussex, Surrey, Norfolk, and Suffolk, extending from the reign of Henry the Third to the seventeenth century; a very fine copy of the 'Historia Miscella,' with the 'Historia Ecclesiastica' of Cassiodorus; an extremely fine copy of the French translation of Crescentius, executed for Charles the Fifth, of France, in 1373; some early Greek manuscripts, on vellum, eight Armenian manuscripts, on cotton paper, including a copy of the Gospels, and several scarce works in Hebrew, Samaritan, Arabic, Persian, Turkish, and Hindústani; a beautiful copy of the Persian poem 'Khawar Nama,' composed by Ibn Hassam, at the commencement of the fifteenth century, in praise of the exploits of Ali, son-in-law of Mohammed (written at Mooltan in 1686); the original Account-book of the privy purse expenses of Henry the Eighth, signed with his own hand throughout; an autograph deed of agreement of Spenser the poet; 17 autograph poems and letters of Robert Burns; 15 original letters of Fénelon; and an original charter of Eudes, King of France, executed in 888 or 889."—As a set-off to these and other gains to our national collections, it is stated, that "in every department the number of visitors has fallen off":—among these, be it noticed, not merely the sight-seers, whose "figure" may be decided by such facts as war or peace, commercial distress or prosperity, bad or good weather, but the number of those who repaired to Great Russell Street for the purposes of "study and research."

It is intended, we read in the German journals, to publish, in a judicious selection, the Diaries of Count Platen, which, ever since their author's death, have been in the hands of one of his most intimate friends. They fill twenty manuscript folios, and refer to the whole life of the poet, but mostly to his abode and his learned researches in Italy. The publication is looked for with anxious expectation, and will give, it is hoped, a fresh impulse to the subscriptions for the poet's monument.

The Report laid before the Zoological Society at its Annual Meeting seems on the whole satisfactory,—giving record as it does of losses and gains during a year of war and pestilence. If the number of visitors decreased during the past fatal autumn, the number of Fellows has been augmented; and the additions to the attractions of the gardens have been steadily carried on and carried out. Floriculture is, apparently, becoming an increasing object of care and cost in the Regent's Park; nor has architecture stood still. A strong house has been built for the hippopotamus, and the palace of the monkeys has been made more healthy by repairs and improvements. The health of the large and miscellaneous family of "furred and feathered creatures" (as Hood called them) has been on the whole satisfactory, the very unusual inclemency of the past winter considered. The family of the elands has increased, and the Australian bush-turkeys have a son and heir,—an important fact, since (according to Mr. Gould) the bird may probably prove as well worth naturalizing as those uncouth Cochin-Chinese creatures, the rage for which is somewhat going by. Lastly, the Aqua-Vivarium keeps up its strength and spirits; and this not altogether by aid of renewal, since the Report states that some of the original tenants of the tanks are still alive and flourishing. In short, there seems on every side tokens of increased care, and as much enterprise as may be prudent in our not very cheerful times.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY WILL OPEN on MONDAY NEXT, the 7th inst., at Twelve o'clock.—Admission, 1s.; Catalogue, 1s.
JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square.—Admittance, 1s.; Catalogue, 6d.
JOSEPH J. JENKINS, Secretary.

The NEW SOCIETY OF PAINTERS IN WATER-COLOURS.—The TWENTY-FIRST ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace, daily, from 9 till dusk.—Admission, 1s.; Season Ticket, 5s. JAMES FAHEY, Secretary.

The SECOND ANNUAL EXHIBITION of the FRENCH SCHOOL of the FINE ARTS WILL BE OPENED to the Public on MONDAY NEXT, the 7th inst. Daily, from 10 to 6 o'clock, at the Gallery, No. 121, Pall Mall (opposite the Opera Colonnade).—Admission, 1s.; Catalogue, 6d.

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street. —Morning, from 10 to 5. Admission, with Catalogue, 1s. Evening, from 7 to 9. Admission, 6d.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street. —The Railway at Balaklava, Battle of Inkermann, Storm in the Black Sea, Battle of the Alma, Cavalry Charge at Balaklava, Pictorial Map of Sebastopol, &c., are now exhibited in the Diorama, illustrating "Events of the War." The Lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1s., 2s. and 3s.

SIEGE of SEVASTOPOL.—GREAT GLOBE.—All the New Approaches and Siege Works are placed on the MODEL of SEVASTOPOL, including Inkermann, Balaklava, and the Tchernaya, at the GREAT GLOBE, Leicester Square. Open from 10 A.M. to 10 P.M. Admission, 1s. to the whole building. Children and Schools, Half-price. A large Collection of Russian Trophies from Bomarsund, &c.

MADAME TUSSAUD & SON'S.—New Additions: Emperor and Empress of the French, Emperor and Empress of Austria, Marshal St.-Arnaud, Lord Raglan, Omar Pasha, Sultan of Turkey, Emperor of Russia, Prince Menschikoff, &c.; Napoleon Golden Chamber, various relics, &c. Open from 11 A.M. till 10 P.M.—Bazaar, Baker-street. Admission, 1s. Napoleon Rooms, 6d. extra.

ZOOLOGICAL CONCERT.—LOVE'S ENTERTAINMENTS. —VENTRILOQUISM EXTRAORDINARY.—REGENT GALLERY, 69, Quadrant.—Every Evening at 8, except Saturday; Saturday, at 3.—Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, called 'THE LONDON SEASON.' Wednesday, Thursday and Friday, the entertainment, LOVE IN ALL SHAPES, to be followed by a ZOOLOGICAL CONCERT, and LOVE'S LABOUR'S LOST. Saturday, at 3, LOVE IN ALL SHAPES, and other entertainments.—Pianoforte, Miss Julia Warman.—Stalls, 3s.; Area, 2s.; Gallery, 1s.—Tickets at Mitchell's, 33, Old Bond Street; Turner's Music Depôt, 19, Poultry; and at the Rooms, between 12 and 3.

THE GABERLUNZIE WALLET.—Mr. ANDREW HALLIDAY'S NEW COMIC and PICTORIAL ENTERTAINMENT, with New Songs and Original Music, by Mr. Leo Kerbusch, and numerous splendid Dioramic Views by an artist of eminence, will be submitted to the public on TUESDAY, May 8, at 8 o'clock, and every evening during the week, at Burlington Hall, Saville Row, Regent Street. Instrumentalists: Pianoforte, Mr. Leo Kerbusch; Cornet-à-Piston, Mr. M. Seaman. Vocalists: Mr. W. Adams and Mr. Charles Weston. Tickets at the Hall, and at the Libraries and Musicsellers. Stalls 2s. 6d.; Hall 1s.

ROYAL POLYTECHNIC INSTITUTION.—PATRON: H.R.H. PRINCE ALBERT.—Monday Evening, LECTURE on the COMPARATIVE ANATOMY of the EYE, by GEORGE PILCHER, Esq.—Thursday Evening, the 10th inst. DRAMATIC READING, by Mrs. CHATTERLEY, MUCH ADO ABOUT NOTHING.—Explanation of the ART of POTICHOMANIE, by Mrs. MAREPEACE.—LECTURES by GEORGE BUCKLAND, Esq., on SONGS and SONG WRITERS.—LECTURES, by J. H. PEPPER, Esq., and by Dr. BACHHOFFNER.—NEW DISSOLVING VIEWS of the LATE BATTLES, and of SINDBAD the SAILOR.—SPLENDID MOVING DIORAMA, depicting the PASSAGE from LIVERPOOL across the ATLANTIC, and embracing VIEWS of the CITIES in the UNITED STATES.—STEAM GUN, COSMORAMAS, &c. &c.

SCIENTIFIC

SOCIETIES.

ROYAL.—*April* 26.—Sir B. Brodie, Bart., V.P., in the chair.—The following papers were read:—'Observations on the Ova of the Salmon,' by Dr. Davy.—'On the Position of Aluminum in the Voltaic Series,' by C. Wheatstone, Esq.

GEOGRAPHICAL.—*April* 30.—The Earl of Ellesmere, President, in the chair.—Viscount Brackley, the Hon. and Rev. C. Harris, Capt. Maclure, R.N., Dr. W. B. Baikie, and Messrs. D. J. May, R.N., R. O. Byrne, and T. F. Robinson were elected Fellows.—Sir R. I. Murchison explained the cause of the delay in the erection of the monument to the memory of Lieut. Bellot, which he said arose from the difficulty in procuring sufficiently large blocks of granite for the purpose. He next exhibited the drawing of the obelisk intended to be raised at the Quay at Greenwich, which he stated would be 32 feet high and 4 feet at its base. Sir Roderick, regretting that the monument had not been completed, more especially on account of the recent visit of the Emperor and Empress of France, was glad to announce that, after paying the cost of its erection, a surplus of about 1,500*l.* would be left for the provision of the five sisters of the gallant Frenchman, a portion of which had already been devoted to that object.—The President directed the attention of the Fellows to a number of beautiful sketches, bequeathed to the Society by the late Dr. Kirk, of the Bombay Army, made when engaged on the survey of the Red Sea, and when attached to the mission to the Court of Shoa, in Southern Abyssinia, under Sir William Harris; and also to an Atlas, by M. Jomard, of Paris, entitled 'Les Monuments de la Géographie, &c.,' exhibited by Messrs. Williams & Norgate.—The papers read were:—'Commercial Notes on the State of California,' by Mr. G. Aiken, Consul at San Francisco, communicated by the Foreign Office.—Letter from Dr. Vogel to Consul Herman, dated Kuka, September 15, 1854, announcing his return from Mandara without having heard of the Chadda Expedition, which was navigating that river from August 7 to October 20, and has since safely arrived here. Dr. Vogel intended to proceed to the Chadda river by way of Jacoba, but he was compelled to turn back at Mandara, by the chief of that country. His future progress is intended to be directed towards Lake Fitri, and the eastern side of Lake Chad; but in the event of obstacles being insurmountable, he purposes to direct his steps to the Niger, by way of Nyffi, and descend that river on his way to Europe.—Letter from Dr. Barth to Vice-Consul Gagliaffi, dated Kano, November 12, 1854, communicated by the Foreign Office. Dr. Barth disclaimed all desire of having his tomb prepared for him, as had been done by Dr. Vogel; on the contrary, he hoped, within three months, to be in Mursuk, on his return to Europe.—Letter addressed by Lieut. Richard Burton, of the Bombay army, to the Secretary, dated Aden, February 25, 1855. Lieut. Burton had just returned to Aden from his venturesome journey to Hurrur, in Abyssinia.—The fifth paper gave a detailed account of the recent earthquake at Brussa, in Asia Minor, addressed to the Earl of Clarendon, and communicated by his Lordship's direction to this Society.

ASIATIC.—*April* 21.—Lord Ashburton, President, in the chair.—Sir Moses Montefiore, Bart., was unanimously elected a Resident Member. The Director presented a communication from Sir John Bowring, containing some additional notices by Mr. Edkins of the Buddhist works carried from India to China, and translated into the Chinese language in the early centuries of the Christian era. Some notices of original Chinese works on Buddhism were added. Several of the translated works are still extant in Sanscrit, their original language, and have been partially examined by M. Burnouf. The Director also submitted a translated extract from the Memoirs of Hinan Tsang, the Chinese traveller in India, which had been forwarded to him by M. Julien, of Paris. As mentioned in the notice of the last meeting of the Society, the Memoirs of Hinan Tsang turn out to be in part translations of original Sanscrit documents. The extract now translated contains a notice of a sovereign named Mahira Kula, who inhabited a city named Cheka, on the banks of the Vipása; and who had gained for himself the supremacy over the surrounding country. The violent character of this king excited a rebellion against him; and being driven from his country, he fled to Cashmere. Here he was received and protected by the King of the country; but, in the course of a few years, the refugee led a revolt against his protector, killed him, and occupied the throne in his place. After which he killed all the chief men of the kingdom, and destroyed the various monuments and establishments of the Buddhists.—Prof. Wilson remarked that the character given of the king, Mahira Kula, was quite in accordance with that found in the Raja Tarangíní, the only real Sanscrit history yet discovered. —The Assistant Secretary read an extract from a letter of Col. Rawlinson, written at Babylon a few days before the departure of the Colonel, who quits his political duties, and is daily expected in this country,—where he intended to devote himself exclusively to the elaboration and publication of the immense stores of Assyrian and Babylonian learning which he has gathered in Mesopotamia. The intelligence communicated in this letter is of some interest to persons engaged in the investigation of Assyrian archæology. A fragment of still another obelisk has been found at Koyunjik, with an inscription upon it in the hieratic character, like that on the Shamasphul obelisk, and on Lord Aberdeen's black stone. Col. Rawlinson believes it to be a record of the Biblical King Pul; but, until the rest of the monument shall be discovered, nothing can be said of it decisively. A duplicate of the genealogical list, No. 70, of the Inscriptions published by the British Museum, has also been found, with two lines wanting in the published list. This gives the name of Tsulil, father of Belkapi. The Colonel is much inclined to believe that all the names in the list are in really direct succession; and not in a double line, as supposed, though he admits that the point is open to doubt. A mound has lately been opened near Bushire, and very many bricks have been found, with Scythic legends. The only name the Colonel has found is that of Tirhakeh. A similar mound has been opened at Taurieh, the ancient Siraf, further to the south, and in this the bricks found have also Scythic inscriptions, proving the early Cushite or Ethiopian dominion over the eastern shores of the Persian Gulf, as it was in the days of Herodotus. A ruined city named Zerghul, which appears promising, has been discovered on the skirts of the Arabian desert. The Colonel's letter concluded with the very probable conjecture that the Shinar of the Bible is really Shin-ar, or Shih-nahar, the two rivers, the real Assyrian original name of Mesopotamia, which an Indian of this day would call by the exactly similar name, *Doo-ab*.

SOCIETY OF ANTIQUARIES.—*April* 23.—*Anniversary Meeting.*—The following were elected as Council:—*President*, The Earl Stanhope; *Vice-Presidents*, J. P. Collier, Admiral W. H. Smyth, and Viscount Strangford; *Treasurer*, F. Ouvry; *Director*, Sir H. Ellis; Hon. R. Cornwallis Neville, J. H. Parker, W. D. Cooper, Rev. T. Hugo, W. Tite (eleven Members from the old Council), H. Stevens, W. S. W. Vaux, the Right Hon. Sir R. Harry Inglis, S. Birch, R. Cole, N. Hollingsworth, H. Reeve, Lord Talbot de Malahide, W. M. Wylie, J. Young (ten Members of the new Council); *Secretary*, J. Y. Akerman.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*April* 25.—S. R. Solly, V.P., in the chair.—Three Associates were elected.—Mr. Patrick presented a small brass Medallion of Ignatius Loyala, represented in profile. The legend S. IGNAT. S. I. F. (Sanctus Ignatius Societatis Jesu Fundator) on the reverse, the sacred monogram within a rich circle. —Mr. Sherratt exhibited a Club from one of the islands of the Marquesas group, representing two nimbed heads, as in the instance shown at a former meeting. — Mr. Meyrick exhibited a rare and highly interesting specimen of the Dague-à-roëlle of the time of Edward the First or Edward the Second, found a few years in the Tower ditch. The old Saxon fashion of wearing a dagger on the opposite side to the sword was revived in the reign of Edward the First,—and this specimen from Mr. Meyrick's collection offers an example of the earliest type of this revival. Mr. Meyrick also exhibited a Fihula of yellow bronze, belonging to the later Roman period, found at Bicester, in Oxfordshire,—a locality whence many Roman and Saxon remains have been procured. The fibula is in the shape of a harp, and the bow is beautifully wrought, and the spring of the acus curiously convoluted.—Mr. Syer Cuming exhibited the impression of an Ecclesiastical Seal, the matrix of which was discovered in 1854 in a stone coffin along with some human remains in digging up the site of the altar of St. John the Baptist,—a church which stood at the corner of Cloak Lane, and was destroyed in the Great Fire and never rebuilt. The seal is of the vesical form, and probably belongs to the fourteenth or the early part of the fifteenth century. The device is a *fleur de lis*, and around we read S. CRISTINE DE WERTINGG.—The remainder of the evening was occupied in the reading of obituary notices of members deceased during 1854, which had been postponed to this meeting from the Annual General Meeting, in consequence of the indisposition of Mr. Pettigrew. The notices contained various particulars relating to the members deceased and observations on the subjects of their several works. Those by the late Mr. Brayley, Mr. Patrick Chalmers, and the Rev. Dr. Whittaker excited interest, and gave rise to a discussion particularly relating to the peculiar Scottish sculptured stone monuments of Angus. A deserved tribute of respect was paid to the memory of the late Thomas Saunders, Comptroller of the City of London, for his zeal in effecting the restoration of the Ladye Chapel of St. Saviour's, Southwark; and the notices terminated with a well-deserved eulogy on the late President, Ralph Bernal, Esq., which gave rise to remarks upon his extraordinary collection of antiquities, now in the course of dispersion

by auction, in which Mr. Planché, Mr. Meyrick, Mr. Cruiksbank, Mr. Pettigrew, and others took a part.

NUMISMATIC.—*April* 25.—The Lord Londesborough, President, in the chair.—Mr. Evans read a paper, 'On Coins of Cunobeline with the Legend TASCIOVANI. F.,' in which he called attention to the great variety of opinion which had existed among antiquaries with reference to tbe meaning of the word TASCIA, wbich, under various forms, more or less lengthened, is the usual legend of the coins of Cunobeline. Mr. Evans also mentioned one new, and at present unique, coin, which he has lately acquircd, on which the legend was distinctly TASCIIOVANTIS. — Mr. Pfister rcad a paper, 'On a Rare Coin of Berengarius the Second, King of Italy, A.D. 950–962.' The coin bears on the obverse the legend BERENGARIV, and in the field, REX; and on the reverse, ALBERTVS RX (the name of his son who was co-regent with him), and in the field, PAPIA. (*i. e., Pavia,* where the coin was struck). Mr. Pfister observed, that the character and form of the coin were almost identical with those of Hugo, King of Italy from A.D. 931–945, where the names of tbe father and his son Lotharius are, in like manner, placed on different sides of the coin.—Mr. Vaux read a paper, 'On Two Coins of Nineveh and Termessus, in Pisidia,' wbich had been lately procured hy Mr. Gcorge Finlay, of Athens. The first, though not unique, is a very curious coin of Nineveh when a Roman colony, and bearing the name of *Niniva Claudiopolis.* On the obverse is the bust of the Emperor Trajan, and on the reverse an eagle with expanded wings, and the legend COL. AVG. FELI. NINI. CLAVD. The second is an unique coin of Termessus as a free state. The Greek inscription on its reverse has been abbreviated or blundered, but has been explained, by Col. Leake, to refer to the period when the right of freedom (AYTONOMIA) was conferred on the city by the Romans, A.U.C. 682, B.C. 72.

SOCIETY OF ARTS.—*May* 2.—Mr. E. Carleton Tufnell in the chair.—Mr. Jelinger Symons, one of Her Majesty's Inspectors of Schools, read a paper 'On Juvenile Crime as it affects Commerce, and the best Means of repressing it.'

ROYAL INSTITUTION. — *March* 30. — W. R. Grove, Esq., Q.C., V.P., in the chair.—'On the Application of Chemistry to the Prescrvation of Food,' by the Rev. J. Barlow.

May 1. — *Annual Meeting.* — Tbc Duke of Northumberland, President, in thc chair. — The Annual Report of the Committec of Visitors was read and adopted. It states that the contributions from members and annual subscribers in 1854 have been very satisfactory, as well as tbe receipts for attendance at the courses of lectures. The general income bas exceeded the expenditure of tbe year by the sum of 795*l.* 2*s.* 4*d.*; and the managers have been enabled, in addition to the annual investment of the accumulating funds, amounting to 184*l.* 10*s.* 1*d.*, to lay out 500*l.* in the purchase of 3*l.* per cent. consols, and to buy an Exchequer Bill for 100*l.* A list of books presented accompanies the Report, amounting in numbcr to about 175 volumes, and making a total, with those purchased by tbe managers and patrons, of nearly 900 volumes (including periodicals) added to tbe library in tbe year. The following were unanimously elected as officers for the ensuing year:—*President,* the Duke of Northumberland; *Treasurer,* W. Pole, Esq.; *Secretary,* Rev. J. Barlow; *Managers,* W. H. Blaauw, Sir B. C. Brodie, Bart., J. B. Cardale, T. Davidson, G. Dodd, Sir C. Fellows, A. A. Goldsmid, Sir H. Holland, Bart., H. B. Jones, M.D., G. Macilwain, Rt. Hon. Baron Parke, J. Percy, M.D., Lieut.-Gen. Sir G. Pollock, A. S. Taylor, M.D., C. Wheatstone; *Visitors,* H. Browning, J. C. Burgoyne, J. R. F. Burnett, A. Crichton, H. W. Diamond, M.D., E. M. Foxhall, T. Hankey, jun. M.P., Admiral Sir T. Herbert, M.P., J. Hicks, J. Holdship, O. Morgan, M.P., R. R. I. Morley, J. North, Rev. C. Page, Rev. W. Taylor.

INSTITUTE OF ACTUARIES.—*April* 30.—Charles Jellicoe, Esq., V.P., in the chair.—Two candidates were elected Associates.—'On the Valuation of Government Securities,' hy E. J. Farren, Esq.—The autbor commenced by stating, that among the indirect advantages derived by the public from the establisbment of insurance companies, might be fairly cited tbat of fostering a system of elaborate calculation so closely allied to the fiscal requirements of the age, that, allowing for hyperbole, the nation's finance minister might in the present day in some degree be characterized as the nation's Actuary. The proper valuation of Government securities in their balance-sheets was still, however, a vexed question amongst the profession, in consequence of the very different conditions under which national, as compared with private loans, were contracted. In ordinary cases, on good security, tbe principal was repayable intact, either under date, or under notice from either party. In Government loans, the right of giving notice was withdrawn from the lender, and a power of transfer substituted. The realization by perpetual annuities of his exact principal was thus no longer certain even to the first lender; for the transaction of transfer immediately became one of mere profit or loss between him and successive parties, whose wants and views might have been wholly artificial and temporary, and would have scarcely any reference to the nature of a pure loan, considered as a simple investment for principal at interest. If, however, the money was borrowed hy Government on terminable annuities, tbe public loan then retained, according to its form, all the principal features of a commercial one, because the original money thus lent was *de facto* returned in substance to the lender, instalment by instalment; and could thus be treated as an ordinary matter of account, of half-yearly payments of part principal, part interest. The mechanical uniformity of the Income Tax on all annual incomings alike had upset this distinction between principal and interest as a matter of practice; and thus terminable, like perpetual annuities, no longer maintained the primary relations of exact repayment of principal, so openly insisted on in private transactions, but became a matter of profit or loss like other speculations. In dealing with this expectation of profit or loss on Government securities, actuaries in their valuations appeared to have instituted four different methods. The author referred to them under the names of the "purchase price," "selling price," "interest price," and "average pricc methods." His own opinion tended to a modified form of the last. He determined the average to he taken hy tbe four terms represented by the price given, the price of the day, and the highest and lowest market prices that had occurred between tbe day of original purchase and the day of making up the valuation account.

MEETINGS FOR THE ENSUING WEEK.

MON.	Entomological, 8.
—	Society of Arts, 8.—Special.—Adjourned discussion.—'On Public Works for India.'
—	Royal Institution, 2.—General Monthly.
TUES.	Horticultural.
—	Syro-Egyptian, 7½.—'Notes on Syria,' by Mr. Sharpe.—'On Nergal,' by Mr. Harle.
—	Institution of Civil Engineers, 8.—Renewed Discussion 'On the Economic Distribution of Material in the Sides, or Vertical Portion, of Wrought Iron Beams.'—'Description of the Landore Viaduct, on the South Wales Railway,' by Mr. Fletcher.
—	Zoological, 9.—Scientific.
—	Royal Institution, 3.—'On Voltaic Electricity,' by Dr. Tyndall.
WED.	Royal Society of Literature, 4½.
—	Society of Arts, 8.—'On the Manufacture of Steel as carried on in different Countries,' by Mr. Sanderson.
—	Graphic, 8.
—	Ethnological, 8½.—'On some Remains of a Primitive People in the South-east corner of Yorkshire, with some Remarks on the Early Ethnology of Britain,' by Mr. Wright.
—	British Archæological, 8½.
THURS.	Society of Antiquaries, 8.
—	Royal, 8½.
—	Royal Institution, 3.—'On Christian Art,' by Mr. Scharf, jun.
FRI.	Astronomical, 8.
—	Philological, 8.
—	Royal Institution, 8½.—'On Nature Printing,' by Mr. Bradbury.
SAT.	Royal Institution, 3.—'On Electro-Physiology,' by Dr. Du Bois-Reymond.

FINE ARTS

SOCIETY OF PAINTERS IN WATER-COLOURS.

THE fifty-first Exhibition of tbis Society opened last week at the Gallery in Pall Mall with three hundred and twenty-two pictures of more than ordinary merit.

Every gardener knows that what he calls "a good plum year" and what he calls a "good apple year" seldom go together, so unequal is nature in its gifts. It is much the same in Art: few Exhibitions are equally good every year. This spring, about the time of buds and flowers, the Pall Mall walls have bloomed with a cluster of works that, with all the freshness and promise of May, boast much of the riper perfection of the fuller summer. Mr. Gilbert is unusually picturesque, and in manipulation magical,—Mr. Haag original and broad,—Mr. Fripp poetical,—Mr. Richardson bright,—Mr. Branwhite calm,—and Mr. Callow pure.

We begin with Mr. Gilbert because his two pictures, *Shylock and Jessica* (No. 9) and *An Alchymist* (54), are almost the only works of real invention in the whole Gallery. The first, a scene from 'The Merchant of Venice,' represents the well-known subject of the Jew entrusting his keys, with many cautions, to the fair Jessica, while Launcelot watches them in the background. The whole is wonderful as a rich-coloured piece of mechanism; but every face seems to us a failure. Shylock's pale parchment physiognomy may contrast very well with the rich brown tones of his daughter's cheek, but Jessica is heavy and sensual; and Launcelot is not the smart Shaksperian youth, full of repartee, but a swinish lout, very thievish and very cunning. The drapery is bold, broad, Flemish, and flowing; but the colour is much impaired by Mr. Gilbert's method of using opaque streaks in the midst of deep transparencies. The 'Alchemyst,' a picture still more masterly in the vigour and daring of its execution, has a peculiarity which it shares with its companion, that the head is the least finished parts of the picture. There is no sentiment or thought in the face or in the scene; yet we delight to wander over the tinted bricks of the furnace, the motley contents of the shelves, guess at the contents of the bottles, and study the old chemist, from the loose string of his dressing-gown and the duster hanging from his pocket, to the cork of the phial he holds in his hand. Mr. Gilbert's two other pictures, smaller, but running over with talent and an executive dexterity, which has grown into instinct, are *The Letter-writer of Constantinople* (136)—in which the white turban of the old scribe quite lights up the dark low room,—while the attentive spectators are full of character, hungry sallow opium-eaters and full-faced calm Mussulmans that remind us more of the Arabian Nights than the Turkish Deys:—and *The Stage Coach of the Last Century* (151), in which we see a ponderous vehicle travelling over a village hridge, while Uncle Toby, with cocked hat and broad cuffs, is looking out at window, speaking to some beggars who run behind.

Mr. C. Haag delights us this year with wild Montenegrin scenes, with matchlock men and beautiful peasant maidens. His *Montenegrin on Guard* (20) is a view of a mountain outpost,—the soldier leaning on his matchlock, and looking down into a ravine. The dress is picturesque, with the fringed plaid, the embroidered grieves and pointed buskins. But this, though deep-toned almost as oil, is a mere sketch compared with a *Morlack Bard singing the History of the Destruction of Salona* (65). The bard, with up-turned eye and extended band, stands on the steps of some old palace beside a few pillars, all that remains to tell of old Dalmatian glory. His auditors of soldiers and citizens and maidens are grouped around him, some smoking and chatting, others listening with kindling look and burning heart. Nothing can surpass the "hard and soft" of this picture—its combination of hreadth and touch, its firmness and tenderness of handling. The colouring is hright and warm, and the atmosphere pure, mild, and sunny. The *Head of an Armenian* (199) is grand in feeling, but not equal to the other pictures of tbis artist. A *Peasant Girl, Montenegro,* (240) is a beautiful face. The costume, singularly picturesque, with its yellow and its red striking against the hlue of the sky. The *Montenegrin Princess* (293) is a pretty child's head, with a sly and startled expression as if afraid of the artist's "evil eye." The coins of the head-dress

resemble scales of mail, and give a wild character of barbaric splendour to the large, frightened eyes beneath. *A Venetian Lady* (75) is a face of true Italian charm, the cheek just suffused with that tint of rosy twilight that fades away when the moon rises. This being might be a spirit, so idealized is the character of its beauty. In one picture alone Mr. Haag leaves Montenegro to visit the Highlands: we mean in *Their Royal Highnesses the Prince of Wales and Prince Alfred returning from Salmon Spearing* (201). The likenesses are good, and the colour is mellow and deep. Prince Albert, grasping a salmon spear, is guiding his children over a cleft of rock,—one of them rides upon his shoulder, and another hurries on by his side.

We have seldom seen unostentatious and unaffected poetry thrown with greater delicacy and subtlety into a domestic scene—daily life is so easily vulgarized and so difficult to elevate—than has been done by Mr. W. Goodall in *Grandfather's Watch* (12). It merely represents a shrewd old labourer holding an enormous timepiece to his little grandchild's ear,—and yet there is such playful love in the old man's face and such innocent wonder in the child's eyes that it delights every one at the first glance.

Mr. Topham is thoroughly national in his Spanish scenes; but his *Andalusian Letter-Writer* (141) looks like the reverse of Mr. Phillips's picture of last year. There is the same grey, deaf old Spaniard, and the same pretty *muchacha*, with the addition of a sly bystander whose smile indicates the nature of the letter.

Mr. Jenkins, although somewhat melo-dramatic, is successful in his *Hopes and Fears* (266), from a certain vividness of contrast and some honest passion, which he has thrown into his work. The subject is a returning soldier looking through the window of his cottage at his wife, who is tearfully watching her child. The one figure is blue and cold in the moonlight; the other warm with the reflection of the fire. To our mind, there is a want of vigour and manliness about the soldier, who looks somewhat sneaking and hurglarious. The scene is, however, natural, and must touch all who remember the terrible apprehension that sometimes clouds the joy of a return and slakes the heart with superstitious fears.

Mr. S. P. Jackson's four drawings are all good; his largest, *Tintagel* (72), the least so, as the contrast of colour in it is not wholly clear of harshness. But his *Coast of Devon, Evening*, (95) is charming. There is air in the firmament, there is distance on the water, and the fishing boat moves placidly but not tamely. Mr. Jackson's *Summer Day on the Coast* (186) has the heat and the haze of noon in an intensity without excess which has seldom been exceeded. The treatment of this fragment of shore scenery is as original and attractive as the first of those delicate down-landscapes which Copley Fielding was so often afterwards invited to repeat. We have seen little marine painting more unaffectedly true than the last-mentioned drawings, both of which justify the good promises made by us for Mr. Jackson some two or three years ago on his first exhibiting among the water-colourists.

Mr. F. W. Burton's *Peasantry of Upper Franconia waiting for Confession* (239) is among the drawings which are found most attractive this year,—not merely because it is by a new hand, but from the innocent and deep feeling which pervades the composition,—the truth to peasant-nature of the heads, and the richness (too chargeable, perhaps, with suffusion of tones) with which it is coloured.—A larger composition, also, of Franconian peasants in *The Cathedral at Bamberg* (181), is less happy, because more embroiled as a composition, is feebler in handling, hut reveals quickness of observation and novelty of manner.

Of Mr. Stephanoff's umbery mistakes we can venture to say nothing, and still less of Mr. Riviere's vulgar faces, that seem to have grown uglier and redder since they sat to him last year.

Mr. Hunt is in full bloom this year, with quite a school of ruddy boys, equally quaint and clear, but less hideous than nsual. *Le Malade Imaginaire* (229) represents himself about to take medicine, and with one of the most grotesque faces we have seen since Hogarth. It is singular how under all the distortion there seems to lurk a smile, which shows the actor. A little more vigour would have improved the cxecution.

Mr. Lewis is the same as ever,—flat, full of detail, and grey and creamy in colour. The *Well in the Desert, Egypt* (135), wants sun and brilliancy, and Oriental profusion of colour.

Mr. Alfred Fripp is poetical in his groups of Italian peasants, though rather vapoury and fanciful in colour. *A Woman from the Mountains of Subiaco* (110) is exceedingly original. No peasant woman was ever more fully employed. On her head is poized a cradle; her hands twirl a distaff, and her eyes are bent homeward. The face is beautiful, although, as in Mr. Fripp's faces in general, there seems a slight contraction about some of the features, and a feeling of atmosphere is allowed to unduly preponderate even in the colour of the flesh. *The Vintage* (133), clever as it is, is more careless than Mr. Fripp's other works. There is a want of abandonment in the dancing reaper, and a set air in the laughing lasses, who follow the banner of the Virgin and the sturdy sickle hearers.

Mr. F. Tayler is essentially the Cavalier painter. About all he does there is a gay, courtly abandonment, that makes him the Watteau of cocked hats, French hunting horns and flap waistcoats. He is in full strength this year; but still too sketchy and rough, and too fond of a neutral purple, with which he paints earth, horses and drapery indiscriminately. His steeds are full of motion,—his dogs of life and force,—his cavalier huntsmen of polish,—and his ladies (Die Vernons generally) of arch gaiety. His *Stag-Hunt, Full Cry* (206) is bright with the gold lace and flowered coats of the Hanoverian race. His *Woodland Hunting* (311) is full of character, and reminds us of Scott's scenes with the Osbaldistons in 'Rob Roy.'

In landscape Messrs. Branwhite, Richardson, Callow, Fripp, and Nash bear the palm. Mr. Branwhite's marked manner is conspicuous in a *Pool of the Conway, North Wales* (26). The overhanging trees, dyeing the water green with their shadows, leave here and there in the clear deep water sapphire spots which the sky colours. Broken rock and feathery boughs fill the scenes that Mr. Branwhite loves to reproduce with Wordsworthian tenderness and fidelity. His object is not microscopism, but, without shunning labour, to produce the effect of nature with the least toil.

Mr. Callow contributes a rich collection of Continental scenes,—*On the Grand Canal, from the Leone Bianco, Veniee*, (6), *Church of St.-Pierre, Caen*, (36), *Mayenz, on the Rhine*, (43), *Oberwesel* (56), *San Giorgio, Venice*, (157),—all marked by his peculiar clearness and brilliancy of style.

Mr. Richardson delights us with some marvellous scenes of quite epical size and minuteness. One of the best of these is *Scene on the Black Mount, Argyleshire* (5); but the crown of all is the *Scene in Glenecoe* (81), — remarkable for its leagues of distance, and its pines writhed and twisted by the storm that has reeled howling down these gorges.

Mr. W. C. Smith's finest picture is the panoramic one of *The Golden Horn* (190), in which we embrace at a view the Sultan's palace, the Genoese wall, the bridges of boats, the towers of Galata, a thousand mosques and minarets and dark spiral cypresses, and further than all the blue reach of sea, swept in by the golden shore, the great white barracks of the Scutari Hospital, and, beyond, the mountains of Asia, — presenting such a glimpse of two continents as would have made an Alexander's or a Cæsar's heart leap for joy. In wonderful contrast to this work is a *Day in Windsor Park* (159); a quiet bit of woodland, with glimpses of sky, and full of that dreamy repose with which the majestic calmness of nature, always progressing yet never in visible motion, fills the meditative mind,—soothing the senses like the drowsy syrups of Egypt after the fever and turmoil of worldly life.

Mr. J. Palmer's *Dell of Comus* (73), though not delicate in colour, is a happy attempt to realize the revel that the prying shepherd oversaw.—Mr. Dodgson, true to his wonted taste, has some clever seventeenth-century groups on battlements and terraces.

Mr. F. Nash is prolific in his contributions. *Ruins of Jumieges on the Seine* (10),—*The Market-Place at Dieppe* (18),—*Keswick New Church* (40), —*Die Katz on the Rhine* (47),—*View in Arundel Park* (48),—*Rivaulx Abbey* (13),—*View of Brighton* (89),—*Windsor Castle* (92),—*Fountains Abbey* (93), —and many others show an artistic industry only equalled by the artistic talent.—Mr. Gastineau contributes *View near Magadeno, Lago Maggiore* (200),—*Dover Harbour* (222),—*Loch Lomond* (305), —*Narrow Water Castle, Ireland* (318),—and *Killiery Bay at Dublin* (321),—all fresh and vigorous in colour and execution.—Mr. W. Evans shares in the general improvement. His *Haymaking, Glen Tilt* (126), is better than usual.—Mr. Naftel and Mr. Duncan, with their Guernsey and seacoast scenes, are remarkable for their force and freedom of style.—Mr. D. Cox still sends in his masses of drenched storm and grey skies; and Mr. W. Turner shows an advance in his art.

In passing through this Exhibition there can be but one feeling,—that of pleasure at the results of competition. There can be no doubt that if oil painting does not make a greater advance than it has done during the last few years, it will be fairly rivalled by its brother art. At present, water-colour painters for the most part confine themselves to landscape,—but Messrs. Gilhert, Corbould, and Haghe show them what may bc done with the figure,—and we see no reason why High Art should not be as attainable by water as by oil. There can be no question that there is a certain demand amongst the rich for water-colour paintings, hoth as copies and for ornaments; and no good water-colour painting remains long unsold. English artists may soon enjoy an advantage unknown even to their Italian predecessors; namely, a public who shall be critically and technically conversant with the art they practise.

NINEVEH COURT AT SYDENHAM.

As the subject of the polychromatic decoration of the ancients is exciting so much of the attention of the artistic world at the present moment, I hope you will allow me to state as briefly as I can the authorities for the colouring in the Assyrian Court at the Crystal Palace, which has been condemned in such unmeasured terms by the writer of the article on the Crystal Palace in the present number of the *Quarterly Review*, and which was also questioned in your columns some time ago by Mr. Nasmyth.

Every one is familiar with the passage in Ezekiel describing the men of Assyria painted on the walls with vermilion; and the general impression derived from the Books of Esther, Daniel, &c. is such as would certainly lead us to believe that the Palaces of Assyria were brilliantly coloured.

The same is asserted by Herodotus, Diodorus, Josephus, and indeed all the Greek and Roman historians who speak on the subject. The seven coloured walls of Ecbatana were a more daring piece of polychromatic decoration than has since been attempted, and the fact that this was no fable has been most singularly confirmed by the last discovery of Col. Rawlinson. He found that the Birs Nimroud was a seven-storied temple, each story of which was coloured with one of the symbolical colours of the planets, one, for instance, was gold or gilt, one a fiery red, a third blue, and so on. A people who could thus colour a building 150 feet high and 300 feet square, were not likely to be alarmed at trifles in the way of coloured decorations.

The great and indisputable fact, however, is that almost all the slabs when first discovered were more or less coloured, and many of those in the British Museum, and nearly all those in the Louvre, do still retain traces of this colouring, even after all the scrubbings and cleanings they have undergoue; not, perhaps, sufficient to enable us to restore every detail, but quite sufficient to prove that they were all originally painted.

There were, however, no slabs in Babylonia, and half, at least, of the rooms in the Palaces of Assyria were only plastered,—and even those which were

revêted with slabs in the lower part had plastered walls above; and these too were certainly painted. The coloured plates of Mr. Layard's two folio works, those published by Mr. Botta, and the specimens brought home by these two gentlemen, show how this plaster was painted, and prove incontestably, as far as I can judge, that the general style of Assyrian decoration was painted plaster, and the colouring generally more intense than that employed at Sydenham.

I may perhaps add, that the painting on the upper part of the walls in the large room at Sydenham and the archivolt of the arch at the back, are transcripts, as near as could be made, of paintings now on their way home to the Louvre, and which had, in the mean time, been most carefully drawn by the artist employed by the French Government,—the only difference being, that the colours of the originals were glazed, and therefore more brilliant than those employed here.

The argument that the relief is lost by colouring might be allowed to pass in England, where we are all striving to get the greatest possible amount of effect at the least possible expense. But if any one will only turn to the Egyptian Court, they will see at once how little such an idea prevailed in ancient times. The general effect of an Egyptian bas-relief is, that it is a painting on a flat surface. Yet, with scarcely an exception, every figure and every hieroglyphic is carefully countersunk into the wall, and every part of it carefully modelled; yet without one single exception, so far as I know, they were all painted afterwards, and we all know with what brilliant colours. Supposing it a mooted point, is it improbable that the Assyrians should do what we know was the universal practice of the contemporary Egyptians? The great difference between the two styles, it appears to me, was, that the Egyptians carving in intaglio, used a light ground, — the Assyrians employing rilievo, used a dark ground to give effect to their sculptures.

So far as I know, every one who has examiued the buildings themselves admits that they were coloured. Those who have published restorative illustrations of their researches have coloured them as hrilliantly as those at Sydenham; and the specimens brought home have been followed as literally as possible in the restorations at the Crystal Palace.

Against all this authority — historical, monumental, and personal—what have we? Certainly nothing in the *Quarterly* but the expression of the personal feelings of the writer of the article in question.

The question whether the colouring is in good or bad taste, is one the Directors of the Crystal Palace Company, or those employed by them, never, so far as I know, asked themselves. Their object was to reproduce the arts of antiquity with the utmost possible fidelity, and leave the puhlic to form their own judgment as to the merits of the style. I, of course, can perfectly understand a person accustomed to the grey atmosphere of our climate, or the smoky dinginess of London, finding such decorations too brilliant for their enfeebled nerves; hut under the glowing sunshine of the East, the case, I take it, would he widely different.

Again, let any one look at the gigantic limbs of the men strangling lions at the side portals, or the muscles of the five-legged bulls, their great wings and human heads, and he will admit, I think, that the character of the art was singularly bold and vigorous, not to say coarse and barbarous; and delicate patterns and subdued colouring certainly had no place in such a style. The men who used the chisel so vigorously handled the paint-brush in as daring a manner, and produced a style, to which the modern laws of criticism seem to be wholly inapplicahle.

If the question of Colour should still remain an open one with the artists of the West, it is one which has long ago heen decided in the East,—as the gorgeously coloured mosques and buildings of Ispahan, Teheran, and Tabreez can testify; and even at Agra and Delhi, ask any of the natives which of the ruined buildings of his ancestors he most admires, and he will turn to the "Cheena Mesjid" or "Cheen ka Rozah," meaning thereby those revêted with glazed tiles of the most startling brilliancy, and he will tell you these are hy far the most beautiful; and in that climate it would be hard to say that he does not judge rightly.

With all these facts and inferences, I think it must be admitted that there is sufficient authority for the colouring of the Nineveh Court, and that it would have been ahsurd to attempt a reproduction of Assyrian Art without using a style of decoration at least as brilliant and intense as that employed at Sydenham. If, however, any one likes to assert that the taste of the Assyrian was bad, and their Art barharous, that is a matter of opinion which I do not propose to discuss at present. Yours, &c. JAS. FERGUSSON.

Langham Place, April 30.

FINE-ART GOSSIP.—On Friday—yesterday—was held the private view of the Royal Academy. The pictures are as numerous as ever; but the Exhibition is not, as it should he, the best of the series. Some of our chief masters are entirely ahsent: others are represented hy works of less lahour and pretence than usual. The Forty are assuredly not so strong this year as is their wont, though they have contrihuted some remarkable pictures: we may instance Mr. Stanfield's 'San Sehastian,' Mr. Roberts's 'Rome,' Mr. Hart's 'Captivity of Eccelino,' Mr. Maclise's 'Orlando,' and Mr. Herbert's 'Lear.' Comparison and criticism we reserve until next week. One of the finest pictures in the Exhihition—painted in the true, as distinguished from the modern, Pre-Raphaelite style—is 'The Procession of Cimabue,' the work of Mr. Leighton, a young painter of twenty-four. This fine picture was bought by Her Majesty at the private view for 600*l.*—This evening the annual dinner will be eaten, and the usual speeches will be made. Perhaps Lord Palmerston, or in his absence some other Minister, will be gracious enough to tell us whether the National Gallery is still "under consideration."

A series of lectures will be delivered on successive Wednesdays, commencing on the 16th of May, by Signor Monti, on Ancient and Modern Sculpture.

To-day the Exhihition of French Pictures—so useful and so successful last year—opens for the second season. Next week we shall report on the character of the present collection.

The Oxford Museum Delegacy have resolved that it is desirable that the University should accept the tender of Messrs. Lucas & Son, of London, amounting to the sum of 29,041*l.* for the erection of a Museum according to the plan of Messrs. Dean & Woodward, approved by Convocation on the 8th of Decemher last, modified in some respects with the approbation of the Delegacy. It will be proposed, in a Convocation held next Tuesday, to affix the University seal to a contract with Messrs. Lucas.

An architect who has addressed our readers before on the subject of this Oxford competition, and who writes with the authority of a wide experience, says:—

"Now that the competition for the Oxford University Museum has been brought to a close, and the building contracted for, I may, perhaps, be allowed, without risk of misconception, to direct your attention,—and through you that of the University and the public at large,—to certain points in its management, of which, I think, the competitors have a right to complain, though at the same time I gladly state my conviction, that every credit is due to the Delegacy for the *desire* for impartiality evinced by them, and that the errors in their proceedings have been the consequence of inadvertence or some similar cause. It was most unfortunate that, at the outset, no decision was arrived at, as to the style to be adopted, as such a decision would have spared the competitors much toil and auxiety, and would seem to have been specially called for, in reference to a place like Oxford, where discussions on Architecture and its numerous styles are apt to assume the semblance of party questions. There is, moreover, reason to fear, that matters foreign to the subject were imported into its consideration, and that preferences for particular styles have interfered with the due appreciation of the merits of the various designs. It will be remembered, that before making their final selection, the Delegacy chose six designs out of the whole number; and while it is creditable to their taste, that five out of these six designs had been favourably reviewed by the *Athenæum* and *The Builder*, it is also a remarkable fact, that the design selected for adoption has, up to the present moment, received no notice whatever from either of these periodicals. It is therefore especially to be regretted, that the designs were not submitted to eminent professional judges, for a comprehensive report *on their merits*. Such a course, with its obvious advantages, was due to the University, as the best guarantee for a sound decision, and would have been a mere act of justice to the competitors, who had spared neither thought nor labour in the service of the Delegacy, who cannot be supposed to have possessed the necessary critical judgment for so difficult and complicated a task, as the selection of the best design out of the many sent in. When the Delegacy requested the opinion of two distinguished architects, whether any of the six designs could be carried out for 30,000*l.*, another error was committed,—such a question being obviously one rather for a tradesman than a professional man; and this has been practically shown by the fact, that whereas the professional referees expressed the strongest opinion that none of the six designs could be executed for the sum named, a contract has been entered into with a London builder for the execution of the selected design for 29,500*l.*; while another of the six has likewise been tendered for at a similar rate. While, therefore, we must regret that such a mere question of *£. s. d.* should have been *the only one* submitted to professional judges, we have, I think, also much reason to complain of an opinion so discouraging to the competitors, so decided in its condemnation of their labours, and so erroneous in fact."

The Venetian Academy has been enriched by a legacy of thirty pictures, the gift of a lady of the city.

Mr. Baily's statue of the Lord Chief Justice Mansfield, of the fine proportions and artistic merits of which our readers have already heard, is now in Westminster Hall, preparatory to its erection among the other statues in the vestibule of the Houses of Parliament.

The Bernal sale has been brought to a close this week; some 10,000*l.* having been realized beyond the estimated value of the collection.

This is the prime of the year for water-colourists and their patrons. This day week, hesides the two established shows in Pall Mall, Messrs. Foster & Co. were hidding all whom it concerned to a view of the collections of Messrs. Rowney and Foster,—and Herr Werner, a foreign water-colourist of some standing, opened his rooms that his drawings might be viewed. These are mostly of Italian scenes,—details of Venetian and Dalmatian architecture, executed with conscientious finish, not excluding effect,—and husy scenes of the Roman Carnival, the artists' *fête* at Cervaro, and like gatherings, touched with truth and minuteness, though elaborated so as to trench on a stiffness of which English eyes are impatient. The collections of Herr Hildehrand excepted, we recollect no water-colour drawings of foreign origin superior to Herr Werner's.

New churches rise daily. In one week we hear of one contemplated in the Westminster Road, one completed at Chippenham, another at Hoe, in Devonshire, and a third at Gallyhurst, in Lancashire.

A Correspondent, whose views we cannot altogether indorse, though we are willing to lay them before our readers, reverts to an original argument—very properly open to debate when, as Lord Palmerston says, "the whole subject of the National Gallery is *still under consideration*." He says:—"The common-sense question of a National Gallery is this. Can it give pleasure, amusement, instruction, and cultivate taste in amateurs, professors and the public? It may do this, if very superior works of Art constitute the collection; not a mere chronological and wearying succession of examples from various schools. The latter belongs to a Museum of Antiquities; the former to the purpose of information,—religious, moral, historic, artistic,—and to establish a fine taste, from which, the eccentricities of artists and the extravagant fancy of individuals cannot easily be tolerated. This might be done without a tedious history of the Art, as exists in the Gallery of Berlin, the least interesting to the public of all the galleries in Europe. That the National Gallery of Britain is not as perfect as it might be, results from a want of judicious decision in the purchasers of pictures for the collection. If Trustees fixed on six eminent artists and six distinguished picture-dealers to give their opinion on the work to be purchased, much information might be gained by the Trustees. The artists to give their opinion as to the excellence and the originality of the work: the dealers to state their opinion as to the master and the history of the picture. In hoth cases each individual should give his judgment in writing, and alone. This must prevent the recurrence of such mistakes as have

occurred. To place before the public and artists a bad work, is injurious to the tastes of the country and injurious to the reputation of the artist, for the picture may be a copy, may be ruined by bad restoration, and may impress the spectator with a very false notion of the master; for instances, look to the Perugino, the 'Magdalen,' by Guido, the 'Tribute Money,' by Titian, in the National Gallery. If such specimens only could be obtained, it is better to be without them, and but ordinary justice that the public should rest on the reported abilities of these masters rather than be led astray in their judgment by such bad examples, even if such pictures be original. The history of the art of painting, — that is, the progress of the art, is not the art itself; it is the art we want, to delight, to instruct, and prevent bad taste. To realize a great School of Art, it would be better to restrain than to extend the national collection; in this case, it would necessarily be small, but the public taste would not be distracted by various indifferent examples, so that at length the best works would be considered as the standard of taste, and all works would be referred to such a collection for comparison. This would instruct and form the artist, would assist the private collector, defeat fraud and imposition, with a certainty of gratifying the public.

"M. M."

MUSIC AND THE DRAMA

Mr. ALFRED MELLON respectfully announces that his SECOND GRAND VOCAL and INSTRUMENTAL CONCERT will take place, at St. Martin's Hall, on MONDAY EVENING NEXT, May 7, to commence at 8 o'clock, on which occasion Signor Bottesini will make his first appearance in England these three years, and perform a new Concertino on the Contra-Basso. Vocalists: Mdlle. Louise Cellini and Mr. Sims Reeves. Pianist, Mr. F. E. Bache. Leader, M. Sainton. The band will consist of fifty of the finest living instrumentalists, and will perform during the evening Mendelssohn's celebrated Symphony in A minor, also Overtures by Beethoven, Weber, Auber, &c. Conductor, Mr. ALFRED MELLON.—Tickets, 1s., 2s. 6d., 5s., and 7s. 6d. To be had of Mr. Mellon, 134, Long Acre; Cramer & Beale, 201, Regent Street; St. Martin's Hall, and the principal Music-shops.

Miss EMMA BUSBY'S SOIRÉE MUSICALE, NEW BEETHOVEN ROOMS, 27, Queen Anne Street, THURSDAY, May 10, Half-past Eight o'clock.—Vocalists: Miss Milner, Miss Lascelles, Mr. Benson. Instrumentalists: Miss Emma Busby, Herr Molique, Signor Piatti. Conductor: Mr. C. Salaman.—Tickets, Half-a-Guinea, at the Musicsellers, or of Miss Busby, 18, Upper Gloucester Place, Dorset Square.

SIGNOR and MADAME FERRARI beg to announce that their ANNUAL CONCERT will take place at the HANOVER SQUARE ROOMS, on WEDNESDAY EVENING, May 16, to commence at Eight o'clock. Vocalists: Miss Dolby, Madame Ferrari, Mr. Augustus Braham, and Signor Ferrari; Misses Augusta Thomson, Banks, Haeck, and Favelli (Pupils of Signor and Madame Ferrari). Instrumentalists: Mr. W. Sterndale Bennett, Mr. Aguilar, Herr Jansa, Signor Piatti, and Signor Regondi. Accompanyist: Signor Pinsuti.—Tickets, 7s., to be had at the principal Musicsellers; Reserved Seats, 10s. 6d., to be had only at Signor and Madame Ferrari's residence, 69, Upper Norton Street, Portland Place.

MISS P. HORTON'S ILLUSTRATIVE GATHERINGS.—ST. MARTIN'S HALL, every Evening, at Eight o'clock (Fridays excepted).—Mrs. T. GERMAN REED (late Miss P. Horton) and Mrs. T. GERMAN REED will present their NEW ENTERTAINMENT from Real Life, including English, French, and Italian Songs.—Tickets to be had at St. Martin's Hall. Stalls, 3s.; Centre Seats, 2s.; Admission, 1s.—Morning Performances every Friday, at Three o'clock.

SACRED HARMONIC SOCIETY. — We doubt whether Handel's matchless 'Israel' has ever been performed so well in England as it was performed yesterday week by the *Sacred Harmonic Society*. To hear it in perfection, possibly, a double set of double choruses should be secured, since the two choirs are so largely employed, that only lungs of brass can be counted on for retaining a perfect intonation during the twenty-five choruses, which form the grand attraction of the work. Less Utopian is it to wish for *solo* singers, who besides being as vocally efficient as Mesdames Novello and Rudersdorff, Miss Dolby, Mr. Sims Reeves, Herr Formes, and Signor Belletti were, should have studied the noble words of the Bible, as great actors study great poetry, and should feel the text as intimately as the notes to which it is set. The two foreign *bassi* were *encored* deservedly, in 'The Lord is a man of war,' but the words of their verse in the hymn of triumph went for nothing.—Madame Novello's tones again, in 'Sing ye unto the Lord,' are superb, unparagoned possibly among *soprani;* but the spirit of the prophetess with "the timbrel in her hand" did not rise to her lips. The *contralto* and tenor were more equal to their high duties—yet, except the last two fragments of recitatives for the latter voice, neither of the two has words so noble as those which we have specified. Mr. Sims Reeves, however, sang his *bravura* 'The enemy said,' with such power and brilliancy as to merit his *encore*. In the above longings for a still finer finish and higher aspiration, we have rather expressed our sense of the loftiness of the Oratorio, than offered censure on those who interpreted it. The entire work, we repeat—especially the delicate and difficult choruses in the second act—went better in tune and more steadily than we have ever heard it go before; to the credit "of all and sundry."

ENGLISH APPRECIATION AND ENGLISH TALENT. —Those who desire to learn how Herr Wagner, like "a second Daniel come to judgment," has, at last, shown the ignorant Londoners which way music should go,—with further particulars of his unprecedented triumphs in this city,—are referred to certain American Art-journals, in which these facts and feats are gloriously chronicled, together with many hard and cutting things concerning wicked British journalists, who have been deaf to Herr Wagner's charming. In London, we have not heard of the success, neither witnessed any ovation. On the contrary, we continue to fancy and to fear that the evolutions of the "young German" *bâton*, diligently seconding the mismanagement of old English directors, are rapidly extinguishing such interest as might still, for awhile longer, have clung to the *Philharmonic Concerts*, in spite of the difficulty of varying the repertory for an audience among whom fastidiousness is cherished for religion. At the *fourth Concert*, it is true, a show of paying attention to native talent was made by repeating a Symphony, written some twenty years ago (as a contemporary reminds us) for the *Society of British Musicians;*—and in those days, by certain critics, like all the music there produced, "borne up to the skies" with raptures as loud as the American praise of Herr Wagner, and vitriolic contempt launched against those who refused to accept such exercises as revelations. Now, others besides ourselves, *à propos* of this very Symphony, are asking, what has that Society done for British composition?—why have so many men of promise there brought forward not advanced beyond the threshold of promise. Others, too, are beginning to reckon with "young England," for having stuck fast where it began, as a dependency of Germany.—Reasons may be found for this non-ripening of fruit that formed itself well, in the safe considerations which have led many English musicians to prefer the security of professorship to those more capricious chances of fortune which always attend creation. But there has been another influencing cause in the case in question: the advocacy of false praise, on the part of those who now own the necessity for qualification. What need was there, when A, B. and C. were indiscriminately hailed as *our* Mozart, *our* Beethoven, *our* Rossini, for A. or B. or C. to work at self-improvement? How can it be wondered at, if, soured by neglect on the part of a public that was deaf to genius so loudly trumpeted, they retired into the silence of greatness unappreciated? The story has a moral full of meaning for artists as well as for journalists to come.

This week, too, the tactics which we have always recommended have been illustrated more variously than usual. The appeal in favour of Sir H. R. Bishop, — as our only national composer who still holds his public, and this after some twenty-five years of silence,—may be referred to here, as well as in another column: seeing that during some fifteen years of that quarter of a century the *Athenæum* was the only journal treating of music that referred to the composer of 'Bid me discourse,' and 'By the simplicity,' as more English, more individual, and therefore worthier, than all the home-made second-hand German composers, whose triumphs were so loudly heralded. —Tuesday, again, afforded us a concert-illustration of the honest certainty with which every good thing—whether foreign or English—will make its way, with or without puffery—which is germane to the spirit of these paragraphs. At Mr. Ella's second *Musical Union*, Mr. Cooper was leader, Mr. Carrodus second violin. Both played to the entire satisfaction of an audience which is tuned up to a pitch of exclusiveness not the most favourable to fair construction. Mr. Cooper led with force, passion, spirit, and capital mechanism; Mr. Carrodus seconded him like a thoroughly-trained *second*, whom experience should make a capital *first*. Yet both these artists happen to be English, and both have made, and are making, their way quickly, without any pains having been taken, save what the two themselves have taken by labour and preparation, to bring themselves forward.

Mr. W. S. Bennett's Third Soirée, held on Tuesday evening, with one of the most crowded audiences ever assembled in the Hanover Square Rooms, would furnish us with further text for "improvement" in the matter of English appreciation and English talent, did we not feel that, even in a sermon on Self-help, the preacher must not become prosy. That a man will end where he has placed himself, not where others place him, is a truth that cannot be too deeply pondered,—but its exemplification must not be worn threadbare. Suffice it to say, that the *programme* was well varied, including, among other specimens of interest, a Romance by Mozart, and a *Rondo* from the 'Invocation' *Sonata*, by Dussek,—but including no new composition by the Concert-giver more important than an elegant setting of a song by Barry Cornwall. Mr. Bennett, however, was playing in his best manner, with that animation and clearness of finger which we have sometimes missed in him.

Strangely long as this notice will seem to those who love to bemoan the neglect of English talent, and who have neither considered its deficiencies nor allowed for its progress,—we have still to add, in emendation of a remark made last week, that good chamber-music is being given in new places, and under new auspices,—by *Mr. Willy*, in St. Martin's Hall, and by *Mr. Cooper*, at the rooms in Queen Anne Street.—We can merely further name *Mr. Harold Thomas* as among the Chamber Concert-givers.

Another English performance—of Anthems and Sacred Music, including an extract from Sir F. G. Ouseley's 'Martyrdom of St. Polycarp,' was given on Thursday evening at the Hanover Square Rooms.

ROYAL ITALIAN OPERA.—The stilted 'Ernani,' of Signor Verdi, was repeated this day week, with Madame Bosio as *Elvira*, Signor Tamberlik as the hero, and Signor Graziani as *The King*. The Lady sings her *cavatina* brilliantly, and smiles through her part with great amenity; but she has not the weight or the passion which alone can carry off the strained writing of Signor Verdi. The new *baritone* possesses one of the most mellifluous voices with which mortal was ever blessed; but he has much of the singer's art to learn, as regards accent, *verve*, and the power of advantageously displaying his rare gifts. Perhaps, like Madame Bosio, he may profit by his being compelled here and in Paris to study other music and another manner of execution than such as warm and enchant a public in Italy. Time merely increases our conviction that, in England and France, the operas of Signor Verdi only pass because there is nothing else, and that the first more elegant and gracious Italian composer who arrives can sweep them away to the limbo of forgotten frenzies. We are more and more satisfied that the progress of music is not of necessity a progress in exaggeration.

SADLER'S WELLS. — Our expectations of the success of the Adelphi drama at this house were realized on Monday and Wednesday. 'The Green Bushes' and Molière's 'Tartuffe' both attracted good audiences. Opposed in nature and structure, no two productions could be marked by broader differences than these distinguished examples, — one of the classic, the other of the ultra-romantic play. But of both the intrinsic merit is indisputably great; and it were to affect most idly the character of a purist to contend in such cases exclusively for form or treatment. Let the drama vary as much as possible in both,—the number of acts may stretch from one to seven,—

the subject may he "tame and domestic," or "wild and majestic";—where genius is present, the utmost licence in these respects may be readily permitted. One of the works before us is a translation; but then it is of a *chef-d'œuvre*,—a copy of an old master, made by a most competent hand (Mr. John Oxenford),—not the hasty transference from foreign hoards of some trifle of the hour, hy which the native author is a loser, and the native stage no gainer; a class of piece, in fact, well recognized at all times in our dramatic literature as a legitimate aid to, not as a substitute for, original talent. Nations in this, as in other arts, may properly learn from one another hy the mutual study and appreciation of their greatest works; but to live by the constant copying of foreign products, however wanting in excellence, if not wanting in popularity, were degrading to any country. Madame Celeste in *Miami* proved to he in a high state of efficiency, and acted with uncommon vigour and pathos, as if ambitious of teaching the Islington audience that there were actors beyond that famed theatrical village, and other walks of histrionic art besides those to which the former had heen accustomed. She manifestly aimed at a triumph, and attained it. With Mr. Webster the case was different. In *Tartuffe* the actor was on the usual level of the place; with him, it was a matter not of contrast, hut comparison. The power and finish of his performance in this especial part left him nothing to apprehend; and his assumption was marked by all his usual point and ease. Nor did the audience fail to appreciate the excellent art hy which this difficult character was illustrated.

Surrey.—While Mr. Webster is acting at the Wells, we find Mr. Phelps transferred for a week or two to the boards of the transpontine theatre, performing *Othello* and *Iago* alternately with Mr. Creswick. The result has heen a smooth and efficient performance of the tragedy, highly to the credit of hoth actors. *Brutus* and *Cassius* have been uuderlined for the same kind of alternate illustration.

Standard.—'Macheth' has heen added to the revivals at this house; and has given us the opportunity of witnessing Mr. Marston in the character for the first time. Though somewhat deficient in compass and weight for the complete impersonation of the usurping Thane, there was so much elegance in the general movement that we came away with a higher opinion of Mr. Marston's capacities for the support of leading parts than we had previously entertained. We may add, that the audience were thoroughly satisfied, and insisted on the performer receiving a final ovation. Miss Glyn's *Lady Macbeth* was rendered with her usual vigour. Some points were indeed made with a rapidity and hrilliance entirely new to us, and for which we were exclusively indebted to the originality of the *artiste's* genius. The house was crowded.

Musical and Dramatic Gossip.—The following ohliging communication has been received.—"In your 'Musical Gossip' of Saturday last you ask if 'any friend or enemy' can tell you something concerning Louis Böhner's *Concerto*, No. 5. Though I do not presume to style myself either the one or the other, perhaps my communication will not be the less acceptable. Some years ago I found, after some unsuccessful hunting, an old copy of the *Concerto* in question at Klemm's, the musicseller, in Leipzic, and I convinced myself that there are certainly some ideas in it which occur also in 'Der Freischütz'; but in the latter work they are, as one might expect, infinitely more heautifully applied and developed. Thus, for instauce, at the heginning of the first movemcnt of the *Concerto*, which is in A major, in the orchestral introduction, occurs the universally known melody of the *Vivace, con fuoco*, in *Agatha's* great *aria*, bar 12; hut Böhner has only four bars of it with a hackneyed conclusion. I remember also that several years ago there was a dispute upon this subject in the *Allgemeine Musicalische Zeitung*, in which Böhner asserted that he had written his *Concerto before* 'Der Freischütz' was composed, and that Weber was acquainted with it. Others believe—and Dr. Hand also expresses this opinion in his 'Aesthctik der Tonkunst'—that Weher, as well as Böhner, adopted those melodies from national songs. I, however, douht this heing the case, as I have never met with the melodies, though I have always taken much interest in collecting national songs, and am acquainted with most of the published collections. —If I am permitted to add a few words ahout Gluck's *ballet*, 'Don Juan,' I must confess that I am at a loss to account for the origin of the supposition, so often put forth in musical papers, that Mozart for his 'Don Giovanni' has pilfered Gluck's *ballet*. If such very slight resemhlances—as for instance, the piece, No. 5, in the *ballet* with Mozart's duel-scene, or the piece, No. 21, with Mozart's minuet—are considered sufficient evidence to justify a verdict of guilty, which composer can hope to escape being convicted of larceny? Not Mozart only, but Gluck himself, has drawn from the *ballet* of 'Don Juan,' as may he seen in 'Armida,' 'Iphigenia in Aulis,' and 'Orpheus,' and of which you undouhtedly are aware.

"I am, &c. Carl Engel."

It does not rain so much as "pour" opera speculations just now. Besides what is going on in Covent Garden, Drury Lane, the Haymarket and the Strand, where Miss Rebecca Isaacs keeps alive a sort of *guerrilla* opera, the Lyceum Theatre now hears on "its frontispiece" an invitation from Madame and M. Thillon to the public, to come and see the Lady take leave of the stage in a series of representations. We cannot suppose that Madame Thillon, in these, professes to take leave of public life; since, though time is time, her time of retreat should not yet have arrived. Meanwhile, these openings and shuttings, these *extra* playings, singings, and "starrings" (rendering discreet and deliberate preparation impossihle, and spoiling every opportunity for which a composer might hope) belong to a state of manufacture—not of Art,—of imperfect civilization, or else of "decline and fall." While they rivet every conviction we have and hold of the existence of a puhlic in England for opera, they adjourn our hope of seeing any estahlishment of opera in English deliberately and permanently accomplished here. The materials are not wanting, hut organization and purpose *are*.

The Musical Festival of the Lower Rhine for 1855 will he held at Düsseldorf, and commence on the 27th of this month. — Among the principal compositions announced are, a Symphony hy Herr Ferdinand Hiller, Haydn's 'Creation,' Mendelssohn's Overture to 'Meerestille,' Dr. Schumann's *Cantata*, 'Paradise and the Peri,' and Beethoven's C minor Symphony.

Not to interrupt the thread of an argument, we must here state that at Mr. Ella's *Musical Union* on Tuesday last, M. Halle performed Beethoven's *Sonata Pastorale* in his best style, — therehy proving in the most welcome of fashions his complete recovery from the late serious accident to his left hand. — Signor Bottesini has arrived from America, and is promised for Mr. Ella's next meeting.

Among other arrivals for the season may be mentioned that of Mrs. Eascott, the American Lady, who has, we have more than ouce mentioned, sung during a season or two at Naples in light opera with success.—Madame Fiorentini has, also, returned to the Old World.

The 'Te Deum' by M. Berlioz, which was to be performed in the Church of St.-Eustache at Paris on Monday last, is described as unique in its combination. There is in it only one *solo* part for the tenor,—with two choirs of three parts (which in Paris were each to consist of one hundred voices); and, in addition to these, five hundred children singing in unison a *corale* or theme, which re-appears throughout the hymn of thanksgiving. The idea of this last effect was probahly suggested by our yearly exhihition in St. Paul's, which has moved and interested every musician who has heard it in no common degree, as M. Berlioz himself has testified. Further, whereas the orchestra and choruses are to be arranged in the choir of the church, the great organ, placed ahove the grand entrance, is to be employed also, as an integral and important feature. Are peculiar combinations like these to be often, to be *ever again* obtained? If they cannot, it is to be regretted that a composer should have spent so much leisure, pains, and calculation in assemhling them. The 'Requiem' of M. Berlioz, supposing its musical value ever so great, is virtually shut from the public hy the vastness and peculiarity of means demanded for its execution. It would be a pity should his new 'Te Deum' be called on to bear his funeral service company.

The other musical news, from Paris, is not very important. Those who are familiar with the tune of the French "trumpeters" may form their own speculations as to the prohahle chances of Signor Verdi's new work, 'Les Vêpres,' at the *Grand Opéra*, from observing the amount of preliminary stress laid on—the *ballet* which it is to contain. —The *Historical Concert* given, by M. Fétis, the other day, as first of a series, seems not to have attracted a large audience, nor the music to have been well executed. The latter, indeed, was hardly to be expected, since no magic can initiate the imperfectly trained singers and musicians of our day into the difficulties and peculiarities of elder Art.

New attempts to extend the province and to vary the forms of music continue to abound. M. Offenbach, we perceive, the graceful violoncellist and composer, has heen offering at his concert a 'Décaméron,'—this heing a Neapolitan legend of the 'Grotto Azurra,' told in verse by M. Méry, and alternately recited and sung by ten ladies.

Yet another memoir of Mozart, hy Herr Jahn, is announced as in preparation, with new correspondence. When shall we hear of a *first* biography of Weher, whose life we have been often told in its vicissitudes, of whieh record was kept hy him, furnished ample material for such a hook!—when of one of Mendelssohn?—While we are on the subject of musical and dramatic memoirs, it may be stated that the MS. diaries of M. Joanny, who for many years was "*père noble*" at the *Théâtre Français*, were the other day disposed of at an autograph sale in Paris. An extract from these puhlished in *La Presse*, journalizing the production of M. Victor Hugo's 'Hernani,' in which M. Joanny created the part of *Silva*,—the fierce controversies of which that play was made the subject, and the nightly contests for and against among the audience,—seems to indicate that a pleasant chapter of theatrical anecdotes, if not a hook of theatrical memoirs, may be looked for among these papers left by "le vieil Horace."

Among other events of the week must be mentioned the sale, by Messrs. Puttick & Simpson, of some musical books and manuscripts, among which a few curiosities were to be found; with them a renowned Straduarius violin, which brought the high price of 200*l.*,—and the well-known violoncello of the late Sir W. Curtis, the latter disposed of for 100*l.* From this, as well as from the Bernal sale, and the picture-auctions of the spring, it would appear as if the pressure of the war had not yet reached amateurs and Art-collectors.

Mr. Albert Smith's thousandth Ascent of Mont Blanc was sung and said this week. It may be doubted if any entertainment ever before ran its thousand and one nights in the same place. But the public for pleasures of this sort seems to be on the increase. We are told, and not hy the speculators themselves, that money is turned away from Miss P. Horton's medley at *St. Martin's Hall*.—Mr. Woodin announces another entertainment; while for those who love to hear great plays read, in despair of seeing them thoroughly acted, Mrs. Chatterley, like Mrs. Kemhle and Miss Glyn before her, is taking up her hook, and preparing to make the tour of the "Institutes."

An English company, under the direction of Mr. James Wallack, is about to proceed to Paris, and will, it is said, commence a series of dramatic performances on the 21st inst. at the *Théâtre Ventadour*.—Mr. C. Mathews, and others of his *Lyceum* Company, have engaged themselves with Mr. Smith at Drury Lane, to appear there in Autumn—Mr. C. Mathews, to act as stage manager.

M. Janin has hardly ever been more bitterly civil, or more civilly bitter, in his *feuilleton*, than while praising, with faint condemnation, a new comedy, 'Péril en la Demeure,' by M. Feuillet, which has just been produced at the *Théâtre Français*.

MISCELLANEA

Paris Exhibitions.—An official publication states that the idea of a French Exhibition of Arts and Manufactures is due to François de Neufchâteau, Minister of the Interior, who organized the first Exhibition, in 1798, which took place in the Champ de Mars, and was inaugurated with much pomp and solemnity. On that occasion there were 110 exhibitors, and 26 medals awarded. The following table shows the dates of the succeeding Exhibitions, with the number of exhibitors and medals awarded.—

Exhibition.	Exhibitors.	Medals awarded.
1801 .. Second	220	69
1802 .. Third	540	119
1806 .. Fourth	1,422	119
1819 .. Fifth	1,662	360
1823 .. Sixth	1,648	470
1827 .. Seventh.....	1,795	425
1834 .. Eighth	2,447	697
1839 .. Ninth	3,381	807
1844 .. Tenth.....	3,919	1,253
1849 .. Eleventh	4,500	2,172

—Such was the progress of the Paris Exhibitions, which have been hitherto limited to national arts and manufactures. The Exhibition about to open will not be confined to the products of France, and it is expected that the total number of exhibitors will amount to upwards of 20,000, of whom 8,000 will be French, and these numbers would be higher if the space in the Exhibition building were greater. The total superficial area for exhibition purposes in the new Paris Exhibition buildings is 95,000 mètres, which is 2,000 more mètres than our Crystal Palace in Hyde Park contained.

Authorship and the Post-Office.—Now that a reduction in the postage of books is in contemplation, a case bearing upon the question which came under my notice may serve to indicate some of the advantages likely to be derived from the Government measure. A young friend, who by long study had mastered a difficult subject, was induced to communicate the results of his experience to the world. With some effort and personal sacrifice he produced a readable book,—nay, public critics prononnced it well written. How to get the thing into circulation was the next question, for, the theme being of special rather than of general interest (spite of commendations), the book did not sell. It was offered to the public, and the public declined to buy it. The next proposition was to give the book away. It was thonght that if it could be put into the hands of those for whom the subject had undoubted interest, reward and professional advancement might yet await the author. But here the postal difficulty presented itself. Two or three hundred sixpenny stamps might be a small matter, but yet sufficient to drain the purse of a poor author,—and in consequence the books still remain on hand. Reduce the rate of postage and many a young writer in like circumstances will he enabled to secure that publicity and attention indispensable to success; for in proportion to the expense will he be in a position to circulate his productions among provincial reviewers and the artistic and scientific people scattered over the empire; and then in the event of failure and loss it will be some solace to the writer to know that his work has at least had some sort of chance to make its way in the world. Nor would the advantage rest altogether with the author. Men of position in the State, official or scientific, requiring intelligent assistants, would by the same means get to know where young men of promise might be found, and at the same time become acquainted with views which they might otherwise never hear of.

I am, &c. H. M.

1, Woburn Buildings, Tavistock Square.

Paris Municipal Library.—The Library of the Hôtel de Ville has just had classified the political and historical manuscripts which were bequeathed to it by M. Thouret, Member of the last Constituent Assembly. A number of manuscripts relative to Dramatic Art, and particularly to the French Opera and the *Théâtre Français*, bequeathed some time back by M. Beffara, Commissary of Police, have also been arranged, and may now be consulted by the public. About 5,000 volumes on the policy, history, geography, &c. of the United States, have been placed in two special rooms, which are to be thrown open to the public at the commencement of the Exhibition. The total number of volumes in the City Library is at present about 70,000; and amongst them are many relative to the history of Paris and of ancient France.

To CORRESPONDENTS.—A Reader of the *Athenæum* from No. 1.—C. E.—A. B.—R. S.—R. C.—W. C. B.—C. F.—received.

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The advantages offered by this Society are—ECONOMY combined with SECURITY, and LOWER RATES of Premiums than those of any other Office, which entitle the Assured to participate in the Profits, and *considerably lower* than those of any other *Mutual Assurance Society.*

The WHOLE OF THE PROFITS are divided every fifth year among the Assured, and a BONUS is added, after the Payment of the Fifth Annual Premium, to every Policy effected on the Participating Scale, if a claim accrue thereon prior to the next division of Profits.

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Number of Policies in force, nearly 7,000.

The Assurance Fund exceeds 1,402,522*l.* Income upwards of 230,000*l.* per Annum.

No charge for Policy Stamps, nor for Service in the Yeomanry or Militia Corps.

Prospectuses and full particulars may be obtained on application to ALEXANDER MACDONALD, Secretary.

GREAT WESTERN RAILWAY.—COALS.—Orders for the best RUABON HOUSE COALS, equal to the finest Durhams, may be executed at 25*s.* per Ton (cash price), delivered within 4 miles of the Paddington Station.

These Coals are bright and durable in burning, and contain only one-half per cent. of dust.

They are now for the first time introduced into the London Market by the recent opening of the Great Western Railway into North Wales.

Address the Superintendent of the Company, Paddington Station.

F. DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment, to the Queen and Prince Albert, sole Successor to the late E. J. Dent in all his patent rights and business at the above Shops, and at the Clock and Compass Factory, at Somerset Wharf, Maker of Chronometers, Watches, Astronomical, Turret, and other Clocks, Dipleidoscopes, and Patent Ships' Compasses, used on board Her Majesty's Yacht. Ladies' Gold Watches, 8 guineas; Gentlemen's, 10 guineas. Strong Silver Lever Watches, 6*l.* 6*s.*

MESSRS. J. & R. M'CRACKEN, FOREIGN AGENTS, AND AGENTS to the ROYAL ACADEMY, No. 7, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they continue to receive Consignments of Objects of Fine Arts, Baggage, &c., from all parts of the Continent, for clearing through the Custom House, &c.; and that they undertake the shipment of effects to all parts of the world. Lists of their Correspondents abroad, and every information, may be had on application at their Office, as above. Also, in Paris, of M. M. CHENU, No. 28, Rue Croix des Petits Champs (established upwards of fifty years), Packer and Custom-House Agent to the French Court and to the Musée Royal.

"CRYSTAL PALACE."

WATHERSTON & BROGDEN'S GOLD CHAINS,

AT MANUFACTURERS' PRICES.

CRYSTAL PALACE, Central Transept,
No. 23, GALLERY OF PRECIOUS METALS.
MANUFACTORY,
16, Heurietta-street, Covent-garden, LONDON.

ELKINGTON and CO., PATENTEES OF THE ELECTRO PLATE, MANUFACTURING SILVERSMITHS, BRONZISTS, &c. Respectfully urge upon Purchasers to observe that each article bears their Patent Mark, "E. & Co. under a crown," as no others are warranted by them.

The fact frequently set forth of articles being plated by "Elkington's process," affords no guarantee of the quality. These productions were honoured at the late Great Exhibition by an award of the "Council Medal," and may be obtained at either Establishment,

22, REGENT-STREET, } LONDON;
45, MOORGATE-STREET, }
NEWHALL-STREET, BIRMINGHAM.

Estimates, Drawings, and Prices sent free by post.
Replating and Gilding as usual.

RECONNOITERING TELESCOPES.—These well-known Instruments to be had of the Maker, JOHN DAVIS, OPTICIAN, DERBY. The Telescope, when closed, measures 8¾ in., and shows Jupiter's moons. Price, sent through the post, 36*s.* The same Instrument fitted up with an additional Eye-piece and Stand, price 3*l.* 2*s.* Thus fitted, it will show Saturn's Ring.—Map Mètres in case by post, 3*s.* 6*d.*

NO MORE TOOTHACHE nor EXTRACTION of TEETH.—Every one should use CRAMPTON'S TOOTH ELIXIR, for the PRESERVATION and BEAUTIFYING of the TEETH. Toothache, that HITHERTO INCURABLE malady, can now be EFFECTUALLY CURED, and what is better, PREVENTED, by the use of this Elixir, which entirely SUPERSEDES extraction and all the present INEFFECTUAL METHODS.—Sold in boxes at 5*s.* and 2*s.* 6*d.* each, or postage stamps, by GEOFFREY JAS. HOHEN, 21, Salisbury-street, Liverpool.

FLOWER-POTS and GARDEN SEATS.—JOHN MORTLOCK, 250, Oxford-street, respectfully announces that he has a very large assortment of the above articles in various colours, and solicits an early inspection. Every description of useful CHINA, GLASS, and EARTHENWARE, at the lowest possible price, for Cash.—250, Oxford-street, near Hyde Park.

GARDEN VASES, FOUNTAINS, &c.—THOMAS SOMERVILLE, Landscape Gardener, Nurseryman, Seedsman, and Florist, Garden-road, St. John's Wood, London, begs to inform the Nobility, Gentry, and his Patrons generally, that he has entered into arrangements with an eminent Company in Scotland for the sole disposal in London of their highly ornamental and very durable VASES, Fountains, &c., samples of which may be seen at his Grounds, in the Garden-road, as above. T. S. has much pleasure in being the first to introduce to the notice of the public a highly ornamental Vase, capable of resisting the most severe weather, and at little more than half the cost of any other possessing the same qualities, and he has no hesitation in stating that a more suitable Vase for the growth of plants cannot be manufactured.

OSLERS' TABLE GLASS, CHANDELIERS, LUSTRES, &c., 44, Oxford-street, London, conducted in connexion with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decanters in great variety, Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass at exceedingly moderate prices. Crystal glass Chandeliers, of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornamental Glass always on view. Furnishing orders executed with despatch.

STAINED GLASS WORKS, 32, ALLSOP-TERRACE, NEW ROAD, Near Baker-street, St. Mary-le-Bone, LONDON.

Messrs. GIBBS beg to announce to the Nobility, Clergy, and Laity, that they have REMOVED their Old Established Stained Glass Works from No. 2, Harmood-place, Camden Town, to the above Address, where business will be continued the same as usual.

April 28, 1855.

N.B. Stained Glass Designs and Estimates given for Ecclesiastical and Domestic purposes.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS; STRONG FIRE-PROOF SAFES, CASH and DEED BOXES.—Complete Lists of Sizes and Prices may be had on application.

CHUBB & SON, 57, St. Paul's Churchyard, London; 28, Lord-street, Liverpool; 16, Market-street, Manchester; and Horsley Fields, Wolverhampton.

GENTLEMEN who require their HOUSES REPAIRED or DECORATED in an efficient manner and at a moderate cost, can be furnished with Estimates free of charge.—Applications may be made personally or by letter.

JOHN SYKES, Builder, 47, Essex-street, Strand.

7, Baker-street, Portman-square.

PRIZE MEDAL to CAISTOR'S SADDLES (MILITARY and PARK) and HARNESS.

SADDLERY, Harness, Horse Clothing, Blankets, Brushes, Sponges, and every other Stable Requisite. Outfits for India. Prices, cash, from 20 to 30 per cent. below those usually charged for credit. Materials, Workmanship, and Style not to be surpassed.

A detailed List will be sent free by post, or may be had on application at CAISTOR'S, 7, Baker-street, Portman-square, where the Great Exhibition Saddles and Harness may be seen.

DURABILITY of GUTTA PERCHA TUBING.—Many inquiries having been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—FROM SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE of WIGHT.—Second Testimonial.—"March 10th, 1852.—In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state, with much satisfaction, it answers perfectly. Many Builders, and other persons, have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

THE GUTTA PERCHA COMPANY, PATENTEES,
18, WHARF-ROAD, CITY-ROAD, LONDON.

DR. ARNOTT'S SMOKE-CONSUMING FIRE-GRATE is manufactured by F. EDWARDS, SON & Co., 42, Poland-street, Oxford-street; where one may be seen in daily use. The advantages of this Grate consist in the smoke being perfectly consumed, no chimney sweeping being required, and a saving of from 40 to 50 per cent. being effected in the cost of fuel. Prospectuses, with Testimonials, sent on application.

FISHER'S DRESSING-CASES, FOR LADIES AND GENTLEMEN.

FISHER'S STOCK IS ONE OF THE LARGEST IN LONDON
AT PRICES TO SUIT ALL PURCHASERS.
Catalogues post free.

188 and 189, STRAND, corner of Arundel-street.

ONE THOUSAND BEDSTEADS to CHOOSE FROM.—HEAL & SON have just erected extensive Premises, which enable them to keep upwards of One Thousand Bedsteads in stock, One Hundred and Fifty of which are fixed for inspection, comprising every variety of Brass, Wood, and Iron, with Chintz and Damask Furnitures, complete. Their new Warerooms also contain an assortment of BED-ROOM FURNITURE, which comprises every requisite, from the plainest Japanned Deal for Servants' Rooms, to the newest and most tasteful designs in Mahogany and other Woods. The whole warranted of the soundest and best manufacture.—HEAL & SON'S ILLUSTRATED CATALOGUE of BEDSTEADS, and PRICED LIST of BEDDING, sent free by post.—HEAL & SON, 196, Tottenham Court-road.

THE PEN SUPERSEDED.—MARK your LINEN.—The most easy, permanent, and best method of Marking Linen, Silk, or Books, is with the PATENT ELECTRO-SILVER PLATES. With these Plates a thousand articles can be marked in ten minutes. Any person can use them. Initial Plate, 1s.; Name, 2s.; Crest, 5s.; Numbers, per set, 2s. Sent free (with instructions) for stamps, by the Inventor and sole Patentee, T. CULLETON, 2, Long-acre, one door from St. Martin's-lane.

LOOKING-GLASSES, Console Tables, Window Cornices, Girandoles, and Gilt Decorations of every description.—C. NOSOTTI, Manufacturer (established 1822), 398 and 399, Oxford-street, has the most extensive assortment of Looking-glasses in every variety of style. The taste and superiority of workmanship, combined with the pure colour of the glass, must insure patronage. C. Nosotti being the largest consumer of Plate Glass, has made arrangements with the principal British and foreign Plate-Glass Companies, by which he is enabled to offer advantages in prices as cannot be excelled by any other house. Books of Designs free on receipt of six stamps for postage.

AT Mr. MECHI'S ESTABLISHMENTS, 112, REGENT-STREET, and 4, LEADENHALL-STREET, London, are exhibited the finest specimens of British Manufactures, in DRESSING CASES, Work Boxes, Writing Cases, Dressing Bags, and other articles of utility or luxury. A separate department for Papier Mâché Manufactures and Bagatelle Tables. Table Cutlery, Razors, Scissors, Penknives, Strops, Paste, &c. Shipping Orders executed. Superior Hair and other Toilet Brushes.

FENDERS, STOVES, and FIRE IRONS.—Buyers of the above are requested before finally deciding, to visit WILLIAM S. BURTON'S SHOW-ROOMS, 39, Oxford-street (corner of Newman-street), Nos. 1, 2, and 3, Newman street, and 4 and 5, Perry's-place. They are the largest in the world, and contain such an assortment of FENDERS, STOVES, RANGES, FIRE IRONS, and GENERAL IRONMONGERY as cannot be approached elsewhere, either for variety, novelty, beauty of design, or exquisiteness of workmanship. Bright stoves, with bronzed ornaments and two sets of bars, 2l. 14s. to 5l. 10s.; ditto with ormolu ornaments and two sets of bars, 5l. 10s to 12l. 12s.; Bronzed Fenders complete, with standards, from 7s. to 3l.; Steel Fenders from 2l. 15s. to 6l.; ditto, with rich ormolu ornaments, from 2l. 15s. to 7l. 7s.; Fire-irons, from 1s. 9d. the set to 4l. 4s. Sylvester and all other Patent Stoves, with radiating hearth plates. All which he is enabled to sell at these very reduced charges—

Firstly—from the frequency and extent of his purchases; and

Secondly—from those purchases being made exclusively for cash.

BATHS & TOILETTE WARE.—WILLIAM S. BURTON has ONE LARGE SHOW-ROOM devoted exclusively to the DISPLAY of BATHS and TOILETTE WARE. The stock of each is at once the largest, newest, and most varied ever submitted to the public, and marked at prices proportionate with those that have tended to make his Establishment the most distinguished in this country. Portable Showers, 7s. 6d.; Pillar Showers, 3l. to 5l.; Nursery, 15s. to 32s.; Sponging, 15s. to 32s.; Hip, 14s. to 31s. 6d. A large assortment of Gas, Furnace, Hot and Cold Plunge, Vapour, and Camp Shower Baths.—Toilette Ware in great variety, from 15s. 6d. to 45s. the Set of Three.

THE BEST SHOW of IRON BEDSTEADS in the KINGDOM is WILLIAM S. BURTON'S. He has TWO VERY LARGE ROOMS, which are devoted to the EXCLUSIVE SHOW of IRON and BRASS BEDSTEADS and CHILDREN'S COTS, with appropriate Bedding and Mattresses. Common Iron Bedsteads, 18s.; Portable Folding Bedsteads, from 12s. 6d.; Patent Iron Bedsteads, fitted with dovetail joints and patent sacking, from 17s. 6d.; and Cots from 20s. each. Handsome Ornamental Iron and Brass Bedsteads, in great variety, from 2l. 13s. 6d. to 15l. 15s.

PAPIER MACHÉ and IRON TEA-TRAYS.—An assortment of Tea-Trays and Waiters wholly unprecedented, whether as to extent, variety, or novelty.

New Oval Papier Mâché Trays,
per set of three ..... from 20s. 0d. to 10 guineas.
Ditto. Iron ditto ..... from 13s. 0d. to 4 guineas.
Convex shape, ditto ..... from 7s. 6d.
Round and Gothic waiters, cake and bread baskets, equally low.

WILLIAM S. BURTON has SIXTEEN LARGE SHOW-ROOMS devoted to the show of GENERAL FURNISHING IRONMONGERY, Iron and Brass Bedsteads and Bedding (including Cutlery, Nickel Silver, Plated and Japanned Wares), so arranged and classified that purchasers may easily and at once make their selections.

Catalogues, with Engravings, sent (per post) free. The money returned for every article not approved of.

39, OXFORD-STREET (corner of Newman-street); 1, 2, and 3, NEWMAN-STREET; and 4 and 5, PERRY'S-PLACE.

CLEOPATRA NEEDLES.—Never Rust.—Manufactured and warranted by LINNÆUS GEORGE BANKS, (son of George Banks, F.L.S., designer and founder of the Royal Devonport Arms, &c.), Cleopatra's Needle Works, Redditch, N.B. These Cleopatra Needles, the very best, and in never-rust envelopes, do not hurst their cerements nor strew the needle drawer all "sixes and sevens," same as the old style of paper quivers, pper paste, and gum wrappers, &c.—Caution: Beware of base imitations and baser imitators, as none are genuine except on which this name is stamped, "L. G. Banks, Redditch." Sold by all respectable houses in London and throughout the known world. Samples of 100 sent free on receipt of 13 stamps.

GLENFIELD PATENT STARCH, USED IN THE ROYAL LAUNDRY, And pronounced by HER MAJESTY'S LAUNDRESS to be THE FINEST STARCH SHE EVER USED. Sold by all Chandlers, Grocers, &c. &c.

GENTLEMEN purchasing their own Material will find one of the most extensive and best-assorted STOCKS of WOOLLEN GOODS, &c. for Spring and Summer wear, at HILL & SON'S, 88 and 89, St. Martin's-lane, Charing-cross. Every article is marked at the lowest price, and in plain figures. A good Tailor can be recommended if required.

BERDOE'S SPRING OVER-COATS and CAPES rendered (without extra charge, or confining perspiration) thoroughly impervious to rain, a fact established beyond contradiction by ten years' extensive trial, superseding unhealthy air-tight materials. A very large stock of superior Garments, intended not merely for rainy weather, but general use.—CAPES, 30s. to 40s.; COATS, 40s. to 50s.

W. BERDOE, 96, New Bond-street, and 69, Cornhill (only).

BLACK CLOTH SUITS.

A useful Black Cloth Coat,	Vest and Trousers		£1 15
Superfine	ditto	ditto	2 2
Saxony	ditto	ditto (woaded colour)	3 3
Spanish, Hussar, or Polka Suit (for Juveniles)		.. ..	1 1
Superfine	ditto	(elegantly trimmed)	1 8

Messrs. SKINNER & Co., Tailors, Clothiers, and Contractors, Brunswick House, 18, Aldgate High-street, City; and 50, Hedge-row, Islington-green.

S. W. SILVER & CO., OUTFITTERS, CLOTHIERS, CONTRACTORS, and MANUFACTURERS of Outfitting Requirements, WATERPROOF CLOTHING, and the various INDIA RUBBER APPLIANCES.

CABIN PASSENGERS' Outfitting Branch ..... } 66 & 67, Cornhill.
SECOND CLASS and EMIGRANTS' Outfitting Branch ..... } 3 & 4, Bishopsgate-street, opposite the London Tavern; also at Liverpool.
SHIRT FACTORIES ..... Portsea and Romsey, Hants.
CABIN FURNITURE Do. ..... Commercial-road, London.
WATERPROOF CLOTHING Do. .. } North Woolwich, opposite H.M.'s Dock Yard.

Thus, passengers and purchasers generally may be supplied at a GREAT SAVING of COST, and embrace the HOME quality at SHIPPING PRICES.

RUPTURES.—BY ROYAL LETTERS PATENT.

WHITE'S MOC-MAIN LEVER TRUSS is allowed by upwards of 200 Medical Gentlemen to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided; a soft bandage being worn round the body, while the requisite resisting power is supplied by the MOC-MAIN PAD and PATENT LEVER fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body, two inches below the hips, being sent to the Manufacturer, Mr. WHITE, 228, Piccadilly, London.

ELASTIC STOCKINGS, KNEE CAPS, &c. For VARICOSE VEINS, and all cases of WEAKNESS and SWELLING of the LEGS, SPRAINS, &c. They are porous, light in texture, and inexpensive, and are drawn on like an ordinary stocking. Price, from 7s. 6d. to 16s. each; postage 6d.

MANUFACTORY, 228, PICCADILLY, LONDON.

IMPORTANT to INVALIDS.—The delicious GERMAN MILK LOAVES, manufactured by P. McLachlan, 144, Holborn-bars, stands unrivalled as an article of diet for the invalid. They are highly nutritious, and at the same time remarkably easy of digestion. Only to be had genuine at 144, Holborn-bars, and 6, Birchin-lane, Cornhill.

BERMUDA ARROWROOT, unremoved from the tin cases in which it is shipped, weight, case exclusive, 26½ lb., price 50s. Small quantities can be had at 2s. 6d. per lb.

JAMES EPPS, Homœopathic Chemist,
Egyptian Hall, Piccadilly;
112, Great Russell-street, Bloomsbury; and
82, Old Broad-street, City.

GREENWICH WHITEBAIT DINNERS.—THOMAS QUARTERMAINE respectfully informs the Nobility and Public that he has opened his New Tavern the "SHIP," which he intends to conduct on the same principle as the old one, the "CROWN AND SCEPTRE," and solicits their patronage to both houses.—Orders can be given at the York Hotel, New Bridge-street, Blackfriars.

May 5, 1855.

HARVEY'S SAUCE.—The admirers of this celebrated Fish-Sauce are particularly requested to observe, that none is genuine but that which bears the name of WILLIAM LAZENBY on the back of each bottle, in addition to the front label used so many years, and signed ELIZABETH LAZENBY, 6, Edwards-street, Portman-square, London.

LEA & PERRINS' WORCESTERSHIRE SAUCE imparts the most exquisite relish to Steaks, Chops, and all Roast Meat Gravies, Fish, Game, Soup, Curries, and Salad, and by its tonic and invigorating properties enables the stomach to perfectly digest the food. The daily use of this aromatic and delicious Sauce is the best safeguard to health. Sold by the Proprietors, LEA & PERRINS, 6, Vere-street, Oxford-street, London, and 68, Broad-street, Worcester; and also by Messrs. Barclay & Sons, Messrs. Crosse & Blackwell, and other Oilmen and Merchants, London; and generally by the principal Dealers in Sauce. —N.B. To guard against imitations, see that the names of "Lea & Perrins" are upon the label and patent cap of the bottle.

DINNEFORD'S FAMILY MEDICINE DIRECTORY, containing a variety of Practical Information especially adapted for the Clergy, Ladies, Schools, and Heads of Families, in the absence of Professional Assistance. New Edition, price 2s. 6d., by post 3s.

MEDICINE CHESTS in great variety; a large Assortment of Patterns, at prices from 10s. to 10l.

172, New Bond-street, London.

DINNEFORD'S PURE FLUID MAGNESIA has been for many years sanctioned by the most eminent of the Medical Profession as an excellent remedy for Acidities, Heartburn, Headache, Gout, and Indigestion. As a Mild Aperient it is admirably adapted for delicate Females, particularly during Pregnancy: and it prevents the Food of Infants from turning sour during digestion. Combined with the ACIDULATED LEMON SYRUP, it forms an Effervescing Aperient Draught, which is highly agreeable and efficacious.—Prepared by DINNEFORD & CO., Dispensing Chemists, (and General Agents for the improved Horse Hair Gloves and Belts,) 172, New Bond-street, London; and sold by all respectable Chemists throughout the Empire.

KNOW THYSELF!—Professor BLENKINSOP continues to receive from individuals of every rank the most flattering testimonials of his success in describing the CHARACTERS of Persons from their HANDWRITING, pointing out their mental and moral qualities, whether good or bad.—Address by letter, stating age, sex, and profession; inclosing 13 uncut postage stamps, to Dr. Blenkinsop, 344, Strand, London.

YOURSELF! WHAT YOU ARE! AND WHAT FIT FOR!—The secret Art of DISCOVERING the CHARACTER of INDIVIDUALS from the peculiarities of their HANDWRITING, has long been practised by Miss GRAHAM with astonishing success. Her startling delineations are full and detailed, differing from anything hitherto attempted. All persons wishing to "know themselves," or any friend in whom they are interested, must send a specimen of their writing, stating sex and age, inclosing 13 penny post stamps to Miss Graham, 10, CHICHESTER-PLACE, KING'S-CROSS, LONDON, and they will receive a minute detail of the mental and moral qualities, talents, tastes, affections, virtues, failings, &c. of the writer, with many other things hitherto unsuspected.—A copy of Clairvoyant revelations sent post free for six penny stamps.

MISS KIRBY, 23, Mortimer-street, Cavendish-square, having received numerous orders for her EMOLLIENT POMADE for RESTORING the HAIR, has appointed the following Agents:—Forster, 52, and Barton, 77, King's-road, Brighton; Savory & Moore, High-street, Cheltenham; Wells, Sargate-street, Dover; Chater, Chemist, Watford; Morris, 29, High-street, Kensington; Davies, Chemist, Bridge-street Row, Chester; Hallows, 2, High-street, Islington; M'Dougall, 174, Regent-street; Adolphus, 198, Oxford-street; and Barclay, Farringdon-street.

OLDRIDGE'S BALM OF COLUMBIA promotes the Growth of Hair. It acts unerringly by going to the root of the evil in defects of the Hair. In bottles, with full Instructions for Use, 3s. 6d., 6s., and 11s.

13, Wellington-street North, Strand.

VIOLETS.

H. BREIDENBACH, Distiller of Flowers and Eau de Cologne to the Queen, has now in great perfection several EXTRACTS of that favourite flower the WOOD VIOLET. It has a lasting odour, and will not stain the handkerchief. Violet Pomade, Cold Cream of Violets, Violet Sachet Powder, and several toilet preparations of the same flower equally fragrant.

157 B, New Bond-street, facing Redmayne's.

THE TEETH AND BREATH.

ROWLAND'S ODONTO, or PEARL DENTIFRICE. Compounded of the choicest and most recherché ingredients of the ORIENTAL HERBAL, and of inestimable value in PRESERVING and BEAUTIFYING the TEETH, STRENGTHENING the GUMS, and in rendering the BREATH SWEET and PURE. Price 2s. 9d. per box.

CAUTION.—The words ROWLANDS' ODONTO are on the label, and A. ROWLAND & SONS, 20, Hatton-garden, engraved on the Government Stamp affixed on each box. Sold by them and by Chemists and Perfumers.

METCALFE & CO.'S NEW PATTERN TOOTH BRUSH & PENETRATING HAIR BRUSHES.—The Tooth Brush has the important advantage of searching thoroughly into the divisions of the Teeth, and is famous for the hairs not coming loose, 1s. An improved Clothes Brush, incapable of injuring the finest nap. Penetrating Hair Brushes, with the durable unbleached Russian bristles. Flesh Brushes of improved graduated and powerful friction. Velvet Brushes, which act in the most successful manner. Smyrna Sponges.—By means of direct importations, Metcalfe & Co. are enabled to secure to their customers the luxury of a Genuine Smyrna Sponge. Only at METCALFE, BINGLEY & CO.'S Sole Establishment, 130 B, Oxford-street, one door from Holles-street.

Caution.—Beware of the words "From Metcalfe's," adopted by some houses.

METCALFE'S ALKALINE TOOTH POWDER, 2s. per box.

DR. DE JONGH'S

LIGHT BROWN COD LIVER OIL.

This OIL, long known, extensively prescribed, and highly appreciated on the Continent, has now, in consequence of its proved superior power and efficacy, acquired the general and entire confidence of the medical profession in this country. It is of the purest and finest quality, free from admixture and adulteration, or the usually repulsive and nauseous flavour, or sickly after-taste of the pale Oil, or of the coarse brown Oil commonly sold, though totally unfit for medicinal use. It is as low in price per ounce as any other genuine Cod Liver Oil, whilst its regular and speedy effects render it incalculably cheaper. Medical and scientific testimonials of the highest character delivered or forwarded *gratis* on application.—Sold in bottles, capsuled and labelled, with Dr. de Jongh's Stamp and Signature, WITHOUT WHICH NONE ARE GENUINE, by ANSAR, HARFORD & CO., 77, STRAND, LONDON, Dr. de Jongh's sole accredited Agents; and by respectable Chemists in Town and Country.—Half-pints (10 oz.) 2s. 6d.; Pints (20 oz.) 4s. 9d.; Quarts (40 oz.) 9s. IMPERIAL MEASURE.

DEAFNESS and NOISES in the HEAD.—Free of Charge, for the Protection and Instant Relief of the Deaf, a Book of 30 pages.—An extraordinary Discovery.—Just published, sent free by post, to any deaf person writing for it, 'A STOP TO EMPIRICISM and Exorbitant Fees.' Sufferers extremely Deaf, by means of this book permanently cure themselves, in any distant part of the world, without pain or use of any instrument. Thousands have been restored to perfect hearing, and for ever rescued from the snares of the numerous advertising dangerous unqualified pretenders of the present day. It contains lists of startling cures, published by Dr. F. R. HOGHTON, Member of the London Royal College of Surgeons. May 2, 1845; L. A. C. April 30, 1846; Consulting Surgeon to the Institution for the Cure of Deafness, 9, Suffolk-place, Pall Mall, London, where all letters are to be addressed.—Personal consultations every day between 11 and 4 o'clock.—Sufferers deaf 40 or 50 years have their hearing perfectly restored in half-an-hour without a moment's inconvenience. Testimonials and certificates can be seen from all the leading members of the Faculty, and from Patients cured.

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ADVERTISEMENTS intended for the forthcoming Number of the JOURNAL of the PHOTOGRAPHIC SOCIETY are requested to be sent to the Publisher on or before THURSDAY, May 17th.

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TO BOOKSELLERS.—GEO. NEWBOLD begs to notify that he has now ready a further supply of Sets of LONDON LABOUR AND THE LONDON POOR, by HENRY MAYHEW, in Numbers, Cloth, and Half-Morocco, on which the full ordinary Allowance will be made.—8, Regent-street, Westminster, May 4.

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SOCIETY for the DISCHARGE and RELIEF of PERSONS IMPRISONED for SMALL DEBTS throughout ENGLAND and WALES. Established 1772.

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Treasurer—BENJAMIN BOND CABBELL, Esq. M.P. F.R.S.
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At a MEETING of GOVERNORS, held in Craven-street, on WEDNESDAY, the 2nd day of May, 1855, the Cases of 27 Petitioners were considered, of which 12 were approved, 12 rejected, and 3 inadmissible.

Since the Meeting held on the 4th of April, THIRTY-FOUR DEBTORS, of whom 25 had Wives and 68 Children, have been discharged from the Prisons of England and Wales; the expense of whose liberation, including every charge connected with the Society, was 5*l*. 11*s*. 4*d*.; and the following

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Miss M. M., per Messrs. Hoare..... .....£1 1 0
Miss Anne Harland, per Messrs. Hoare .....A. 2 2 0

Benefactions are received by Benjamin Bond Cabbell, Esq., the Treasurer, No. 1, Brick-court, Temple; also by the following Bankers:—Messrs. Cocks, Drummonds, Herries, Hoares, Veres; and by the Secretary, No. 7, Craven-street, Strand, where the books may be seen by those who are inclined to support the Charity, and where the Society meet on the first Wednesday in every month. JOSEPH LUNN, Secretary.

SEVEN PER CENT. BONUS.—The CONSERVATIVE LAND SOCIETY.—NOTICE is HEREBY GIVEN, that WARRANTS for the PAYMENT of the GUARANTEED INTEREST on completed Shares, and on Subscriptions of Shares in progress, of a year in advance and upwards, at the rate of 5 per cent. per annum, will be ISSUED on and after the 26th of April, for the half-year ending March 25, and will be forwarded to the respective members in due course.

The holders of completed shares will also be entitled to receive an additional 2 per cent. in order to make every payment into the Society, by shareholders prior to last Michaelmas, realize 7 per cent., being the Bonus declared by the Executive Committee of the Conservative Land Society for the second financial year, ending September 29, 1854.

By order of the Board,
CHARLES LEWIS GRUNEISEN, Secretary.

Persons who may be desirous of investing capital and savings with complete security and freedom from personal liability, may use the society as a bank of deposit or savings bank, and the taking of land being quite optional, it will be open to the members at any time to select plots, on eligible estates, in various counties, so as to secure the freehold franchise and first-rate ground-rents. A completed share, which is at once entered on the register of rights to choose pieces of land, costs 52*l*. 5*s*. 6*d*., including the conveyance of the lot, if taken, and all charges. An uncompleted share, paid a year in advance, so as to be entitled to 5 per cent. interest, payable half-yearly, as on the completed shares, is 5*l*. 3*s*. 6*d*. Monthly subscriptions on shares in progress are 8*s*. per month, with 1*s*. quarterly to cover working expenses, and 2*s*. 6*d*. entrance-fee per share.

Prospectuses and forms for taking shares will be forwarded, free of expense, on application to the Secretary, at the Central Offices, No. 33, Norfolk-street, Strand, London; or to the agents for members in the chief towns in the United Kingdom. All subscriptions on shares paid into the Society can be withdrawn, under the rules, at ten days' notice.

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Catalogues (of the Pictures only) can be forwarded by post on prepayment of 6, and of the Furniture also, of 18 stamps, on application to Mr. Capes, 22, Princess-street, Manchester.

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The Auctioneer feels it unnecessary to state more than that the specimens alluded to by Living Artists are genuine productions of unquestionable authenticity, and that amongst them will be found some exceedingly Choice Works of a few of the leading men in the kingdom.

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REVIEWS

The Illustrated Book of French Songs, from the Sixteenth to the Nineteenth Century. Translated and Edited by John Oxenford, Esq. Ingram & Co.

THAT our great British songs—including the trained lyric and the wild verse, the songs of old Ben, and the "wood-notes" of Burns—are, as a whole, fuller of body, soul, and spirit than any other collection of songs in the world, it would be flat heresy to doubt. But alive as we are to their wealth in feeling and fancy, in racy vigour and direct utterance of emotion, there are still fibres and chords in the English frame which respond, with a distinct and peculiar reply, to the "*chanson*" (taking the word comprehensively) of our neighbours. The latter has an air and a grace of its own, which we can never reach. As our best of *Millamants* is a hoyden when she tries to put on patches, powder, and *pouf*, in rivalry of a *Célimène*,—so is the most airy of our island ditties rustic and awkward when it claims comparison with the *chanson* of our lively allies. Perhaps the secret lies in a certain sharpness of rhythm,—possibly, in the epigrammatic idioms of a language the common parlance of which "sounds superior,"—or in that strangeness which gives to a perfume from over sea a mystic charm. We will fight for our own songs to the death: but next to them in dearness, and different from them in daintiness, are to us the *chansons* of France.

We remember no collection of these, in an English dress, equal in extent and variety to the volume before us. The versions are, in general, sensibly and carefully executed: though it may be felt that Mr. Oxenford's knowledge as a linguist is greater than are his accomplishments as a versifier. Nor has he been sufficiently aware, we apprehend, of how much importance time and accent are to the effect of some among his specimens. To give an instance—that the inexorable jingle of the tune gives some of its spirit to the words of the 'Tableau de Paris à cinq heures du matin,' by Désaugiers, may be seen by the citation of a stanza. The following is Mr. Oxenford's version.—

> Now the gamester 's seen;
> With a haggard mien,
> And his pocket clean,
> Swearing, home he goes;
> While the drunkard lies
> On his path, more wise,
> Making music rise
> From his blushing nose.

—To sing this to the original ditty would be impossible.—The following are the same eight lines paraphrased in the original French *tempo* (as musicians say), but without the triple rhyme.—

> The gamester devoted
> Is home madly roaming
> With livid lip foaming,—
> His all has been lost.
>
> The drunkard besotted
> Reels, Bacchus adoring,
> Half singing, half snoring,
> From pillar to post.

Of course, in all examples where beauty and character lie in thought rather than in form, comparisons and requisitions like the above would become hypercritical. They are not, however, to be overlooked when poetical and musical accent are so inextricably combined as they are in the French *chanson*.—To offer one more technical remark, by way of illustration:—English lyric poetry, when avowedly written for music, permits of a freedom on the part of the musician not possible among our neighbours. There is hardly a single British song we could name—be it as sharply cut in its forms as Moore's 'Oft in the stilly night'—which could not be set in either triple or common time without distress to the nicest ear. French metres and accents allow no such complaisance, and hence it may be that hardly a single French singer of any repute is a bad *time-ist*, while hardly an English singer of repute (till within the last quarter of a century) sang in any time at all!

Mr. Oxenford's 'Book of Songs' is royally opened by *François Premier* with his elegant ballad 'Etant seulet,' the old-world language of which is nicely reproduced in the English version, as the following stanza shows.—

> As gentle Phœbe, when at night
> She shines upon the earth below,
> Pours forth such overwhelming light,
> All meaner orbs must faintly glow.
> Thus did my lady, on that day,
> Eclipse Apollo's brighter ray,
> Whereat he was so sore distrest
> His face with clouds he overcast,
> And I exclaimed, "That course is best,
> Your brightness is by hers surpass'd.'

Perhaps it might have been better to have assumed the Elizabethan in preference to the Augustan humour, by way of English equivalent to the gallant monarch's French. That other kings than Francis figure among our neighbours' love-singers it is hardly needful to remind any one. A book like this could no more show its face without a rendering of 'Charmante Gabrielle' than a book of English songs dare appear without its 'Black-eyed Susan.' There may be as much of the real song in our Charles the Second's commemoration of "the shady old grove" at Breda, where he "passed all his time," as in the stately and gracious military minuet of *Henri Quatre;* but the latter has more of the "air and the grace" which haunt us.

The first division of this book is devoted to "Songs of the Affections." We hardly know where, or rather where *not*, to loiter in passing through it. We could dwell on the similitudes which may be traced betwixt the lives and songs of the joyous men of the *Caveau*, a singing-club of diners, to which every member was obliged to contribute a composition. We could speculate on such discrepancies as mark the pastoral 'Il pleut, il pleut, Bergère,' considered as the offspring of Fabre d'Eglantine, the Terrorist. This pastoral does not belong to that Pompadour Arcady represented by the Bouchers of the Regency, into which it is not hard to fancy the Revolutionary dictators retiring, as into a Paradise of false refinement and real sensuality, where Cruelty and Injustice might play at theatrical pleasures. There is no trace in it of *Lubin's* ribboned crook, nor of *Annette's* sheep fresh washed in *eau de mélisse!* It is an honest rural ditty, breathing perhaps as much real country air as ever is breathed in French verse. But who shall find out a man by his diversions? The most matter-of-fact and practical political economist of modern times (we have been told on good authority) never missed getting up betimes on May morning in search of May dew. The Duke of Wellington, when a young man, was indicted in a satire for his open frivolities in St. Stephen's Green and Sackville Street, Dublin,—along which he used to lounge, playing with "a quiz," a sort of bandalore.—A Terrorist amongst the songsters "of the affections" is hardly more difficult to accredit than the financier and the warrior,—taken, as above, in their moments of unbending.—In this "affection" department, we have, of course, a version of 'Portrait charmant,' that *romance* which, to our singing grandmothers, was what 'Fleuve du Tage' was to their daughters,—their one specimen of French song.—We have also the "Souvenirs" of Châteaubriand, a lyric dearly beloved by all translators; and—most modern of all—M. Bérat's 'Ma Normandie.' Every collector has his own fancies:—ours, we think, would have led us to include another specimen or two by M. Bérat; if not his 'Lisette de Béranger,' his 'Octogénaire,' or his 'A la Frontière,'—supposing that the *patois* songs of their author (which is more than probable) resist all attempts to represent them in English. M. Bérat is every inch of him a *chansonnier*, being, as was Moore sometimes, the musician to his own rhymes. Such "centralization of labour," however, is not uncommon in France, especially of later days. The modern lyrist of the working classes, M. Pierre Dupont, whose songs, for the sake of their real force and honest pathos, might be made the text of a separate article, has mostly contrived his own tunes, which have been noted, arranged in order, and "washed clean" (as we once heard M. Meyerheer say of a like process), by M. E. Reyer. M. Nadaud, again, now the delight of so many French circles, by the manner in which he sings his own songs—one or two of which almost equal in Horatian grace and tenderness the songs of Béranger—sets his own words; and his little ballad-drama, 'La Volière,' expressly constructed for the use and comfort of amateurs, has been "the rage" in the *salons* of Paris, during the past war-winter.

In Mr. Oxenford's Preface to this volume, he confesses to its incompleteness,—stating, what indeed is evident, that he has principally relied on "the hulky collection of MM. Dumersan and Noel Ségur" for the series which he has "discussed in English."—We, too, may be allowed some incompleteness not disproportionate if we notice this book *alla fantasia* (as the musicians say), in place of dealing with it encyclopedically or chronologically—and of telling in order due how to *lai* and *virelai* and *romance* succeeded the occasional or temporary song, which, mixing itself up with drama—as may be seen in the publications of the *Théâtre de la Foire*—formed the germs of those two characteristic entertainments, the *vaudeville* and the comic opera of France. Leaving to others history, and passing over the first portion of Mr. Oxenford's banquet, we come to his second course, which includes some half-score of Bacchanalian songs. This is a short allowence, considering that we are in a land which gives to Europe its Burgundy,—to Ireland "the good claret" (which the Irish melodists have sung so riotously, not forgetting "Bumper Squire Jones"), not to speak of the

> Lily on liquid roses floating,

that "*Champagne rose*," the spell of which made our genial English *Amphitryon* improvize his champagne lyric!—Mr. Oxenford is somewhat too sparing of his "sack." Though he explains his dryness, in this article of drinking ditties, by declaring that he has packed one or two away in other sections, we cannot admit that the wine-songs of France are duly represented. Seeing that he has selected from M. Béranger's songs so lovingly, we think that among these table-songs he should have gone "to the root of the matter" by drawing on 'Brennus,' to show how the vine was first set in Gallic ground, and how

> Brennus alors bénit les Cieux,
> Creuse la terre avec sa lance,
> Plante la vigne!—et les Gaulois joyeux
> Dans l'avenir ont vu "La France"!

—It cannot have been hesitation to measure himself against *Father Prout* (who reproduced the lyric in question in a rollocking Hibernian metre), which has kept Mr. Oxenford's hand from this spirited poem:—since he has not forborne to render 'L'Éloge de l'Eau,' by Armand Gouffé, which also, in its Irish undress, figures

among the lyrics of the Holy Clerk of Watergrasshill!

We decline here to embarrass ourselves among the riches of the next divisions of Mr. Oxenford's collection—among his "Revolutionary and Patriotic Songs"—or the "epicurean" maxims, or "the comic and satirical" effusions, which close the book,—again claiming the privilege due to fantasy-makers, since, partly in digression, partly in close of our present notice, we shall merely further say a word or two concerning one who, though talked about and traded on in England "many a time and oft," —pawed by the coarse,—picked to pieces by the small,—a theme for magazine wits and newspaper writers,

As common as a barber's chair,—

can hardly be talked of once too often,—can still less be overlooked or denied "the Benjamin's mess" by any one holding a feast of the *chansonniers* of France.

To speak fitly, yet without commonplace, of Béranger as one of the greatest poets belonging to modern times,—great in his finish, great in his music, great in his simplicity of life and his political integrity (how rare this last in France!), —is almost as hard as it would be to say something new of the Alps as grand in scenery, or of Mozart as beautiful in music, or of Scott as various in fiction. What if, by way of definition, we assert that he is the most widely beloved modern French author? Old Ladies of the *Faubourg* may hang their garlands of *immortelles* on Châteaubriand's tomb,—angry folk "who can't get in" may watch for and wait on the fulminations of M. Hugo with a sort of lurid sympathy. There is, or rather there *was*, a public for M. Paul de Kock,—a host of readers for M. Sue, and a straggling flock of misunderstood women and misunderstanding men who crown Madame Sand as a sort of Delphic sibyl. But what are any, or all, of these fames, as compared with the fame of the old poet who sang the "old coat," and the great deeds of Napoleon, and 'Roger Bontemps' (here figuring as 'Felix Summerday'), and 'The Fairy and the Tailor'? Rabelais is genial; so is Molière; and so, too, in another vein, is Clément Marot,—but none of the three, nor of any other thirty French male artists, sentimentalists, or playwrights who could be named, in pathetic, honest, graceful humour equals Béranger.—Such sweetness of heart, nicety of hand, variety in blending fancies grave and gay, if not precisely "chaste and noble,"—have never, we think, been combined in any French poet. Kindred qualities, the poetical element excepted, may be found among the choicest French women. We say this, especially recollecting Madame de Sévigné,—but then she was not a woman of literature, albeit *the* woman of letters:—whereas, the life of Béranger,—his struggles,—his persecutions,—his modest old age,—have all centred in, have all been influenced by, his "winged words,"—those few fifties of lyrics, which have given him his place,—kept for him his public,—endeared to him his subjects, and enabled him to satisfy his placid desires, if not his unostentatious beneficence.

Dutifully—inevitably, perhaps, it should be said—Mr. Oxenford has taken his utmost pains in dealing with M. Béranger's well-known lyrics; and since it is only fair that after so much of our own talk, the book should be allowed its hearing too, we will take leave of it by showing what Mr. Oxenford's best can be. The following is not one of M. Béranger's most popular patriotic songs. Those were reserved for the time when the Poet stirred every French soldier's heart by his recollections of the glory of "Le Petit Caporal,"—or for that other period when the satirist gave arrow-keen words to the writhings of French wit and intellect in chains, by lashing, with grave and simple humour, the censorships and the superstitions of the restored Bourbons. Still, in the lyric which follows, there is a voice of mingled regret, resignation, and protest, befitting an epoch that follows a popular revolution, which may find an echo in these our own times; and a better specimen of Mr. Oxenford's powers we could not give.—

The Goddess—(La Déesse).

And is it you, who once appeared so fair,
Whom a whole people follow'd to adore,
And, thronging after your triumphant chair,
Call'd you by *her* great name, whose flag you bore?
Flush'd with the acclamations of the crowd,
Conscious of beauty (you were fair to see!)
With your new glory you were justly proud,
Goddess of Liberty!

Over the Gothic ruins as you past,
Your train of brave defenders swept along,
And on your pathway flow'ry wreaths were cast,
While virgins' hymns mix'd with the battle-song.
I, a poor orphan, in misfortune bred,—
For fate her bitterest cup allotted me,—
Cried: "Be a parent, in my mother's stead,
Goddess of Liberty!"

Foul deeds were done that glorious time to shame,
But that—a simple child—I did not know;
I felt delight to spell my country's name,
And thought with horror of the foreign foe.
All arm'd against the enemy's attack;
We were so poor, but yet we were so free;
Give me those happy days of childhood back,
Goddess of Liberty!

Like a volcano, which its ashes flings
Until its fire is smother'd by their fall,
The people sleeps; the foe his balance brings,
And says, "We'll weigh thy treasure, upstart Gaul."
When to high Heaven our drunken vows we paid,
And worship e'en to beauty dared decree,—
You were our dream,—the shadow of a shade,—
Goddess of Liberty!

Again I see you,—time has fled too fast,—
Your eyes are lustreless and loveless now;
And when I speak about the glorious past,
A blush of shame o'erspreads your wrinkled brow.
Still be consoled; you did not fall alone,
Though lost thy youth, car, altar, flowers, may be,
Virtue and glory, too, are with thee gone,
Goddess of Liberty!

"Béranger, in this song, written some time after the Restoration, looks back in melancholy mood on the hopeful dreams of the French populace, when the so-called 'Goddess of Reason' was paraded through the streets in Dec., 1793, at which date the poet was 13 years of age. He is supposed to address the female who personified Reason on the occasion, and it is impossible not to perceive that something like contempt for the excesses of the revolution is mingled with the regrets of the Republican. M. de Lamartine thus describes the procession to which Béranger alludes: 'On the 20th of December, the day fixed for the installation of the new worship (of Reason), the communes, the convention, and the authorities of Paris proceeded in a body to the cathedral. Chaumette, assisted by Laïs, an actor of the Opera, had arranged the plan of the *fête*. Madlle. Maillard, an actress, brilliant with youth and talent, lately a favourite of the Queen, and always admired by the public, had been compelled, by the menaces of Chaumette, to play the part of the popular divinity. She entered, borne in a palanquin, the canopy of which was formed of branches of oak. Women, dressed in white, and adorned with tri-coloured sashes, preceded her. The popular societies, the fraternal societies of women, the revolutionary committees, the sections, besides groups of singers and dancers from the opera, surrounded the throne. Attired with the theatrical buskins on her feet, with the Phrygian cap on her head, and with a blue chlamys over an almost transparent white tunic, the priestess was borne to the foot of the altar, to the sound of musical instruments, and took her seat in the most sacred place. Behind her burned an immense torch, symbolising the flame of philosophy, which was henceforth to be the only light of the churches. The actress lighted the torch, and Chaumette taking the censer from the hands of two acolytes, fell on his knees and offered up incense. Dances and hymns enchanted the senses of the spectators.'"

We must now close this treasury, without having touched on a tithe of the topics which are included among its contents. The points indicated at random,—the names and associations conjured up in the foregoing notice,—will satisfy every one regarding the variety and interest of the subject,—whether that subject be considered in its literary, social, or musical aspect,—whether it take us into some *Café Concert*, where a Darcier's singing draws tears from eyes that no amount of tobacco-smoke can make weep,—whether it introduce us into choicer *salons*, where amateurs warble with more skill of method than charm of voice,—or into those august cabinets of Ministry and Police, where absolute Power decides how little truth may be cried in the streets by ambulant Wisdom for a people—little less fickle than the Athenians —to get by heart and to chorus as they go homeward.

Out-doors at Idlewild; or, the Shaping of a Home on the Banks of the Hudson. By N. P. Willis. New York, Scribner; London, Trübner & Co.

Mr. Willis will be perverse—will follow the promptings of his fancy—will be vagrant, flighty, incomplete—in spite of all critics. A worthy gentleman of New York, seeing that Mr. Willis is possessed of precious gifts and graces—style, fancy, genius, observation—enough to make him an American Scott, Fielding, what he will—advises him, in terms of soothing compliment (all of which, with deprecating modesty, Mr. Willis prints in his Preface), to retire for awhile from street and city,—lay aside his easy habits,—take up serious thought,—essay the higher forms of literary labour,—and contend for the highest crowns of romance. But no; Mr. Willis could win the prize,—but he will not. He will be an idler. Leisure is luxury; and luxury, we learn from this New-York sage, is one of the "new elements in the philosophy of life." Gossamer floats of its own lightness; it is pretty, poetical and fantastic; but temples are not built with it. Mr. Willis's genius is a gossamer genius; he sees and admits it; and, therefore, he will not strive where his strength is not greatest. Out of his own field he could only be the rival of other men: in his own field he is alone. Therefore, he will not write 'Amelias,' 'Waverleys,' 'Vanity Fairs,' let the critics rage ever so wildly; but he will sketch manners, scenes and characters in his old way, with whatever freedom, grace and faculty he may command.

Mr. Willis is right. His genius is discursive, petulant, incomplete. As Richelieu would have said, it is not *en suite*. A great story, with a complicated action,—a broad canvas filled with personages,—would puzzle him to death. His strength lies in the airy sketch—the fine observation—the poetical phrase. Here, at Idlewild, in the country air, on the high lands above the Hudson, among flowers and waterfalls, tangled woods and elegant villas, he is at home in the literary as well as in the literal sense. Sun and cloud are on every page of his book; the brightness of day, the silence of night, the beauty of dawn and sunset, the murmur of springs, the shade of pines and hemlocks, the flow of a mighty river, and the grand movement of nature in a mountain region, have rarely been so firmly seized and so felicitously conveyed to paper as in these letters from Idlewild.

Here is the scene in a nook of which Idlewild lies hid:—

"The Highland Terrace we speak of—ten miles square, and lying within the curve of this outstretched arm of mountains—has an average level of about one hundred and twenty feet above the river. It was early settled; and, the rawness of first clearings having long ago disappeared, the well-distributed *second woods* are full grown, and stand, undisfigured by stumps, in park-like roundness and

maturity. The entire area of the Terrace contains several villages, and is divided up into cultivated farms, the walls and fences in good condition, the roads lined with trees, the orchards full, the houses and barns sufficiently hidden with foliage to be picturesque—the whole neighbourhood, in fact, within any driving distance, quite rid of the angularity and well-known ungracefulness of a newly-settled country. Though the Terrace is a ten-mile plain, however, its roads are remarkably varied and beautiful, from the *curious multiplicity of deep glens*. These are formed by the many streams which descend from the half-bowl of mountains inclosing the plain, and—their descent being rapid and sudden, and the river into which they empty being one or two hundred feet below the level of the country around—they have gradually worn beds much deeper than ordinary streams, and are, from this and the character of the soil, unusually picturesque. At every mile or so, in driving which way you will, you come to a sudden descent into a richly wooded vale—a bright, winding brook at bottom, and romantic recesses constantly tempting to loiter. In a long summer, and with perpetual driving over these ten-mile interlacings of wooded roads and glens, we daily found new scenery, and heard of beautiful spots, within reach and still unseen. From every little rise of the road, it must be remembered, the broad bosom of the Hudson is visible, with foreground variously combined and broken; and the lofty mountains (encircling just about as much scenery as the eye can compass for enjoyment), form an *ascending background and a near horizon* which are hardly surpassed in the world for boldness and beauty. To what degree sunsets and sunrises, clouds, moonlight, and storms, are aggrandized and embellished by this peculiar formation of country, any student and lover of nature will at once understand."

Through this region passes the electric wire: in which Mr. Willis points out a poetical element which we do not remember to have seen noticed in print, though we have often heard the music he refers to on quiet evenings in Switzerland.—

"*The news passes to music!* Whether country folks or city *belles* listen, the Æolian harps strung along upon the telegraph poles, play perpetually the same. To the strange beauty of this music (little noticed or valued) I have become quite wedded, in my life out of doors, for the last winter. It is more varied and beautiful than people think. You can always hear it—if not as you walk upon the road, at least by laying your ear against the poles—and, by selecting one that stands near a running stream, you may hear a duet of breeze and brook, a capricious outsinging of each other alternately by wind and water, that is as heavenly to muse by as a voluntary of Nature well could be. The poles differ very much, both in the quantity and quality of sound—partly, perhaps, from difference of size, or kind of wood, or tightness with which the wire is pressed by the leaning—but, by stopping in your walks, you get to know these with their variations, and you may thus choose your standing-place, and have music fainter or louder to suit your mood. There is one telegraph post, by a little bridge which crosses Idlewild Brook, where I have heard a great deal of waking-dream accompaniment. Stopping there with the glow of exercise in the blood, there seems a kind of fellowship in the instrument being, like oneself, independent of the wintry air. The invalid's nerves, too (as much more susceptible to pleasure as to pain), are ready for harmony in its most delicate caprices. What news was going past on those wires—what death or marriage, love or business, was being told in those varied vibrations—I did not lose romance by trying to guess or discriminate. The same tune seldom carries the same language to any two hearts. But there it was, murmuring day by day, in changeful contention with the brook, always somewhat audible when closely listened for, and often as loud as a love-whisper, and as changefully expressive, and I must own to have grown habituated to it as a luxury. How many good things we may have, in this mercenary world, after all, without paying for them! 'Telegraphing is expensive,' but here is its greatest advantage (per *my* use) and nothing to pay. I trust the stockholders will not take the hint, however, and put sentry-boxes around the posts, to be let out for roadside operas!"

Mr. Willis, while sufficiently complimentary to his countrymen, for whom he writes, complains of one habit—not, we think, inherited from the old country—the idle disfiguring of trees.—

"With the opening season, the mechanics—Americans, of course—have resumed *their* labours on the unfinished building; and the marks of their passings in and out are very different. They board among our neighbours around, and either way from the public road, on the river or the village side, the approach is through a long avenue of fir-trees. You may track them (seeing any day whether they have gone to dinner or not) by the broken twigs of fresh-green tassels upon the ground. They never pass near one of my beautiful hemlocks or cedars without refreshing the memory of their American thumb and finger as to its being a free country—breaking off a branch, slapping it once or twice against the leg as they walk along, and throwing it away. If it were grass, and only missed in the crop—or if their 'bosses' milked them when they got home—I should say nothing. A trespass on pasture at least benefits the owner of the cow. But the disfiguring of trees, whose very graceful spray, from the ground up, is part of an outline of proportion—destroying what nothing can restore, from a mere wanton non-recognition of any man's property in more than the fuel of a tree—is a thumb-and-finger 4th of July which I must venture to wish somewhat abated. The young gentlemen, of course, intended no special annoyance to me. I would have spoken to them on the subject, but they would have understood it as an economy of fire-wood. The liberty they take is part of a national habit of mind. It is a pimple on the nose of the Republic."

As usual, Mr. Willis is civil to the ladies.—

"Thank Heaven, there is scarce such a thing as a woman insensible to the beauties of Nature. Men are—often I have had curious opportunity to observe the difference—living where I do. Fifty strangers a day, perhaps, ramble through this open-air gallery of pictures; and knowing every turning of a path where they should stop to see a landscape, I observe easily whether they are walking with Nature or with themselves only. One *man* out of three strolls past the different openings to the glen and river without turning his head; while, in the whole summer, I have scarce seen one *lady* pass them, who did not loiter, lift her hand to point into the distance, or make some exclamation of pleasure. Such love of beauty is a getting ready for Heaven, I more and more believe. Women are better than we."

Nothing in this exquisite record of country life is wild, or feverish, or theatrical. The book has the repose of Nature and the simplicity of an Old-World dramatic chronicle. We could quote columns without exhausting all the passages scored with an approving pencil. We will content ourselves with one more quotation.—

"Last night we had a bird-visit, which has furnished quite a day of poetry for the children. Writing in my own room at a late hour, I was interrupted by a sudden flutter of wings against the window, which, at first, I thought an accident of some bird startled from her nest and bewildered by the light. I looked out, but could see nothing. The night was dark and stormy; and wishing the flutterer safe from all perils of foxes and tree-toads, I resumed my pen. In a few minutes the attempt to enter was made again, and repeated upon the larger window of the adjoining room, in which slept my infant in her cradle. The nurse raised the lattice, and in came the stranger—circling around and around the cradle, and at last alighting upon the curtains of the bed—a little grey harbinger of spring, who sat and looked about her with the confidence of one sure of a welcome. She alighted presently on the ottoman in the window, and was easily caught by the hand and put under an open-braided basket, to be safe for the night from the unwinged familiars of the house; but, oh, the interest of the story and the bird together, for the children in the morning! Could any mortal persuade *them* that there was no meaning in her visit? They watched the little feathered bosom with its throb of watchfulness, and mused upon its midnight coming with child-wonder; and it is laid away for life among their vague thoughts of things supernatural."

In his Preface, in reply to the worthy gentleman who bids him turn aside and try another line, Mr. Willis hints that 'Out-doors at Idlewild' may be his last book. We trust not, for the sake of those who love easy, graceful, and poetic prose. In this volume Mr. Willis appears to have opened a finer lode in the hill-side than he has lately mined in:—we cannot think the lode is yet exhausted.

Memoirs of the Court and Cabinets of George the Third, from Original Family Documents. By the Duke of Buckingham and Chandos, K.G. Vols. III. and IV.

[Second Notice.]

Among the subjects mooted in these volumes is the question of the political relationship between Mr. Pitt and his successor (Addington) after the Peace of Amiens. The Editor contends that the account of Addington's position given in Dean Pellew's 'Life of Lord Sidmouth' cannot be relied upon. He reminds us, also, of the admission by Dean Pellew, that Addington had destroyed a considerable portion of his correspondence. The main point at issue is whether Pitt looked upon Addington as a mere "warming-pan," or whether the latter stood upon an independent basis. We cannot entirely coincide with the Editor of these papers in thinking that this publication settles the question finally. We have no direct assertions here from Mr. Pitt himself, and many of the statements of third parties go to show that he was apparently in great uncertainty as to what course he should pursue after 1802. Addington, of course, fancied himself upon sure ground, for the intrusion of the Catholic Question had weakened Pitt's Court connexion; and these letters, we think, indicate that if Pitt's life had been prolonged he could scarcely have regained his previous autocracy in Parliament.

So complicated was the relationship between the various parties of the Court, Pitt, Addington, and the Grenvilles, that we cannot devote adequate space to its elucidation, and we cannot forget that we are still without "the Pitt Papers." In the meanwhile, the long, though rather dry, narrative drawn up by Lord Grenville is of considerable value. Its first paragraph is remarkable:—

"1803.

"About the 21st or 22nd of March, Lord Melville came down to Mr. Pitt at Walmer, and delivered to him a sort of message from Mr. Addington, which Lord Melville said he had undertaken to convey, without adding to it any comment or opinion of his own. This message, after abundant professions of friendship, contained in substance an offer that, if Mr. Pitt was willing to give to the country, in the present arduous crisis, the benefit of his services, Mr. Addington would agree that Mr. Pitt and himself should each of them be named one of the Secretaries of State (N.B. I have since heard that, as an alternative, Mr. Pitt was to be Chancellor of the Exchequer), with a third person, agreeable to Mr. Pitt, First Lord of the Treasury, which person, Lord Melville afterwards explained to Mr. Pitt, was proposed to be Lord Chatham. Mr. Pitt treated this extravagant idea as it deserved."

It was certainly an extraordinary thing to propose such a man as the second Earl of Chatham for a Prime Minister of England! Seldom have we read or heard of such deference to "a great name." He had no parliamentary capacity, and his addiction to long sleep in the morning got him the nickname of "the late Lord Chatham."

It appears that the Grenvilles then urged upon Pitt the propriety of a general coalition,—and they seemed to have been much annoyed at his rejection of the proposal. His difficulties arose

from the "Catholic Question," as he would not consent to annoy the King, and we surmise, also, that he wished to ascertain the feelings of the people of England upon the "Catholic Claims." The latter was a subject on which "the Grenvilles" were consistent,—but they do not seem to have thoroughly understood both the English and Irish difficulties of the question. In 1801, Lord Grenville wrote to the Marquis of Buckingham:—

"We have often talked over some of the measures to be taken with that view. The removal of the remaining disqualifications from Parliament, and from office, seemed to me to be one indispensable feature of such a system. Not so much from any positive and immediate effect which that removal would produce —for the number of Catholics whom it would introduce into Parliament, or into office, must at first be very small—but because it was the best pledge that the United Parliament could give of its general good disposition towards the Catholic body, and because it was naturally regarded by the clergy as a preliminary to their acceptance of the sort of provision which we wished to make for them, in order to render them more respectable in station, more independent of their flocks, and better disposed to the support of the established Government. For if they alone had accepted this favour, leaving to the body of the laity the feeling of having been sacrificed by their clergy, for the sake of temporal emolument, it is easy to see they must lose all influence over their people."

That a provision for the Catholic Clergy was contemplated by Mr. Pitt, we know already from the "Castlereagh Papers," but it does not seem to have entered into the consideration of Ministers, whether their flocks would have allowed the Irish priests to have any connexion with Government. The English statesmen of the Pitt school were anxious to imperialize the Irish priesthood, while the Irish Roman Catholics insisted on keeping them "nationalized." The "Veto Question" for years prevented the concession of the Catholic claims. Recollecting the manner in which the subject was carried in 1829, the conclusion of the following passage is striking. Lord Grenville writes in 1808:—

"Lord Grey is still very anxious for some public declaration on our part, that we will not bring the subject forward without satisfaction on this point; but I can give no such pledge. They have marred their own cause, but that of the country may be wrapped up in it, and if I could unite Ireland in heart and affection with England, I should not care one farthing (comparatively speaking,) how such blockheads as Milner and his colleagues were or were not appointed. Influence, it is clear, they have hardly any now, and in that case they would have none. All this I know, that the good people of England will not feel till the danger is at the door, and perhaps till all remedy is too late, and then they will run headlong the other way, as they did in 1782, and never stop or strain at such trifles as these."

With respect to the public characters of the period of which these two volumes treat, we think that Canning's memory is most damaged. In 1800 Thomas Grenville writes:—

"Canning was as usual—that is to say, with great indications of talents for speaking, but with a want of judgment and an affected vehemence, which told more than one should expect against the merit of his arguments and of his language."

The charge of "want of judgment" is supported in several of the letters. Other accusations, also, are insinuated against him. On the mode in which Canning and his colleagues behaved to Lord Castlereagh, Thomas Grenville thus writes in 1809.—

"That a whole cabinet of gentlemen should consent for six months together to sit in amicable and confidential intercourse with Castlereagh, while they had mutually bound themselves to each other to require his removal, from their sense of his incapacity, is a scene, as far as anything I know and hope, unlike anything that has happened in our history; but if, in this point of view, they appear to have forgot all the duties of social intercourse, and all the obligations of gentlemen, how will they stand in the duties which they owe to their country, after it is manifested that though they were all agreed in the month of March as to the incapacity of Castlereagh to conduct the war, they suffered him to continue to direct that important department, and to manage the whole course of the campaign till the month of October, for six months together, after they and their master had been agreed upon the absolute necessity of his removal from their own sense of his incapacity. This is all, in my eyes, quite horrible."

And elsewhere he says:—

"What do you think of Canning, four or five days ago only, naming B. Frere Minister Plenipotentiary to the Junta, in Lord Wellesley's absence? I have not all the admiration which G. Rose professes for 'that fine young man,' nor do I like him a bit better for the road which he has chosen to take out of office into Opposition, after six months of political intrigue against Lord Castlereagh."

The English people have in all ages liked what is open and bold. The firmness with which Lord Castlereagh confronted Canning raised him in public estimation even after the disaster of Walcheren.

Not the least curious part of the correspondence in these volumes is the long series of letters from a secret correspondent. They are addressed to the Marquis of Buckingham, and were evidently penned by a practised writer, intimate with several persons of distinction, and studiously concealing the use to which he was putting his private knowledge. We think that the Editor ought to have taken the trouble to investigate their authorship. They are thus introduced:—

"The communications now about to be printed belong to that extremely confidential correspondence that acquainted the Marquis of Buckingham with some of the most secret transactions of state."

The first letter thus runs:—

"Sept. 17, 1808.

"The public indignation this day is at its height. Since the publication of the Gazette, the people seem quite wild. In the city, the discontent and murmur is not in the least restrained, and I must suppose that immediate inquiry must be made into the causes of what is universally considered a great national calamity. To do the Ministers justice, their anxiety and misery, is not second to that which the other classes of people feel. I trust your Lordship does not disapprove of what has been done on our part to put all that in a fair point of view to the world. The black edge has had a wonderful effect, and above five hundred has been sold additional. I did not think it justifiable or wise, in the first instance, to charge this calamity on government, but confine it either to the folly, the madness, or the wickedness of those concerned immediately. The following circumstance I consider very mysterious. Yesterday I received a most kind note from Sydenham, conveying Lord Wellesley's thanks to me for the account of the campaign in Portugal, which he said was very well done, and gave the greatest satisfaction to the friends of Sir Arthur."

Certainly there never was a connexion in politics which had so many secret communications as the Grenvilles. They systematically waged their political war with the help of rotten boroughs and pamphleteers. The writer of the foregoing letter, whose name is not given here, (though, obviously, it must have been known to Lord Buckingham) thus commences a letter.—

"Camberwell, April 25, 1810.

"Severe fits of illness have so much interfered with the fettered opportunities my circumstances afford of hearing anything which might interest your Lordship, that I have forborne troubling you for some time back; accident, however, threw me in the way of my friend yesterday, whose conversation upon the whole, gave me some desirable information."

It is possible that he might have been either a retired journalist or a superannuated Treasury clerk. Another letter thus begins.—

"London, Dec. 11, 1809.

"In the course of yesterday (the only day, and then with the utmost precaution, that I can see any person), I had ample means afforded me to verify, as far as *ex parte* statements can do, all I wrote already to your Lordship. I there mentioned a communication of Wellesley to Canning, from Spain on the 7th of October. I since saw one of the 30th, the day on which Lord Wellesley wrote home his acquiescence to the joining the present government."

Observe "*with the utmost precaution* that I can see any person." He was evidently making an underhand use of his knowledge. Again, he writes to Lord Buckingham.—

"Having the means of sending these lines to your Lordship by a perfectly safe hand, I write, as I think in this agitated moment, the subject may not be uninteresting or useless."

—"A perfectly safe hand" indicating still the desire of concealment. He shows us how well acquainted he was with what was going on behind the scenes, in this very letter.—

"The leanings of Lord Wellesley are all towards Castlereagh. There exists between them at present the most perfect understanding—a knot which is drawn closer by the agency of one of the Seymours (Lord George, I believe), who is a brother commissioner, and great friend of Mr. Sydenham's, and who is Lord Castlereagh's uncle, and prime agent in this affair. The great difficulty would arise in taking both these personages into the same Cabinet after what has passed, aggravated by Cooke's next-to-avowed pamphlet, entitled 'An Answer to the Quarterly Review, &c.,' published by Stockdale, in Pall-Mall, and which, if your Lordship have not read, I request you will; and which, coupled with the information I already gave your Lordship respecting his conduct with regard to Lord Wellesley, shows this gentleman's double intrigue in an integral and entire point of view."

And the correspondence abounds with proofs of his inner knowledge, as it has since been confirmed. In one place he says (the *italics* are our own):—

"When your Lordship will read over what I have written, I trust to your kindness to make allowances for the manner in which I have gone into this long detail; it has been written *under many circumstances of disquietude, uneasiness, and difficulty*, but for the matter, as far as it is connected with facts, I can vouch for its truth to the most minute particular, in the most serious manner."

Elsewhere, he says, "I have seen extracts from the last confidential letters of Lord Wellington." His account of the quarrel between Castlereagh and Canning is excellently penned, and his picture of the Marquess Wellesley is very striking.—

"For the rest, Lord Wellesley complains that he has no weight whatever in Council—that there is nothing doing there which marks energy or activity —that the affairs of the country are quite at a stand-still, and are likely to remain so; and that so little is his private interest in any of the departments, that since his accession to office he has not been able to make an exciseman. This is more particularly *à moi*. Add to all this, that he hates, despises, and is out of friendship, or even intimacy, with every one of his colleagues at this moment. Such is the public picture of Lord Wellesley—his private can scarcely be filled up with anything more comfortable. Such is the melancholy career of a man of the greatest abilities, and, I firmly believe, of a tender and sensible heart. He expressed himself, with almost tears in his eyes, of the reception your Lordship gave him in the House of Lords."

There are several marks to identify this writer, who acted under a mask: first, he knew much of Lord Wellesley, and had access to Lord Wellington's letters; secondly, the black edge to which he alludes; thirdly, the residence, "Camberwell." There were certain letters which then appeared in the public prints, and were, as Mr. Larpent records in his 'Journal,' much talked of at head-quarters in the Peninsula,—and they are alluded to also in Hazlitt's 'Political Essays.' Whether Lord Buckingham's secret correspondent was the author

of those letters we shall not discuss. The inquiry, however, will have to be conducted by any investigator searching for materials for the history of those days, and making use of this curious and valuable correspondence.

A Tar of the Last War: being the Services and Anecdotes of Sir Charles Richardson, K.C.B. By the Rev. C. E. Armstrong. Longman & Co.

The biographer, in this case, is like his hero,—bold, merry and rough, although in holy orders. He tells his sea-tale like a seaman, storing up the anecdotes of the quarter-deck, and even preserving the light incidents of midshipman adventure. Charles Richardson, who died in 1850, aged eighty-two, was in good truth a Tar of the Last War. He took service on board the Vestal, in 1787,—was a mate in the Royal George,—fought on the glorious First of June, at Camperdown, at Alexandria, in the Basque Roads, and in the Walcheren Expedition,—and was promoted, when past service, to the rank of Vice-Admiral. In relating the brilliant vicissitudes of his career, Mr. Armstrong parenthetically imputes every lost battle and every defeated enterprise to Ministerial corruption or incapacity.

Of the "anecdotes" promised on the title-page, few are very striking, and, if any are new, they resemble the old so closely as to make their originality doubtful. In illustration of the opinion he maintains with respect to the Mutiny at the Nore, Mr. Armstrong repeats several instances of tyranny in the grand cabin.—

"Another captain at this period had, by his cruelty, so exasperated his crew, that although not deficient in courage, he dare not engage any enemy, well knowing that in the heat of battle some injured person would be revenged upon him. He used every precaution, therefore, to keep out of action; but suddenly one morning, on a mist clearing up, he found himself within pistol-shot of an inferior frigate, and he was obliged to fight. Knowing his certain fate, he told a friend to take warning by his approaching end, and, too late, expressed his sorrow for past cruelties. Not ten minutes after the first broadside he fell, pierced with a ball from his own marines; but no individual could be pointed out, although all knew from whence the bullet came that laid him low."

Another story relates to the State trials after the Dublin riots of 1803. He reminds us of the Irish logician who maintained that two particular fields were of the same size, but, if there was any difference, one was larger than the other. A counsel, equally clear in his perception, was cross-examining a soldier.—

"*Witness:* 'We were going up the street when we met three armed rebels with green cockades; one we shot, another we hanged, and the third we flogged and made a guide of!'—*Counsel:* 'Which did you make a guide of?'—*Witness:* 'The prisoner there, that was neither shot nor hanged.'"

The account of Admiral Richardson's retirement, in which he used to disturb Bishop Thirlwall, by firing his trophy guns captured at Flushing, is highly characteristic. A novel could not contain two more picturesque veterans than Richardson and his coxswain on field-days.—

"The captain had a favourite coxswain, named 'Bob,' who had retired from the service with a good pension and a wooden leg. He always spent some months of the year with his old commander, whose life had been saved, at the battle of Alexandria, by Bob's cutlass warding off certain death. The 1st of June, Lord Howe's victory, Camperdown on the 11th of October, and the other days which commemorated triumphs in which Sir Charles took a part, were observed with due honour. The admiral appeared in full uniform; the Flushing cannon were polished up, and the flag-staff in front of the house was covered with trophies taken from the enemy, while Bob thundered forth his innocent broadsides at the church-steeple. The old sailor was an inimitable pattern of obedience to his commanding officer, and watched his countenance for a kind look as much as a faithful dog does that of his master. He never contradicted the admiral, but had always the same ready answer—'Yes, sir'—to whatever was said to him, although the reply was often so misplaced as to call forth the ire of the person to whom it was given. He had raised and rigged out a high mast, and half-a-dozen times in the day he might be seen hurrying up the rope-ladders, making signals, and altering the flag, at the stentorian word of command from his captain. The next minute he came down like a cat, and stumped away to the battery, where the guns came in for a share of his attention, since he considered himself part owner, from being one of the captors."

But the scene was drawing towards its close. The old coxswain was missed from the village, and the Admiral cut down a favourite cherry-tree, that it might be sawed into planks for his own coffin. He selected a spot for his grave, and indicated it to his friend and biographer, and, sixty-three years after entering the service, died of influenza.

The Landing at Cape Anne; or, the Charter of the First Permanent Colony on the Territory of the Massachusetts Company. Now discovered and first published from the Original Manuscript. With an Inquiry into its Authority, and a History of the Colony. 1624—1628. Roger Conant, Governor. By John Wingate Thornton. Boston, Gould & Lincoln.

The mere antiquary is the same, we fear, all over the world. In England or in America, he is a dull tedious creature, a dresser-up of small "discoveries" in a garment of great words. Here is a plain matter, and lying within narrow bounds, but chancing to fall into the hands of an American gentleman who is fully entitled to take rank with the most prominent of the worthies of our Society of Antiquaries in Somerset House, it is put forth in the manner customary with all the tribe; that is, not over plainly, and, of course, grandiloquently.

According to Mr. Thornton, and we dare say he is right, although he does not quote any authority for his assertion, James the First granted a charter for the colonization of New England in 1620 or 1621. Shortly afterwards, twenty gentlemen, in whom the interest in that charter vested, determined to make partition of the lands granted to them, and drew lots for their shares. One share fell to Edmund Lord Sheffield, afterwards created by Charles the First the first Earl of Mulgrave. On the 1st January 1623-4, Lord Sheffield granted to Robert Cushman and Edward Winslow for themselves and their associates—they being the undertakers of a plantation in New England—a tract of land in that country called Cape Anne, with the use of the bay of Cape Anne, and liberty to "fish, fowl, hunt and hawk," together with five hundred acres of land to be employed as the site of a town and for the maintenance of ministers and schools, and thirty more acres for every person, young or old, who, "being the associates or servants of the undertakers," should go and dwell at Cape Anne within the next seven years. The grant is subject to a perpetual quit-rent of twelve pence for every thirty acres, and Lord Sheffield covenanted that as soon as the quantity of land to be taken by the grantees was precisely ascertained, he would grant them a more particular conveyance of all his rights. He also covenanted to procure for the grantees Letters of Incorporation, empowering them to make laws for the government of the persons resident in the colony, and that in the mean time the grantees, "their heirs, associates and assigns, by the consent of the greater part of them," should have power to make such laws.

This is the document now "discovered and first published." Mr. Thornton alleges that "it displays a political wisdom superior to that of Locke or any other theorist. No elaborate system was created." In very surprising English, he continues:—

"A few concise but comprehensive sentences, embodied the essentials of a free government. The necessities of society creates laws, suited to its position and character in its primitive condition, few and simple, and in its progress becoming more complicated and minute; and thus the charter wisely left the polity of the colony to be developed by and in itself. It establishes, as the basis of the body politic, institutions whose design and legitimate fruits are intelligence and virtue; it secures to all, by fundamental laws, the opportunity of instruction, and of education in the principles of morality and religion; and, thus prepared for the rights and duties of Christian freemen, it guarantees to them the exercise of those rights and duties in self-legislation, and the election of their own officers and magistrates."

This, we venture to say, is just so much antiquarian eloquence thrown away. Lord Sheffield's grant gave a present absolute power of legislation to the company of planters of New England, with a future prospect of a royal charter which would in all probability have converted them into a close corporation. Mr. Thornton's dreams of intended popular government, and his preference by comparison of this charter over the political wisdom of Locke is a mere mistake. This document, so far as it was legal, established an absolute irresponsible despotism in the undertakers of the plantation of New England, which would have been further rivetted and confirmed by such a charter as could have been obtained from James the First.

The anxiety of inquirers in the United States to investigate the origin of the settlements made by our forefathers in their country is highly commendable. Such settlements are the foundation of their history, and constitute a curious and important chapter in ours. Any documentary addition to the historical materials connected with those settlements is valuable; but it is desirable that when they turn up they should fall into the hands of gentlemen who will not only investigate all the circumstances connected with them, but will also put upon them a proper construction. Mr. Thornton has been very anxious to do the former; in the latter we think he has been a little mistaken. He has probably been led astray by his love of liberty and his anxiety to discover its earliest footmarks in New England.

Lives of the Princesses of England, from the Norman Conquest. By Mary Anne Everett Green. Vol. VI. Hurst & Blackett.

The volume before us, which completes the work, details the concluding scenes of Elizabeth of Bohemia's chequered life and the scarcely less eventful history of Charles the First's daughters. In her fifth volume, Mrs. Green traced the happy youth and prosperous fortunes of "the Queen of Hearts" up to her splendid coronation, and then the misfortunes, which so soon followed, and which reached their climax when an exile, penniless and a widow, she sought the protection of the United Provinces for herself and her large family of orphans. At Leyden, she continued some years, and then removed to the Hague, where her Court, although presenting little of royal splendour, continued to be visited by many an illustrious traveller. Misfortune, however, still pursued her. Her fourth son, Edward, much against her will, publicly abjured

Protestantism at Paris; and, a few years after, her second daughter, Louise, eloped from her, at the instigation of Henrietta Maria, and, the following year, took the white veil at the Abbey of Maubuisson, where she ultimately became abbess. Even the restoration of the Palatinate to her eldest son increased the troubles of her later days, for Charles Louis refused her the pecuniary assistance which she was entitled to demand from him, and she became almost reduced to pauperism.

On the Restoration, Elizabeth's prosperity brightened. A vote of 10,000*l.*, soon followed by a similar donation, relieved her pressing difficulties, and placed her in the way of effecting her dearest wish, a visit to England. After some delays, in May, 1661, she again reached the shores of her country, from which she had been absent nearly half a century. And in England she died, after a visit of a few months, and was buried, with her family, in Westminster Abbey. From the correspondence in the possession of Lord Craven, Mrs. Green disproves the tradition that Elizabeth was privately married to her faithful friend and adviser, Lord Craven. "The present Earl is of opinion, that no such marriage took place, since neither family documents nor traditions support the notion; and it is never once alluded to in the extant correspondence of the day"; indeed, "the tone of the confidential correspondence between the Queen and the Earl is in itself convincing that no connexion more tender than that of manly friendship on one side and grateful regard on the other existed between them."

The next "princess of England" is Mary, the eldest daughter of Charles the First, who was affianced, when only ten years old, to Prince William of Orange, and whose claim to notice is that of having been the mother of our third William. On her arrival in Holland, the wise superintendence of her aunt, the Queen of Bohemia, did much to supply the defects of her very neglected education; but as she grew older, the petulant wilfulness of her mother and the true Stuart obstinancy of her father became but too apparent, notwithstanding her general amiability. Over Prince William her influence was singularly injurious. Nursed in all the extravagant notions of regality which prevailed at Whitehall, Mary was constantly urging on her young husband a line of conduct which could not but be most distasteful to a people who had nobly won their own liberties, and who viewed their "Statholder" as the elected head of a veritable republic. There seems little doubt that to the mischievous counsels of Mary, these violent measures of William on his accession to the Stadtholdership may be attributed, which but for his untimely death might have plunged the United Provinces into a civil war. But most unexpectedly was the life of this young prince closed in his twenty-fifth year by the small-pox, in November, 1650.

The situation of Mary, then but nineteen years old, and daily expecting to become a mother, was most distressing; and the sternest burghers of Amsterdam, although they publicly rejoiced at the removal of him who had menaced their liberties, could not but feel for her sorrows. Only eight days after her husband's death, Mary gave birth to a son; and with the most eager joy was the infant welcomed by the mother's relatives,—little aware how in after years he would humble the pride of France, and chase the very monarch from his throne, who now, an exiled youth at his sister's Court, offered to carry his young nephew to his baptism. The differences which took place even at this, his first public appearance, were prophetic, as Mrs. Green truly says of the future career of the "great Nassau." While his grandmother, Amelia of Orange, naturally demanded that he should bear the name of both father and grandfather, Mary perversely clung to the ominous name of Charles. Amelia's suggestion was eventually acceded to: but the republican party noticed with angry feelings that the child was robed in regal ermine, and that thirty mourning coaches, each drawn by six horses, formed the procession, while halberdiers rode beside the state coach.

The question whether the infant prince should be at once elected to the offices held by his late father now awakened public attention. The Princes of the House of Orange had hitherto succeeded, but then they had been bold, brave men; but here was an infant on whom it seemed ridiculous to confer either the office of "Statholder" or of "Captain General." Meanwhile, the grandmother and the young mother quarrelled bitterly for the post of guardian to the young prince; and when, chiefly by intrigue, Mary obtained the office, the republican party openly expressed their vexation. Eventually the States-General decided that the tutelage should be divided between the mother and the grandmother; while the election of the infant to the Stadtholdership was postponed. From henceforth, Mary, with all her father's stubbornness and *hauteur*, seems to have determined to render herself as distasteful as possible to the people among whom she resided. She appointed a solemn fast for the 30th of January, which the States-General prohibited; she protected the exiled Royalists, and entered deeply into their projects; but what perhaps was more distasteful than all besides to the sober Dutch was the eager love of gaiety and amusement which Mary, now in constant intercourse with her brother Charles, began to display.

She paid a visit to her mother at Paris, which, as it was undertaken in the depth of the winter, gave rise to many surmises. From one of her letters it would, however, seem that it was "lest all the balls and masques should be over." The marked honours which were paid her on this journey must have yet further irritated her subjects, for they were paid not to the Princess of Orange, but to the daughter of Charles the First.—

"During her brief and chequered existence, Mary had never till now shared in court festivities in a scale of brilliancy comparable with the present; her impressions of them are partially given in a letter to her brother, which still exists in the original; the external part of the sheet is much worn and soiled, for which she offers an apology:—'I have seen the masque again, and in the entry of the performances received another present, which was a petticoat of cloth of silver, embroidered with Spanish leather, which is very fine and very extraordinary; for the first present, I make no doubt but you have heard of it; therefore I say nothing of it. I was, since that, at a supper at the Chancellor's, where the king and queen and all the court were, which was really extremely fine. Two nights ago the king came here in masquerade, and others, and danced here. Monday next there is a little ball at the Louvre, where I must dance; judge, therefore, in what pain I shall be. This is all I have to say, for I have been this day at the Carmelites, and, to confess the truth, am a little weary. I have forgot for three posts to send you verses of my uncle's making, which pray pardon me for, and for the dirtiness of the paper, which is become so with wearing it so long in my pocket."

The splendours of the French Court and the dirty letter-paper are in curious contrast. On her return she visited Charles, who now resided at Bruges, and gave yet further offence by her tacit sanction, though not participation in, the wild dissipations of that miscellaneous assemblage which formed his Court there. At length, the restoration more than fulfilled the warmest hopes of his sister. On Charles's visit to the Hague he was received with royal honours.—

"The royal family dined in public daily, at a table formed like the two sides of a triangle, at the apex of which sat the king, with the Queen of Bohemia on his right hand, and the Princess Mary on his left. By her side was her young son, whenever she permitted him to be present, or, in his absence, one of her brothers, the other occupying the vacant place by the Queen of Bohemia. A band of music was regularly in attendance, and after dinner healths were drunk, at which Charles never forgot to propose that of the States-General, and sometimes condescended to drink to each separate province. The evenings were divided by the king between the Queen of Bohemia, the princess royal, and the princess-dowager, at one or other of whose residences a brilliant and cheerful reunion generally took place; but he always returned with his sister to supper, and spent with her most of his later evening hours: it was noted that her influence over him was stronger than that of any of his ministers. Could the veil of the future have been raised, with what strange interest would some of the members of the royal circle have looked upon each other. There, by the side of the gay monarch, the Duke of York, then in the prime of manhood, might be seen with the little sedate, observant, thoughtful Prince of Orange, both successors to his throne; whilst in the Queen of Bohemia and in Duke George William of Lunenburgh Zell would have been recognized the ancestors of a dynasty destined to sway the sceptre forfeited by the Stuart line through generations yet unborn! Nor should we omit from our *tableau* the comely figure of Anne Hyde, still to all appearance the unobtrusive maid of honour to the princess royal, but already plighted in private to the Duke of York, and the future mother of two queens of England.

In the following September Mary prepared to visit England, and after taking an affectionate farewell of her son, now ten years old, and whom the States-General she had reason to hope would instal in his father's dignities as soon as he should be of age, she set sail from Helvoetsluys. But never again were the mother and child to meet. After a happy meeting with her brothers and mother, Mary, ere three months had passed, fell dangerously ill. It was the dreaded small-pox; and as in the case of the Duke of Gloucester the Court doctors had been censured for not bleeding him, they "now fell into the contrary extreme, and bled the Princess too profusely." Eventually her strength succumbed, and on the 24th of December she expired, in the twenty-ninth year of her age. A stately, though private, funeral was appointed by the King; but, true to his character, little sorrow did Charles express for the sister who had lavished money, influence, and affection so disinterestedly in his cause,—and only two months after her death Lord Craven writes, "the Princess is as much forgotten here as if she had never been."

The next chapter gives a short biography of the young Princess Elizabeth; and in it Mrs. Green incontrovertibly disproves the assertions of the Royalist writers, that she or her brother were treated with any harshness by the Parliament, further than keeping them under its surveillance. We find that more care was bestowed upon Elizabeth's education than was bestowed upon that of her sisters; that while Mary could not write even English correctly, and never exhibited any taste for literature, and while her younger sister Henrietta's education was of the most frivolous kind, Elizabeth was placed under the care of one of the most educated women of the age, and became, even in childhood, acquainted both with Greek and Hebrew. In 1645, Elizabeth and her brother were transferred from the custody of the Countess of Dorset to that of the Earl and Countess of Northumberland, and some time after to the Countess of Leicester, at Penshurst, where the two young captives found fitting playfellows among her numerous family,—one of them, Algernon Sydney, little dreaming that his life in after years would be sacrificed by their brother.

But Elizabeth's health, which had always been delicate, never seems to have recovered the shock of her father's death. On her removal to Carisbrooke, as is well known, she rapidly declined; and just as the Parliament had granted her petition, that she should be allowed to join her sister in Holland, she died of an attack of intermittent fever on September 8, 1650.

In closing this last review of the work, we cannot finally part from Mrs. Green without again bearing our testimony to the careful research and diligent examination of authorities which each volume displays. Along the line of six hundred years much incidental light has been thrown, not only on English but on Continental history; and as a valuable contribution towards both we recommend these volumes.

A Letter on the Present Condition and Future Prospects of the Society of Antiquaries of London; addressed to the Right Hon. the Earl Stanhope, President of that Society. By the Rev. Henry Christmas, M.A. &c. Partridge, Oakey & Co.

Mr. Christmas inserted an article on the affairs of the Society of Antiquaries, in a periodical of small circulation, of which he is the editor; and now thriftily makes what he had thus written do double duty, by abandoning the editorial character, sinking the periodical, and reprinting his paper in the shape of a Letter to Earl Stanhope. The anonymous article is in this way brought in to help that earnest appeal to fame which Mr. Christmas is making in parti-coloured placards at all the street-corners of the metropolis.

The Society of Antiquaries has just gone through the phase of reducing its old exorbitant payments, and altering its laws so as to bring them more into conformity with modern notions. The latter most important work was effected by a committee elected at a special general meeting out of the various parties in the Society. This is therefore a new era in the history of the Society; and we are told that there are evidences of considerable improvements likely to result from the recent changes; that the last and present parts of the *Archæologia* are greatly in advance in point of Art and general character; that the Executive Committee—a new body created under the recent alterations—meets weekly and works diligently; that a local agency has been established in many parts of the United Kingdom; that steps are being taken for carrying out such agency generally, and for the circulation of information which may check the prevalent practice of destroying ancient monuments under the pretence of restoration. Mr. Christmas tells us nothing of this work. Probably he knows nothing about it, for we do not find that he has ever before exhibited any interest in the Society. He has never contributed to its Transactions, nor attended its meetings more frequently than his namesake, who, as the proverb tells us, comes only once a year. All he does in this Letter is to rake up old grievances, culled out of pamphlets published before the recent changes, and with special reference to other questions,—pamphlets of which Mr. Christmas knows so little that he cannot spell the name of the writer of the one he quotes most frequently.

Upon the foundation of the old grievances greatly distorted, the reverend author proposes various new organic changes, the gist of which will be found in his desire to reverse the existing practice of the Society on two important points. At present the Fellows are elected freely, whilst the Council is elected under the recommendation of a house-list. Mr. Christmas proposes that there should be a house-list on the election of Fellows; but that the Council election should be open to votes by proxy and by post.

Whether the Fellows will feel disposed to adopt Mr. Christmas's recommendations we cannot tell; but the persons on whom rests the responsibility of carrying out the new laws should accept his Letter as a warning and a call to activity. The agency of the local secretaries should at once be carried out in every possible direction; vice-presidents who cannot attend to their duties should be taught to feel the obligation which rests upon them to resign, without driving the Society to omit their names; endeavours should be made to call into active use, on behalf of the Society, some of the many competent persons who have lately been added to the Society; greater freedom of discussion should be invited at the meetings; and greater care should be taken to appoint on the Council only such persons as are well known to be competent. The formation of a house-list is a dangerous as well as a most responsible office; and if it be not exercised with a single eye to secure the services of the best men, it will and ought soon to come to an end. The power of sacrificing the Society to any feeling—good or bad—ought not to exist.

An Introduction to the Study of Jurisprudence; being a Translation of the General Part of Thibaut's 'System des Pandekten Rechts.' With Notes and Illustrations, by N. Lindley. Maxwell.

The "glorious uncertainty of the law" is one of the standing grievances of Englishmen. Like many of their grievances, it exists more in fancy than in reality; it is not so much that Law is uncertain, as that Facts differ. It has been said, if laws be good, why be for ever changing them? Simply, to keep them good. They *must* be changed in some of their details as society progresses; and the Medes and Persians remained a fixedly foolish people because their code was rendered unsusceptible of change. Half the injustice which men now complain of as worked by the law is, in some instances at least, to be traced to the circumstance of that law being—perhaps a legacy from the old Roman Code—no longer applicable to our uses, an inheritance to be most devoutly renounced. We could wish that these remnants of the past had as completely disappeared as "Mr. Justice Clement's House, in Coleman Street," immortalized by old Ben, or that parlour in Capt. Jackson's cottage wherein Glover was traditionally said by Lamb's magnificent friend to have written the 'Leonidas,' which the Captain had never read.

That our laws are many and complicated, is a fact not to be denied. But this is more the fault of man than of the law. If man would properly educate and discipline himself and his children, the Penal Code would soon become a relic of the past, belonging to history. Diogenes himself, wretched and unwashed Cynic as he was, showed that from his tub he had not watched the tribunal for nothing when he declared, that if the laws be bad the social man is rendered more wicked and unhappy than the natural man. No doubt of it! Man is inclined to immorality; and, as Horace sneeringly asked, "What are laws without morals?"—a query which Montesquieu can scarcely be said to have answered when he launched his great maxim, that we should not effect by force of law what might be effected by power of morals. The most absolutely inclined of monarchs have not been behind the sages and philosophers in uttering their little apophthegms on the law and its application. The sovereign comment is generally characteristic of the utterer. The great Frederick had a stereotyped phrase, to the commonplace effect that "those laws are the best which are most conformable to equity." It was, on the other hand, the maxim of Francis the First, "That sovereigns command the people, and the laws command the sovereign." "What you call natural law," said the Emperor Napoleon, "is only the law of interest and reason." If we had space for it, we might amusingly show how the above triad of "foremost men" violated the precepts of which they were the authors. Suffice it to say, that they justified the legal critic who declared that the laws are generally violated most by those who put them most rigorously in execution.

We may observe, however, that Pythagoras will be found at issue with the Royal Prussian touching the necessity of making law conformable to equity. "The laws of justice," said he, "are to be delivered to those who are a people. The laws of equity to those who are not." It must be allowed that the dictum of the Hindú-Greek is the rule at least of our Court of Chancery. The system in force there treats suitors as if they were simple savages whom a civilized Chancery might, under solemn phrases, cudgel, despoil, and lecture at its pleasure. Our laws of justice, as Pythagoras calls them, decree a half-year's deprivation of liberty against a hungry man who steals a turnip. The laws of equity will for half-a-century despoil the owner of the land on which the turnips grow. Nay, at the end of the period of litigation, the proprietor may find that the land has melted from him under the fiery heat of costs. He is then really in the condition of the puzzled Irish plaintiff, who remarked, with a smile and a tear, "Faith! here I am, the proprietor of a large estate, and I am kept out of it by the rightful owner." However, the old Chancery system is improving in a Chancery-like way—very slowly. Mr. Dickens's celebrated "fog" still clings thick, heavy, and deadly about the Court of the Chancellor. As King Stanislas once said—for he, too, had his golden dictum upon the Bar—"Natural equity is a better piece of merchandise than all the boasted equity of your law." Stanislas vaunted his knowledge of the law. In this case, the boast reminds one of the saying of the Wise Son of Sirach:—"The knowledge of wickedness is not wisdom." Such knowledge—that of the law, we mean—has often been smallest in some of its professors, and even in some of the more solemn individuals who have to administer it. We have in our mind's eye more than one Judge who has given opinions as elaborately arrived at as any ever recorded, and whom it would have well become to say, with Pliny, "*Fortasse in omni re, in hâc certè, per quam exiguum sapio.*"

While we have preserved some portions of the Roman Code, we have retained none of the Roman accessories. Our Courts are not filled with those hired *claqueurs* whose duty it was to applaud the counsellor who hired them. We have also disregarded the old Roman custom of always allowing the advocate defending a client more time to answer a complaint than was permitted to the barrister who brought it forward. The defendant's counsel in this had little more than his right; though there is assuredly much to be said against long speeches, for the compliment cannot always be paid to our forensic orators that was paid the other day, in a Cincinnati paper, to an American pleader:—"he spoke an hour and a half, and was sensible to the last." In ancient courts the right was often abused, not for the law's, but for the triumph's, sake. The morality of counsel and clients then was very much akin to the showy, but not sterling virtue of *Figaro*. When *Bartolo* dunned him for his hundred crowns, the scrupulously

delicate shaver asked his creditor if he doubted his probity. "Your hundred crowns!" cried *Figaro*, "I would rather owe them to you my whole life, than deny the debt a single instant." It is this sort of morality, we would observe, that makes law libraries large, and law professors wealthy.

The law student, or the general reader, who may peruse the volume before us will not fail to discover that where the old letter and spirit of the Roman law have been departed from, the result has not been always for the public good. The feudal law was certainly less philosophical than that of the Institutes. For instance, he who finds a treasure that has no owner, transgresses the law if he appropriate such treasure to himself. The proprietorship of *treasure trove* is most absurdly vested in the sovereign, if the treasure be of some value, found beneath the surface of the earth, or in any private place upon it, and the original owner thereof be unknown. This comes of the old feudal fiction, that the land belonged solely to the king. Treasure found in the sea or lying upon the earth, in default of an owner, belongs to the finder, and not to the sovereign. Formerly, could a man be convicted of concealing *treasure trove*, as above described, from the king, he suffered the penalty of death. At present, the same so-called offence is punishable with fine or imprisonment. Now, we learn from the old Reports—from the Report, that is, of the old "Institutes"—that the Roman law took a "natural equity" view of such a case. It decreed, that he who found a treasure beneath the surface of his own ground should be the proprietor thereof; and if he was the means of discovering a treasure on another's estate, the same should be divided between the latter and the discoverer. Nay, the law stringently guarded the rights of the actual discoverer, even though he found the treasure on the very estate of Cæsar himself. In the last case, Cæsar was no more accounted of than a private individual:—"Si quis in Cæsaris loco invenerit, dimidium inventoris et dimidium esse Cæsaris, lex statuit," — Cæsar and the finder divided the "find" between them. In no Christian court was ever more righteous judgment than this from the Imperial heathen court of old.

But if some of our tribunals have been unjust, it must be confessed that the people themselves have occasionally been unreasonable,—*so* unreasonable as to complain even when bad laws were abolished. We need only cite, by way of example, the old marriage law. He who has leisure and inclination to turn over the *Daily Post*, or other of the "press" of early days, will see that it was a permitted thing for a lady wishing to place herself under the nominal protection of a husband to enter a prison, be married to a felon, and after giving to the latter a very magnificent fee, which he divided with the gaoler, and undergoing some other ceremony incidental to the occasion, go forth into the world, free there to commit untold extravagancies under the name of her convict consort. Nay, in the times of which we are speaking, husbands for the nonce were in waiting with highly respectable clergymen at the chapels whither ladies were wont to repair who were anxious to enjoy the immunities and impunities of a "*femme couverte*." The men were married half-a-dozen times a day, in half-a-dozen varied names, to half-a-dozen different brides. The latter wanted nothing more than a certificate of marriage, and the husbands (whom they never saw again) required nothing more than to be well paid for helping them to be furnished with what they most needed. Well, when the law decreed the abolition of this infamy, there was a cry raised against the Government as being guilty of a violent infringement of liberty: permission to marry six wives a day being one of the privileges of a "free-born Englishman"! Clergymen got transported rather than give up the exercise of their sacred rights, and the young gentlemen, their sons, turned comic actors.

There were at these chapels so many foolish (rather than felonious) marriages among the loose people of fashion, that the "lower orders," as all below the line of fashion were designated, construed very mildly both the custom and the consequences. Had the abomination been permitted to continue, the law reports of questionable marriages and questioned issues would soon have been more voluminous for a single year than all the now published Law Reports put together. There are very old people who still believe in the commonly-accredited story of their early days, which told of the private marriage, at Curzon Street Chapel (not the present building), of Prince George, afterwards George the Third, and the pretty Quakeress of St. James's Market, Hannah Lightfoot. Of this, it may be said, "*non nova quæstio, sed tamen quæstio.*"

But to turn more immediately to Mr. Lindley's volume. It is, as described by himself, not speculative, nor devoted to the discussion of the principles upon which laws should be founded, but intended to show "the most general of those principles upon which the laws of all countries more or less depend." A good summary of the elementary principles of Roman Law was much needed,—and it is well supplied in this volume. A knowledge of the leading principles of Roman jurisprudence is indispensable to the law student and practitioner worthy of the name; and such knowledge is here conveyed in as brief and simple a form as the subject would admit of. The knowledge in question, as Mr. Lindley remarks, will be at least indirectly useful to the English barrister, by giving him "a habit of classification," and consequently of duly appreciating points of resemblance and of difference. The notes and illustrations which Mr. Lindley has added to the translation of Thibaut's text will be found useful by the student, not only as aids to comprehend the text itself where the meaning seems obscure, but also in enabling him to compare the Roman with the English jurisprudence. We cannot but wonder that when treating of "birth," Mr. Lindley forgot to cite the celebrated law case touching legitimacy, which makes the most amusing page in Aulus Gellius. He need not have been afraid of it after translating the sections on "sex" and "age." To the illustrative notes on the latter section, it would perhaps have been as well to have added, for the sake of younger students, that "*acerba virgo*" does not mean "a sour old maid," as some fancy, but a maiden too young to marry. The *acerba* is here applied as it is to fruit, signifying "not yet ripe."

We do not know that we can give a better idea of Mr. Lindley's volume than by citing the two paragraphs classed under the head 'Levis Notæ Macula.'—

"Under the name of *levis notæ macula* the Romans designate something similar to *infamia*, and particularly in this respect that certain persons cannot take by will to the exclusion of the brothers and sisters of the testator. Such persons are under a *levis notæ macula*, but who they are the laws nowhere inform us. Illegitimate children, however, were certainly not amongst them, for no stigma was attached to bastards as such; and persons who carry on disgusting trades do not seem to have been included, although such trades are the objects of special laws. In former times there was a considerable number of persons to whom, according to the prejudices of the Germans, some stigma was attached, and who were consequently not capable of becoming members of Guilds or Companies; this number is, however, now reduced to knackers (*abdecker*) and illegitimate children. To these people attaches the German *levis notæ macula*, but if all confusion of ideas is to be avoided, neither this expression nor the word *infamia* should be made use of; for the person who in this sense is disreputable is not one to whom the Roman *levis notæ macula, infamia juris* or *infamia facti* would attach. The Prince can remove this German disgrace, and the removal is, in the case of illegitimate children, called *legitimatio minus plena*."

The Roman law is laid down with a decision of tone as if appeal could never lie against it. Judicial decisions under its administration have, however, as often been reversed as under any other system.

It would be a pleasant toil for those who have the necessary time to trace the grounds upon which controvertible decisions have been given. Some Judges appear to have been guided by no better rule than that which influenced the Jewish theologians who had to pronounce upon the matter of original sin and the responsibilities of each person in connexion therewith. It is, we think, in Grove's 'Journal at Bagdad' that we are told how every individual in the human race actually existed in Adam,—in his nails, eyes, toes, mouth, &c.,—and that according to the proximity of each embryo person to the parts in our great father concerned in eating and digesting the forbidden fruit will be his misery here and his punishment hereafter. Job, they said, had evidently sprung from Adam's mouth. From such visionary data the Hebrew theologians argued as to the cause of visitations inflicted upon individuals in this life. Judges have often been quite as blind to cause and effect. Some one has projected a biography of persons neglected by biographers. Kenny, the dramatist, once had an idea of writing a book, to be called 'The Reversal of Popular Judgments.' A lawyer, with leisure, a private fortune and courage, might compose a formidable volume upon the erring judgments of Judges. Such work would not be unworthy of a wealthy barrister,—wealthy in the sense that time is the same as money, and having abundance of the former. It was Lyonnet who not only had unoccupied hours enough to count the four or five thousand muscles in the caterpillar that feeds on the willow, but to write "as goodly a volume upon them as has ever been dedicated to the human myology";—and Sir Charles Bell tells us, that Lyonnet was, to the best of his belief, a lawyer, with little or nothing to do. A lawyer, at leisure, might write as useful a book upon the illegality of legal decisions. Such a book would help towards that legal revolution which Astræa is hoarse with calling for.

OUR LIBRARY TABLE.

The Heiress of Haughton; or, the Mother's Secret. By the Author of 'Emilia Wyndham.' 3 vols. (Hurst & Blackett.)—Why did not the Author of 'The Two Old Men's Tales' or her publishers acquaint the world that 'The Heiress of Haughton' is the sequel to 'Aubrey'? The interest of the story would have been increased, and its meaning been essentially made clearer by such announcement. Readers, who are absolved from the necessities of critical precision, and who, as Butler says of lovers, can "loll and dream" over the new novel, not very distinctly recollecting the old one, will find themselves here at fault, and naturally enough inquire what Lady Emma's motherly secret and unmotherly sorrow mean? — who had been Alice Craven, and of what nature her confessions?—A page of prologue, recapitulation, or other fillip to the memory would have been well bestowed. They are, moreover, especially wanted by so random a narrator.—Our disdainful lady, taking for granted

everything that pleases her, bursts into the midst of this continuation of her former story, by exhibiting, more conceitedly than naturally, two entirely new characters—a couple of Eton boys; and then frisks back to the *dramatis personæ* on whom the curtain fell in 'Aubrey.' These skips and starts and assumptions amount to trifling with the reader's patience. Like the selfish ways of rude people, who, not choosing to learn better manners, trade on a character for simplicity while they help themselves to what they covet, they merit reproof from all who hold that in art, in morals, or in social intercourse, abuse of a privilege (however good-humouredly granted) is unfair, and may trench on impertinence.—In the above we have nearly said concerning this book all that is needed; for impossible would it be to make clear to the reader why the widowed Lady Emma is cold to her own daughter, the titular heiress, in order that she may lavish tenderness on her brother-in-law's child, the rightful heir,—impossible to follow the authoress through the fantastic net-work of that will which she has contrived for the purpose of binding Imogen fast, yet which, with a breath, she breaks through in the last couple of pages, when, to save the Heiress of Haughton's life, by delivering her from a monstrous necessity, she must spell the spell backwards. Neither is it called for that we should tell how an Eton boxing-match, the last round of which terminates in the death of one of the boy-pugilists, with its provocations and its consequences, fills something like a sixth—and the most important sixth—of the tale, the latter half of its second volume. Such talk among boys, the playing-fields and dormitories of Eton never heard, we dare aver. Then, we wish we could fancy that any child-heiress, ever so soon, so sagely, and so sweetly, awoke to her responsibilities of feeding the hungry, and clothing the naked, and educating the ignorant, as the innocent usurper at Haughton. In short, a more patchy, disproportioned, and unnatural story than this has rarely been put forth by a gifted writer;—and the sooner we have cause to forget it, in some new tale of simpler nature and higher quality, the more largely we shall feel beholden to its author.

Stories in Verse. By Leigh Hunt. (Routledge & Co.)—Surely, we may say in all good-nature, never did poet serve himself up so often and so pleasingly as Mr. Leigh Hunt. His well-known 'Stories in Verse,' 'Rimini,' 'The Gentle Armour,' 'The Palfrey,' 'Abou ben Adhem,' and other of his rhymed narratives, are here presented in a new edition,—with a new Dedication to the Duke of Devonshire, sparkling with "apples of gold and pictures of silver,"—and a new Preface, full of agreeable criticism and cheerful egotism,—and of extracts from our author's former books, prefaces, lectures on versification, raptures touching poetry and poets. These, for a new world of readers, may have their charm and their freshness.—It may be base and mechanical on our parts, but we cannot help inquiring how, in days when the world is stirring so busily in the adjustment of copyright law and equity, these reiterated editions, by various publishers, with transfers of the choice bits from one book, and of the sweet sayings from another,—can be effected without harm, loss, and detriment somewhere?—It may be sharp, but we must ask, how one so skilled with the pen as Mr. Leigh Hunt is, should manifest such a disproportionate passion for the use of the scissors,—for the labours of the picker and patcher, as distinguished from the art of the poet? There is something in this perpetual return, which no sympathy enables us to swallow without a gulp of remonstrance.

Romanism in Ceylon, India and China. By the Rev. E. F. Robinson. (Hope & Co.)—An Eastern philosopher wrote a treatise instructing his disciples how to curse the world. One of his maledictions was so long that the devout took a month to learn, and five days to repeat it. Mr. Robinson, without being so voluble, is quite as furious. His execrations against those of his brethren in the flesh who happen to preach the same faith from another point of view are of fearful import, and would be terrifying if they were not ludicrous. They resemble the hobgoblin faces at a children's masquerade, which "grin horribly," but provoke no fear. Mr. Robinson, after telling us much that Sir Emerson Tennent and other writers had already told in better fashion, deserts his subject to deal in vituperation, as weak as it is violent. We have little faith in the earnestness of one who denounces a race of religious ministers as "incarnate fiends," or a doctrinal system as a "dunghill of lies." Such phrases prove that the author is angry, and nothing more.

The Perkins-Shakspeare—[*Der Perkins-Shakspeare*]. By Tycho Mommsen. (Berlin, Reimer; London, Nutt).—Herr Mommsen tells his learned countrymen about the folio Shakspeare discovered by Mr. Collier, and he criticizes the discovery. That vague entity, the "general reader" is a creature whose existence he does not contemplate. The general reader would flee affrighted from the awful tables of variations, classified into "Words altered at the beginning,"—"Words altered at the end,"—"Words altered in the middle,"—"Words altered at both beginning and end,"—"*Undiplomatic alterations*,"—with sub-divisions of "Alteration of an initial letter,"—"Addition of an initial letter,"—"Omission of an initial," and so on,—until the huge trunk of erudition and research has sent forth the most delicate twigs of criticism. Woe to him who shall place an ordinary edition of Shakspeare on his right hand, and Herr Mommsen's tabulated learning on his left, with the view of amusing himself by a careless observation of differences! The German critic would despise the luxurious smatterer, who would have the suggested emendations follow each other in the sequence indicated by the play itself, just as a pedagogue of the old school would loath the lazy pupil who read his Homer with a facile "Clavis," instead of turning over the leaves of his lexicon. For all who will not take their learning massed together under huge categories, that pass along in sombre stateliness, Herr Mommsen's book is sealed with the seal of Solomon. On the other hand, for the real zealot in verbal criticism, he has prepared a most sumptuous entertainment. He has loaded himself with all the literature connected with the subject,—he has at his fingers' ends all the controversy that has arisen on the subject of Mr. Collier's discovery,—and he classifies, and he conjectures, and he deduces, and he rectifies in a manner that is perfectly astounding. As a compositor "distributes" his type when enough impressions have been taken, so does Herr Mommsen reduce the whole of Shakspeare to separate words; but stupendous is the edifice he builds with the fragments. It will be good news for the Perkins party when we inform them that this Ajax of criticism is on the side of Mr. Collier,—coming to the result, that by his discovery we have gained the copy of a better original than is to be found in any printed edition, although the copy is not faultless; and that the effect of the discovery is to increase in a slight degree the value of the quarto plays, and to diminish, in a corresponding degree, that of the first folio.

Imperial Bouquet, in Honour of the French Empire and of the British Empire—[*Bouquet, &c.*]. By C. Fleury. (Hall & Co.)—Peace and good-will forbid that, by the misuse of irony, we should blow the least chill over any real manifestation of "the brave and tender" spirit now existing betwixt France and England! But when the poets of Moses take up the psaltery, we may laugh without, it is hoped, being suspected of a design to cheer the Lion to roar and the Unicorn to exalt his horn against the Gallic Cock.—This 'Imperial Bouquet' is a very posy of politeness and affection. M. Fleury has pressed M. Victor Hugo into his service, because of the odes which M. Hugo wrote in honour of the first Napoleon—just as confidently as if, the other day, in his 'Châtiments,' M. Hugo had not done his fierce utmost to "quail, crush, conclude and quell" Napoleon the Third. Then M. Fleury gives us a new 'Marseillaise,' Rouget de l'Isle's patriotic hymn, served up "*à la* Burritt,"—a new 'Chant de Départ,' which might have been written by some of the rhymesters in the *Herald of Peace*. What poor work is this,—what an idle attempt to *Bowdlerize* the past, with all its heats and prejudices, into a tepid present! Of all things in the world, *panada* philanthropy is the most savourless and the least nutritious. Of all labours for a man of letters to undertake, the altering of known and accepted songs is the least profitable. Moore has, in his Memoirs, left a pleasant rebuke to Prof. Smyth, who tried to improve on the well-known 'Irish Melodies.' There is nothing much more intolerable in point of composition than the occasional verses to 'God save the King' to which popular tumults, attempts at assassination, "battle, murder and sudden death," have given rise. Therefore, without wishing to wither M. Fleury's nosegay by acrid criticism, we must say that it is artificial and without odour. Friendship is none the worse for the recollection of foemanship gone before. The songs of England and of France will no longer cause grief nor stir hatred if they are kept in their integrity, as relics of an old grim time, which, we hope, no less earnestly than M. Fleury, has passed away for ever.

Lectures on English Literature, from Chaucer to Tennyson. By Henry Reed. (Philadelphia, Parry & M'Millan.)—The author of these Lectures perished in the "Arctic" steamer, seven days' voyage from Liverpool. His sister was sacrificed with him; and the volume before us is a memorial of fraternal piety, being edited by the writer's brother, Mr. W. G. Reed, who dedicates it to a surviving sister. With a Preface narrating such circumstances, no book would run any risk of vigorous criticism. The Lectures of Mr. Reed, however, may stand upon their own merits. They are the productions of a refined and gentle mind, capable of appreciating the more pathetic and silvery lyrists rather than those who struck their harps in passionate or heroic strains. His intellect seems to have been permeated with a kind of sentimentality, although it could also mount with the aspirations of the mightier order of poets, and of prose-writers as well. His topics include the general as well as the particular. In some of the Lectures, literary principles are discussed with as much success as commonly attends this species of composition—that is, very little; in others the characteristics of individual authors and works are examined, and in these Mr. Reed occasionally presents passages of fine analysis. Perhaps the chief interest of his work consists, however, in the fact that it is an independent American view of English literature.

Dr. Brewer, the author of numerous elementary educational works, has recently added to them, *A Guide to the Mythology, History, and Literature of Ancient Greece*, which, though replete with information, labours under the disadvantages of not being founded on the best authorities, nor always accurate in its phraseology and typography. It is also in the form of a catechism, which we consider another drawback.—We have received an excellent specimen of printing for the blind, in the shape of *The Sermon on the Mount*, published by the Bristol Asylum for the Blind.—*The First-Form Latin Grammar on Analytical Principles*, by E. Baines, M.A., is an attempt to popularize what is called the Crude-Form system,—a full exposition of which is given in Prof. Key's Latin Grammar, and the leading peculiarity of which consists in fixing the pupil's attention, not upon those forms of words which are usually given in dictionaries—such as the nominative case singular of nouns, and the indicative mood, present tense, first person singular of verbs—but upon that from which all are derived, and which the Germans call the stem or base. This Mr. Baines denotes by the expression *simple form*, in preference to *crude form*, as being less strange. Strong as is our conviction in favour of this philosophical method of teaching Latin, we are not sure that it is the best for young beginners; but we are quite sure it might have been exhibited in a clearer form than it here assumes.

Among those who persevere, amidst wars and rumours of wars, in advocating their special ideas, are our social sectaries, who believe in the virtues of a London Sunday and of Thames water. Mr. J. Livesey memorializes Mr. Wilson Patten about the proposed re-consideration of his Beer Bill, and

investigates the *Drinking System*, while he defends the *Maine Law*. With a similar object the United Kingdom Alliance have issued *An Address* dictated in an uncompromising style. *The Extent, Evils, and Needlessness of Sunday Trading in London* are treated of *by a Layman*, in a letter to the Bishop of London, and *The Sunday of the People of France* has a critic in the Abbé Mullois, as well as a commentator in Miss Selina Bunhury.—Mr. Hopley has circulated fragments from his Lectures on the *Physical, Intellectual, and Moral Elevation of Man*, with a view to promote medical and sanitary reforms; and, while the New Public Health Bill is attacked in a spirited protest, *The Privileges of Parliament Endangered and the Rights of the People Violated*—a movement is described in the *First Annual Report of the Directors of the Association for promoting Improvement in the Dwellings and Domestic Condition of Agricultural Labour in Scotland*. The plans of cottage architecture are highly interesting, as are Mr. W. Fowler's estimates and illustrations. Here is the story of a really philanthropic operation.

LIST OF NEW BOOKS.

Alison's History of Europe, 1815 to 1852, Vol. 4, 8vo. 15*s.* cl.
Bellenger's Modern French Conversations, French & English, 2*s.*6*d.*
Boucher's Manna in the Heart, Psalms 1 to 78, cr. 8vo. 7*s.* 6*d.* cl.
Bradshaw's Illustrated Guide through Paris, sq. 1*s.* swd.
Brenton's (Sir J.) Memoir, new edit. re-edited by his Son, 5*s.* cl.
Brewster's Sunbeams in the Cottage, new edit. cr. 8vo. 1*s.* cl.
Cæsaris Commentarii, by Anthon, new edit. by Hawkins, 4*s.* 6*d.*
Collis's (Rev. J. D.) Praxis Græca, Part 1, 'Etymology,' 12mo. 2*s.* 6*d.*
Constable's Foreign Miscellany, 'Brittany and La Vendée,' 3*s.* 6*d.*
Conybeare's (Rev. W. J.) Essays, Ecclesiastical and Social, 8vo. 12*s.*
Cottage Gardener, Vol. 13, 8*s.* 6*d.* cl.
Emigrant's Lost Son, edited by G. H. Wall, fc. 8vo. 2*s.* cl.
Executor's Account Book, with Instructions, folio, 4*s.* swd.
Fanny Fern, Beauties of, 32mo. 1*s.* cl.
Flourens' Human Longevity, by C. Martel, 12mo. 3*s.* swd.
Foley's (Dan.) English-Irish Dictionary, 8vo. 8*s.* cl.
Greek New Testament, by Dr. Bengel, 3rd edit. royal 8vo. 18*s.* cl.
Haldane (R. and J.), Lives of, by A. Haldane, new edit. 5*s.* 6*d.* cl.
Handbook of Travel Talk, new edit. 18mo. 3*s.* 6*d.* cl.
Harding's Lessons on Art, Part 1, royal 8vo. 6*d.* swd.
Jarves's (James J.) Art Hints, cr. 8vo. 9*s.* cl.
Johns's (Major) and Nicolas's (Lieut.) Calendar of Victory, 12*s.* 6*d.*
Kingston's (W. H. G.) How to Emigrate, new edition, 18mo. 2*s.* 6*d.*
Life of Moses, by Rev. J. Ellison, 18mo. 1*s.* 6*d.* cl.
Loudon's Eucyclopædia of Plants, new edit. by Mrs. Loudon, 8vo. 3*l.* 13*s.* 6*d.* cl.; 2nd Supplement to ditto, 8vo. 1*l.* 1*s.* cl.
Louis's School Days, by E. J. May, new edit. fc. 8vo. 5*s.* cl.
Macvicar's (Dr.) Philosophy of the Beautiful, cr. 8vo. 6*s.* 6*d.*
Madden's (Sir J. E.) Wine, its Use and Taxation, 8vo. 7*s.* 6*d.* cl.
Martineau's (Miss) Complete Guide to the English Lakes, 12mo. 5*s.*
May Flowers, by "Acheta," 12mo. 5*s.* cl.
Mimpriss's Treasury, Harmony of Four Evangelists, imp. 4to. 2*l.* 2*s.*
Ministering Children, new edit. fc. 8vo. 5*s.* cl.
Monarchs of the Main, by G. W. Thornbury, 3 vols. 1*l.* 11*s.* 6*d.* cl.
Murphy's Historical and Statistical School Atlas, 8vo. 1*s.* 6*d.* bd.
Napier's English Battles, &c. in the Peninsula, new edit. 10*s.* 6*d.* cl.
Pinder's (Rev. J. H.) Meditation and Prayers on Ordination Service for Priests, fc. 8vo. 3*s.* 6*d.* cl.
Pinnock's Laws & Usages of Church and Clergy, 3 vols. 5*s.* 6*d.* each.
Rawson's (R.) Exercises in Arithmetic, 12mo. 2*s.* 6*d.* cl.
Roussel's Catholic and Protestant Nations Compared, 8vo. 10*s.* 6*d.*
Royal Blue Book, April, 1855, 18mo. 5*s.* bd.
Royal Kalendar, April, 1855, 12mo 5*s.* bd.
Serle's Church of God, post 8vo. 2*s.* cl.
Smith's (J. W.) Law of Contracts, 2nd edit. by J. G. Malcolm, 16*s.*
Stowe's (Mrs.) New Geography for Children, sq. 4*s.* 6*d.* cl.
Tate's (T.) Little Philosopher, 3 books, 18mo. 1*s.* each, swd.
Urquhart's Familiar Words, fc. 8vo. 1*s.* swd.
Webster's Royal Red Book, April, 1855, sq. 4*s.* cl.
Wedding Rings, fc. 8vo. 1*s.* bds.
Weld's (C. R.) Vacation Tour in the United States, post 8vo. 10*s.* 6*d.*
Willcolkes and Fryer's System of Arithmetic, new edit. 12mo. 5*s.*
Williams's (Rev. R.) Rational Godliness, 8vo. 10*s.* 6*d.* cl.

MARINE METEOROLOGICAL OBSERVATIONS.

In June last, the Board of Trade addressed a letter to the Council of the Royal Society, requesting their opinion respecting the principal *desiderata* in meteorological science, and the forms best calculated to exhibit the great atmospheric laws which it is most desirable to develop. It was added, that, as it may happen that observations on land upon an extended scale may hereafter be made and discussed in the office of the Board of Trade in which the marine meteorological observations will be tabulated, it would be expedient that the reply of the Council should keep in view and provide for such a contingency.

Before making their reply, the Council deemed it advisable to obtain the opinion of those among their foreign members known as distinguished cultivators of meteorological science. Letters have been received from some of the most eminent meteorologists abroad, including Prof. Dove, of Berlin; and the Council of the Royal Society have recently transmitted a report to the Board of Trade, embodying various suggestions, bearing on the subject submitted for their consideration, which they have divided into different heads. We shall briefly notice the most important.

Under the head of Barometer, the Council observe that it is essential to obtain, by means of barometric observations, strictly comparable with each other, and extending over all parts of the globe accessible by land or sea, tables showing the mean barometric pressure in the year, in each month of the year, and in the four meteorological seasons; on land, at all stations of observation; and at sea, at localities corresponding to the middle points of spaces, bounded by geographical latitudes and longitudes not far distant from each other.

In order that the observations may be worthy of credit, it is recommended that all barometers should be compared with standard instruments at the Kew Observatory before and after their employment at sea; and, as the barometers with which the Royal Navy and the mercantile marine are to be supplied are not very liable to derangement, it is expected that this comparison will be easily effected. The Council observe, "it is important, alike to navigation and to general science, to know the limits where the phenomena of the trade-winds give place to those of the monsoons, and whether any and what variations take place in those limits in different parts of the year. The barometric variations are intimately connected with the causes of these variations, and require to be known for their more perfect elucidation."

Under the heads of Dry Air and Aqueous Vapour, it is remarked, that many apparently anomalous variations exist in each of the two constituent pressures which conjointly constitute the barometric pressure. To investigate these phenomena, it will be necessary to have a separate knowledge of the two constituents,—viz., the pressures of the dry air and of the aqueous vapour, which are generally measured together by the barometer, and to construct tables of the annual, monthly and season pressures at every land station, and over the ocean of the aqueous vapour and of the dry air. In order that all observations of the elasticity of the aqueous vapour may be strictly comparable, it is desirable that all shall be computed by the same tables, and those founded upon the experiments of MM. Regnault and Magnus are recommended.

The mean temperature of the air in the year at above 1,000 land stations on the globe, has been computed by Prof. Dove, who has published admirable tables of great importance in their bearing on climatology; but for the completion of this great work of physical geography, a similar investigation is required for the oceanic portion of the globe. For this purpose "the centres of geographical spaces, bounded by certain latitudes and longitudes, should form points of concentration for observations made within those spaces, not only by the same but also by different ships," care being taken that the instruments used shall have been examined and compared with standards.

Oceanic currents are treated of at considerable length, involving, as they do, the most important interests of navigation. Their direction, extent, velocity, and the temperature of the surface water relatively to the ordinary ocean temperature in the same latitude, are recommended to be carefully observed and tabulated. The proposition made to our Government on the part of the United States, for a joint survey of the Gulf Stream by vessels of the two countries, is recommended to be carried into effect, for until a systematic and complete survey of the stream be made, many interesting oceanic phenomena must remain unexplained. Under the head of 'Storms or Gales,' it is strongly advised that the captains of Her Majesty's ships and masters of merchant vessels should be correctly and thoroughly instructed in the methods of distinguishing in all cases between the rotatory storms or gales, which are properly called cyclones, and gales of a more ordinary character. Although the Variation of the Compass does not strictly belong to the domain of meteorology, it is considered that valuable service would be rendered to this very important branch of hydrography if, under the authority of the new Department of the Board of Trade, variation charts for the North and South Atlantic Oceans, for the North and South Pacific Oceans, the Indian Ocean, and for any other localities in which the requirements of navigation may call for them, were published at stated intervals, corrected for the secular change that had taken place since the preceding publication.

Such are the principal recommendations submitted by the Council of the Royal Society to the Board of Trade,—which we believe will be carried into effect by the department specially established for the discussion of meteorological observations.

In looking forward to the results which are likely to be obtained by the contemplated marine observations, it is reasonable that those which bear practically on the interests of navigation should occupy the first place; but, on the other hand, it would not be easy to over-estimate the advantages to physical geography, which will arise from a general and systematic co-operation of observations made with approved instruments.

FOREIGN CORRESPONDENCE.

Naples, May 1.

At length Vesuvius is beginning to make active demonstrations. Vincenzo Cozzolino, the most intelligent of the Guides, reports that, on ascending the mountain this morning, the new crater was in a great state of eruption. On his arriving at the summit it opened as if with a discharge of a thousand pieces of artillery, and burning stones were thrown out. On account of the rain and the mist little, however, could he seen. This happened about half-past four o'clock this morning. The stream of lava is very large; but for reasons already assigned, a more accurate report cannot be sent.—So far I had written, when, on passing up St. Lucia, at mid-day, the whole of the mount appeared enveloped in smoke, which, as it rose, was swept away in mighty volumes in the direction of Capri. There was one spot, however, where, during the daylight even, it was easy to see a triangular sulphureous-coloured plane almost blending with the cloud, and yet evidently distinct from it, being the definite unchanging outline. About eight o'clock, it being a most gorgeous moonlight night, I determined to go down to the Mole and watch what progress the mountain was making. On turning round the corner of the Swiss Barracks, the whole heaven appeared to be in a blaze. Thousands of people on foot and in carriages were thronging down to see this wondrous sight; and hurrying on, I took up my station near the shipping. Through the tracery of the rigging of the gently heaving vessels I looked on one of the most splendid scenes I ever witnessed. The mountain was invisible; not a line was there to mark its form—all cloud and smoke, and smoke and cloud. Large round masses, black as Erebus, though tinged with white, formed the outline of the spectacle. The lower strata of cloud were all on fire, with the exception of a huge black syphon in the centre, which marked the shower of ashes, stones, and lava that was being thrown up. Lower down one could see by its brighter colour the stream of lava rolling down, and every now and then by its increased brilliancy telling of some fresh object yielding to its power. The base of the mountain was enveloped in dark clouds. Between the mountain and myself, lay the sea, so tranquil that but for the winking of its thousand eyes one might have imagined it dead; whilst the brilliant moon above us, which here appears to be suspended in the atmosphere, not stuck on a blue canvas, threw over the whole scene its softened light. The fire might have been seen to greater effect had there been no moon; but the other features of the wondrous scene would then have been lost: the ghosts of vessels sailing heavily along under the mountain—the volumes of cloud and smoke rolling away over the sea—the spectral cities which were dimly seen fringing the base of Vesuvius, and sleeping in fancied security, whilst ruin is impending above their heads. I am giving you my first impressions on my return from witnessing this scene. As the night was so clear, I took out my sketch-book and endeavoured to trace a faint outline, not of Vesuvius, for it is invisible, but of the mass of blackness and fire. I never saw any representation of it which gave a just idea of Vesuvius at such times. There is nothing there to remind one of earth; and so closely, to my imagination, does it resemble the picture of Sinai drawn in Holy

Writ, that I waited to hear almost the voice of the trumpet!—"The smoke thereof ascended as the smoke of a furnace, and the whole mount quaked greatly." The lava has descended very low, and is making rapidly for a small village; but I shall spend this night on the mountain, and will then send you fuller details.—The spectacle was rendered more imposing by an eclipse of the moon, which took place at two hours and a half after midnigbt.

H. W.

OUR WEEKLY GOSSIP.

Sir Roderick Murchison, we understand, was sent for by Prince Albert on Thursday to consult on the project of a general gathering of our Learned and Artistic Bodies under one roof at Burlington House. This project has, for the moment, taken precedence of the Gore House scheme. Some objections to the amalgamation, especially those of distance and inaccessibility from the north side of Hyde Park, are removed by this change of site. Next Friday a committee of the Royal Society will meet to receive and consider propositions. Somerset House had set itself against Gore House. Old rights of occupancy—comfortable quarters—love of independence and isolation—perhaps a desire to stand apart from other and younger associations—made it difficult to obtain a strong adhesion from the Royal Society in favour of the concentration of the Learned Bodies in one locality at Gore House. Lord Wrottesley, however, pronounced in favour of a union at the Academy dinner. "I trust," said the noble President of the Royal Society,—"I trust that the professors of Science and Art will, ere long, find a home in some convenient spot in this great metropolis, in some building worthy of the nation and age in which we live, and worthy of the services that both Science and Art have rendered to this country and to mankind in general."—We sincerely trust that these wise words imply the adhesion of tbe Royal Society to a scheme for concentration.

Sir Charles Eastlake tried to wring a promise from Lord Palmerston at tbe Academy dinner; but the Minister would not confess. Lord Palmerston admitted the inadequacy of the space at command — especially in the sculpture-room; — he remembered his old joint action with Sir Robert Peel in favour of enlarging this area; but then the dinner was such a capital dinner, the pictures exhibited were so beautiful, the manifestations of genius were so complete, the Government care of Art was so warm, and the Arts themselves were so useful, so productive, so ennobling,—that, in point of fact, he trusted—nay, he believed—that when scattered over the face of the land, these noble works of Art would serve to kindle the flame of genius in many a youthful mind! Not a word would the Minister say about the cramped statuary — the crowded pictures — the dark octagon room. These things are left, we infer, to other hands and other minds.

Sir R. I. Murchison has received the appointment of Director of the Geological Survey,—the post left vacant by the death of Sir Henry De la Beche,—and the salary of which is returned in the Estimates as 800*l.*

It will give pleasure to all persons interested in the advancement of knowledge, and especially in the branches of geology and geography, to learn that the late G. B. Greenough, Esq. has left his most valuable collections of books, maps, charts, sections, and engravings to the Geological and Royal Geographical Societies, to be apportioned by his executors in accordance with their relation to the pursuits of these Societies,—and he has left 500*l.*, free of legacy duty, to each for tbe promotion of those objects which his whole life bad been spent in advancing. With the same view, he had during the last few years of his life presented to the College at Cork his cabinet of rocks and simple minerals, —and to the Museum at University College his valuable collection of fossils, to be arranged there under the direction of Prof. Morris.

On Wednesday last the first general Exhibition of tbe Botanic Society was held in Regent's Park, when Majesty was present at the show, and the gardens were otherwise graced by a large and brilliant company.—The second meeting will be held on the 13th of June.

The name of Sir George Head, the less distinguished, perhaps, of the two brothers, whose contributions to literature and criticism make so lively and so peculiar a figure in our modern libraries, must be added to our black list for the year. Like Sir Francis, Sir George Head showed himself a man of heart and of humour; and an artist with pen and ink, in his power of making pictures out of materials no more promising than the heaps of broken iron in the yard of a railway station hospital,—or the pallid, ill-washed crowd of factory people that pours down the street of some north-country village at mid-day. His 'Tours through the Manufacturing Districts'—and the separate articles, which Sir George is understood to have contributed to the *Quarterly Review*, will be remembered and referred to—more, perhaps for their pictures than for their philosophies,—by historians to come, who may desire to show how Poor Law Commissioners intent on collecting statistical facts, or railway inspectors traversing a new line, seem to have been as unable to resist the modern appetite for picturesque writing, as our Wilsons who have rhapsodized conceruing the poets, or our Macaulays when they have painted history.—Removed beyond the sphere of the British tongue and British sympathies, Sir George Head's liveliness of style and perspicacity of observation forsook him.—His 'Rome' a tour of many days—is tedious rather than interesting,—a book behind the time in which it was written. We do not pretend to give a complete list of Sir George Head's writings—or of the successive government situations held by him. As a man—who may be referred to, as one of the old "Albemarle Street set" —he was sociable and cheerful, rather than brilliant.—The papers which announce his death state that he had passed the threescore years and ten allotted to Man.

The decease of the relict of Sir Humphry Davy, at an advanced age, which has happened within the last few days, might have been noticed in the briefest obituary fashion bad not the late Lady Davy, especially since her widowhood, been a prominent figure in the circles of intellectual London,—one of those persons whose movements, whose sayings, and whose acquaintanceships are certain to figure in any literary "Lion's" diary of the last half-century. Lady Davy was a woman of fortune, of some accomplishments, of unwearied conversation, and of extraordinary physical activity. She had learnt everything. She had seen and spoken with everybody whom one had ever heard about. She had been everywhere. With Sir Humphry she was permitted by Napoleon to travel abroad during the years when the Continent was shut to the English; and the anecdotes and adventures which she had to tell of those journeys were countless and amusing. To a very late period, Lady Davy's ubiquitous habits, and her desire to partake of every pleasure, never failed. Whether the scene was at the corner of poor Chopin's pianoforte, or some "private view" at Christie's, or some buffet of exquisitely-wrought foreign wares, in the Hyde Park Crystal Palace, there was she: —buoyed up by that spirit which never allows its owner to discover that she is growing old. So often as that London world is talked of which included Mrs. Siddons and Lady Dacre, and the Misses Berry and Lady Cork, the name of Lady Davy will be recalled. It is already "cased in amber" for the inspection of future men of letters and women of society in Scott's Memoirs,—and also, if we mistake not, in the Diaries of Byron and Moore.

The appointmeuts of Sir Charles Eastlake and Mr. Wornum are still, we assume, "under consideration"; though the salaries of these officers appear in the Miscellaneous Estimates. Our small picture-gallery costs us for the year no less than 17,696*l.* Of this sum, 1,000*l.* stands in the name of the Director; 800*l.* in that of tbe Secretary; 300*l.* in that of tbe Travelling Agent. By whom the last-named office is to be filled we have not heard. Beside this round figure, another item of no less than 1,155*l.* is set down for "travelling and incidental expenses." The money paid for the De Bammeville pictures was 1,088*l.* 16*s.*; that for the Gherardine collection of models in wax and terra-cotta, 2,110*l.* The Trustees of the Gallery take a credit of 10,000*l.* for the purchase of pictures during the current year.

In the Miscellaneous Estimates for the current year—section of Education, Science and Art—we find 20,000*l.* set down as additional expenses for the building within the quadrangle of the British Museum. This makes 106,000*l.* spent on that account. 4,000*l.* are placed to tbe credit of the Museum for purchases at the Bernal sale; 12,000*l.* are placed for the same purpose to the credit of Marlborough House. These are vast sums of money; and unless it be allowed that the nation *ought* to give fancy prices for certain articles, merely because they come out of certain collections, we fear that in some cases the nation has made an indifferent bargain.

Herr Adolph Friedrich von Schack, the author of an excellent history of the Spanish drama, and besides well known by a masterly translation of the Persian poet Firdusi, has accepted a personal invitation of the King of Bavaria to join the poetical circle of Munich.

The new planet lately discovered at Düsseldorf has received the name of Leukothea. Its distinctive sign will be an ancient light-tower.

In the absence of Lord Braybrooke, Mr. Bruce presided at tbe Annual Meeting of the Camden Society, when tbe following officers were elected for the ensuing year:—*President*, The Right Hon. Lord Braybrooke; *Council*, Messrs. W. H. Blaauw, John Bruce, J. Payne Collier, W. D. Cooper, B. Corney, and J. Crosby, Sir Henry Ellis, the Rev. Lambert B. Larking, Messrs. P. Levesque, and F. Ouvry, the Right Hon. Lord Viscount Strangford, Messrs. W. J. Thoms, and Albert Way, Van de Weyer, and the Rev. John Webb. A suggestion, thrown out in the Report, in favour of devoting a sum of money to the preparation of a General Index to the Society's publications, was coldly received. With respect to works in preparation, the Council report that the first of these, on the 'Extent of the Estates of the Hospitalers in England'; taken under the direction of Prior Philip de Thame, A.D. 1338; from the original in the Public Library at Malta, edited by the Rev. Lambert B. Larking, may very shortly be expected, the last of the proof-sheets, sent to Malta for collation with the original MS., having just been returned. Transcripts of the 'Diplomatic Correspondence of M. d'Inteville, M. de Chatillon, and M. de Marillac, successively French Ambassadors in England during the Reign of Henry VIII.' are in the hands of M. Van de Weyer. The Council have added to the list of suggested publications:—'A Diary of Mr. Henry Townsend, of Elmley Court, Worcester, for the Years 1640—42, 1656—61,' from the original MS. in the possession of Sir T. Phillipps, Bart., to be edited by Mrs. Mary Anne Everett Green; 'Diary of Mr. Rouse, from 1625 to 1643,' from a MS. in the possession of Dawson Turner, Esq., to be edited also by Mrs. Mary Anne Everett Green; and 'An English Chronicle of the Reigns of Richard II., Henry IV., Henry V., and Henry VI.,' to be edited by the Rev. J. Silvester Davies, M.A., from the original MS. in bis own possession. Here is at least promise of the right kind. An addition of 32*l.* has been made to the capital invested, increasing the stock to 974*l.*

We learn from the Indian papers that the base line of verification for tbe grand trigonometrical survey of tbe Peninsula, commenced in September, 1852, has been completed. The survey was recommended by the Marquis of Wellesley and the Duke of Wellington. It began in 1800, under the auspices of Col. Lambton, who was spared to preside over it for above twenty years.

A Correspondent, noticing our remarks on tbe acquisition of Fénelon papers for the British Museum, writes to say that he has in his possession "the autograph of the first draft of Fénelon's reply to Bossuet's well-known 'Relation sur le Quiétisme,' in the shape of minute and copious autograph notes of Fénelon on the margin of the work itself. Before the appearance of Bossuet's work," says our Correspondent, "the controversy

on the subject of Quietism had already been called to Rome; and Fénelon had despatched thither an agent, the Abbé de Chantcrac, to conduct his defence. In a letter addressed by him to Chanterac, June 27, 1698 (*Œuvres*, viii. 450), he says:—'Je vous envoie ma réponse à M. de Meaux, par des notes marginales.' In a letter dated July 26 (*ibid.* 472), he alludes a second time to his having sent this reply; and Chanterac himself, on two occasions (pp. 467, 480), July 19 and August 2, acknowledges the receipt of the 'Relation sur le Quiétisme,' with these marginal annotations. The book to which your Correspondent refers is the identical copy sent to the Abbé de Chanterac. The volume was the property of the late coadjutor, Archbishop of Cologne; and was sold by auction at Brussels some years since, when it came into the hands of its present possessor. The marginal annotations fully equal in extent the work of Bossuet, to which they are intended as a reply; amounting, in the fair copy which has been made of them, to above 130 pages. They are quite different, both in order and in substance, from the 'Réponse à Relation sur le Quiétisme,' in the published works of Fénelon. This curious and interesting relic—interesting both as an autograph and as an historical monument—has not been noticed by any of the biographers or editors of Fénelon. Cardinal Bousset evidently was unaware of its existence, as was M. Gosselin, the late editor of Bousset's 'Vie de Fénelon'; nor do the latest editors of his *Œuvres Complètes* refer to it in connexion with the letters cited above."

Paris is to be the head-quarters of many interesting operations during the ensuing summer. Not the least interesting of its gatherings will be the International Statistical Congress. Ministers are preparing to receive the statists; and the Emperor has nominated a superior Commission, under the presidence of the Minister of Agriculture, Commerce, and Public Works, to consider a *programme* of questions. In the absence of the Minister, M. Charles Dupin, a member of the Commission, will occupy the chair.

Common Sense is at last beginning to stir itself in examination of some of our public educational foundations. Supine as the stir seems too often to be in its motions,—interrupted, hampered, thwarted by the very persons who ought to be most eager in promoting it,—when the stir has once begun, Common Sense is not apt to go to sleep again in England. Some impression that our Educational establishments, from the University down to the dame-school kept hy the pensioned-off butler's widow, are not immaculate, has absolutely got into the very heart of London. Christ's Hospital is to be looked after:—for the good of its inmates, and the furtherance of the righteous purposes of those by whom it was established. The Report of the Select Committee, laid before the Governors, and which was to come under their serious consideration at the meeting held within the week, speaks emphatically to the necessity of remodelling the entire establishment, and points to the present moment as a fitting time for such a root-and-branch reform. The situation of the school, round which the metropolis has crowded itself since it was built, and which is close to a lazar-house, is felt to call for removal. A Christ's Hospital boy, to stretch his legs and to breathe wholesome air, must be got away from his college and its play (or plague) ground,—and hence has arisen the institution of the whole holiday every alternate Wednesday, which is denounced as "a fertile source of moral deterioration," and which, because of such bad result, has been of late reduced to one holiday in the month. The Report, pleading that "no prestige of antiquity attaches to the building of the Hospital," points out that a judicious change of site might be effected without heavy loss or cost, and suggests "the purchase of about 100 acres of land, in a bracing situation, for the erection of a new and complete hospital." The educational system, too, has undergone examination, and the Select Committee appear to have agreed that the alms of the foundation have been extended detrimentally; and that in order honestly and thoroughly to carry out the purposes of the college, the number of children admitted must be reduced by about one-sixth,—such recommendation being accompanied by due details, calculations, and recommendations of the new arrangements proposed. A minor reform (still not without importance, because consonant with the spirit of the times,) is aimed against the *costume*,—it being proposed to substitute something "more modern for the breeches and yellow petticoat and stockings." What the shade of *Elia* might have to say against such a piece of Vandalism may he imagined. It would he, however, considerate and becoming to do away with the uncouth and unhealthy trappings of ancestral class-wisdom. Such are the matters which were to be brought before the special court convened for the 1st of May. Sooner or later they must be sifted thoroughly, and the recommendations considered, without undue leaning to prejudice, however picturesque it he, or to prerogative, however deeply be the root thereof in the wisdom of ages.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to Seven o'clock), 1s.; Catalogue, 1s.
JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square.—Admittance, 1s.; Catalogue, 6d.
JOSEPH J. JENKINS, Secretary.

The NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The TWENTY-FIRST ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace, daily, from 9 till dusk.—Admission, 1s.; Season Ticket, 5s. JAMES FAHEY, Secretary.

GALLERY OF GERMAN ARTISTS.—The THIRD ANNUAL EXHIBITION of the WORKS of MODERN GERMAN ARTISTS, in London, IS NOW OPEN daily, from 10 till 6.—Admission, 1s. Catalogues, 6d.—Gallery, 168, New Bond-street.

PATRIOTIC ART-EXHIBITION, for the RELIEF of WIDOWS and ORPHANS of BRITISH OFFICERS engaged in the WAR with RUSSIA, BURLINGTON HOUSE, Piccadilly, by Special Permission of Her Majesty's Government, NOW OPEN.—Admittance, 1s.—Communications and contributions to be addressed to the Committee, at Burlington House.

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street.—Open from 10 to 5. Admission, with Catalogue, 1s.

ADAM AND EVE.—This great original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, Pall Mall, opposite Marlborough House, from 11 to 6 daily.—Admission, 1s.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street—The Railway at Balaklava, Battle of Inkermann, Storm in the Black Sea, Battle of the Alma, Cavalry Charge at Balaklava, Pictorial Map of Sebastopol, &c., are now exhibited in the Diorama, illustrating "Events of the War." The Lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1s., 2s. and 3s.

TWO THOUSAND TWO HUNDRED and THIRTY-FIRST representation of LOVE'S ENTERTAINMENTS in London, and ONE HUNDRED and TWENTY-FIFTH consecutive night of the present selection of Pieces, on Monday, May 21, at the REGENT GALLERY, 69, Quadrant, Regent Street, where Mr. Love now appears every Evening at 8, except Saturday, Saturday, at 3.—Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called 'THE LONDON SEASON,' and other Entertainments. On Wednesday, Thursday, and Friday, Mr. Love will present the Entertainment called LOVE IN ALL SHAPES, to be followed by a ZOOLOGICAL CONCERT, and LOVE'S LABOUR'S LOST. On Saturday, at 3, LOVE IN ALL SHAPES, with other entertainments.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; and at the Rooms.

W. S. WOODIN'S OLIO OF ODDITIES.—The First Performance of the above entirely NEW COMIC ENTERTAINMENT, illustrated by 50 instantaneous Metamorphoses of Voice, Character, and Costume, and a Moving Panorama of the romantic Lake Region of England, will be given in the new and elegantly fitted-up Polygraphic Hall, King William Street, Charing Cross THIS EVENING, Saturday, May 12, by Mr. W. S. WOODIN, who has had the honour of giving 762 Representations of his former Entertainment, "The Carpet-bag and Sketch-book."—Private Boxes, 1l. 1s.; Dress Stalls, 3s.; Area Seats, 2s.; Amphitheatre, 1s.

ROYAL POLYTECHNIC INSTITUTION.—PATRON: H.R.H. PRINCE ALBERT.—The LECTURES and EXHIBITIONS, as delivered before HER MOST GRACIOUS MAJESTY and HIS ROYAL HIGHNESS PRINCE ALBERT, will be CONTINUED during the week, consisting of the TELEPHONIC CONCERT, DISSOLVING VIEWS of SINDBAD the SAILOR, Dunosco's ILLUMINATED CASCADE, the DIORAMA illustrating the VOYAGE across the ATLANTIC, and the CITIES in the UNITED STATES; and, in addition, on Thursday Evening, the 17th, DRAMATIC READING, by Mrs. CHATTERLEY, MUCH ADO ABOUT NOTHING—LECTURES on SONGS and SONG WRITERS, by GEORGE BUCKLAND, Esq.—DISSOLVING VIEWS of the WAR, &c. &c.

SCIENTIFIC

SOCIETIES.

ROYAL.—*May* 3.—C. Wheatstone, Esq., V.P., in the chair.—The following papers were read:—'An Inquiry into the Nature of the Metamorphosis of Saccharine Matter as a Normal Process of the Animal Economy,' by Dr. Pavy.—'Researches on the Partition of Numbers,' by Mr. A. Cayley.

GEOLOGICAL.—*May* 2.—W. J. Hamilton, Esq., President, in the chair.—Messrs. W. White, C. S. Mann, L. Barrett, and J. D'Urban were elected Fellows.—'On the Anthracite Shells and Fucoidal Schists of the South of Scotland,' by Prof. Harkness.—A Letter (communicated by the Foreign Office) from D. Sandison, Esq., Her Majesty's Consul at Brussa, noticing the existence of one or more Seams of Coal in Burzarkny, about 3 hours distant from Ghio, and 3 or 4 hours from Yallova, in the Gulf of Nicomedia.—'On the Physical Geography and the Drift Phenomena of the Cotteswold Hills,' by E. Hull, Esq. After describing the physical features of the district, Mr. Hull proceeded to account for the formation of the valleys and the preservation of the headlands and outliers which are scattered at intervals over the Gloucester plain. The valleys were shown to be in the direction of slight anticlinal lines, and the headlands in the direction of synclinals, having a mean north and south strike. The preservation of Bredon Hill was shown to be duc to a fault, which, traversing the southern side of the hill from east to west, had lowered by several hundred feet the area now forming the hill, and thus rendered the strata less exposed to the denuding action of the ancient sea. Bredon Hill had theu acted as a breakwater to the district south of it, on which account the outliers of Oxenton, Stanley, Dumbleton, and Notting Hills had escaped destruction. From the magnitude and greater numher of the tahulated platforms of marlstone, of the district which had a westerly direction, the inference was drawn that the prevailing winds during the period when the sea covered the plains were from the west, those from the north being next in force or prevalence. It was next shown that there were distinct pleistocene deposits to be found at intervals over the district. The most ancient was the Northern Drift, next the Estuarine, and latest the Warp Drift. No traces of the Northern Drift were to he found on the Cotteswold Hills, which were, in fact, above the sea at the period of its deposition; but the sands and gravels of which it is here composed, and which were derived principally from the waste of the New Red Sandstone and carboniferous rocks, were plentifully strewn over the vales of Gloucester and Moreton, and extended along a line drawn from Burford to Cirencester. Chalk flints being numerous in the Drift, it was supposed that an eastern current was confluent with the northern during the period in question; and the southern extension of icebergs was proved from the occurrence of houlders of Millstone Grit near the southern extremity of the Moreton Valley. The Estuarine Drift, which was composed of oolitic detritus and re-stratified northern drift, was found in the valleys of the Evenlode, Bourton, Cheltenham, and Stroud, and in it were found remains of mammalia now extinct.

SOCIETY OF ANTIQUARIES.—*May* 3.—Earl Stanhope, President, in the chair.—The President read the following memorandum:—"The numerous instances of the destruction of the character of ancient monuments which are taking place under the pretence of restoration, induce the Executive Committee, to which the Society of Antiquaries has entrusted the management of its 'Conservation Fund,' to call the special attentiou of the Society to the subject, in the hope that its influence may he exerted to stop, or at least moderate, the pernicious practice. The evil is an increasing one; and it is to be feared that, unless a strong and immediate protest be made against it, the monumental remains of England will, before long, cease to exist as truthful records of the past. Much as these monuments have necessarily suffered from time, and much as their decay is to he attributed to the neglect of their owners, the Members of the Committee have no hesitation in expressing their conviction that these two causes combined have inflicted less injury than the indiscreet zeal for restoration. Though time and neglect may impair, and eventually destroy, they do not add to a building; nor do they pervert the truthfulness of monuments. Restoration may possibly, indeed, produce a good imitation of an ancient work of Art; hut the original is thus falsified, and in its renovated state it is no longer an example of the Art of the period

to which it belonged. Unfortunately, too, the more exact the imitation, the more it is adapted to mislead posterity; and even the best imitation must unavoidably impair the historical interest and artistic value of the prototype, so that, in truth, a monument restored is frequently a monument destroyed. The Committee strongly urge that, except where restoration is called for in churches by the requirements of divine service, or in other cases of manifest public utility, no restoration should ever be attempted, otherwise than as the word 'restoration' may be understood in the sense of preservation from further injuries by time or negligence:—they contend that anything beyond this is untrue in Art, unjustifiable in taste, destructive in practice, and wholly opposed to the judgment of the best archæologists."—Dr. Emil Braun of Rome, and Dr. Shurtleff of Boston, U.S., were elected Honorary Fellows. Mr. Dillon Croker was elected a Fellow.—The President exhibited a set of bronze toilet implements, found on the estate of Sir Edward Kerrison, at Eye, Suffolk.—Mr. Cahmac exhibited a copy of the Russo Greek Gospels picked up after the battle of Inkermann.—Mr. Fairholt contributed some remarks on girdle ornaments in the possession of Mr. R. Smith.—Mr. Morgan, M.P., exhibited a drawing of a Roman pavement, discovered at Caerwent.—Mr. Harrod, Local Secretary for Norfolk, exhibited some bronze horse trappings recently found in Suffolk.

ARCHÆOLOGICAL INSTITUTE.—*March* 2.—The Hon. R. C. Neville in the chair.—The Rev. Dr. Bruce made observations on a Roman Inscription at Bath.—The Chairman read a paper 'On the Deep Shafts (*favissæ*) occurring at the Roman Station at Chesterford.'—Mr. Wynne gave an 'Account of some Remains found in a Circle of Stones at Cae Cleddau, near Llanaber.'—A paper 'On Early Sculptural Crosses, especially those found during the repairs of Bakewell Church,' was read by Mr. Le Keux, who produced drawings of these ornaments, comprising some rich examples of early sculpture.—Mr. Octavius Morgan read a 'Notice of the Ancient German MS. Chronicle of Strasburg.'—Numerous antiquities lay on the table: including a bronze figure of a Centaur carrying Achilles, found on the beach near Sidmouth, a German work in bronze, several ornaments lately excavated by Mr. Neville at Chesterford, a chess piece of the twelfth century, formed of the tusk of a walrus, some impressions of signet rings, the property of Mr. Nichols, and two portable lanterns, made of earthenware, with a metallic lustre on the surface.

HORTICULTURAL.—*May* 1.—*Anniversary Meeting.*—R. Hutton, Esq., V.P., in the chair.—The following new Members of Council were elected, viz., the Duke of Northumberland, Sir S. M. Peto, Bart., and Sir Joseph Paxton, M.P.; *vice* General Fox, G. Rushout, Esq., M.P., and J. C. Whiteman, Esq., retired.—The Duke of Devonshire was elected *President;* Dr. Jackson, *Treasurer;* and Dr. Royle, *Secretary;* and as *Auditors,* Messrs. J. C. Stevens and H. G. Bohn. The Annual Report from the Council was read, and ordered to be circulated.

ZOOLOGICAL.—*May* 8.—G. R. Waterhouse, Esq. in the chair.—Mr. Gould exhibited a portion of a collection of birds, formed by Mr. Hauxwell in a district lying on the eastern side of the Peruvian Andes, in the neighbourhood of the river Ucayali, one of the tributaries of the Upper Amazon. Mr. Gould observed that the exploration of this district had been one of the earliest objects of his own ambition, but that until within the last few years no naturalist had visited it. The splendid collection sent by Mr. Hauxwell, of which the birds exhibited formed a part, fully bore out the anticipations entertained by Mr. Gould, that when explored it would prove one of the richest and most interesting ornithological districts with which we are acquainted. Among the birds exhibited were some Cotingas, differing from the ordinary species found in the lower countries of Brazil, and remarkable for the splendour of their colouring, together with species of Phœnicercus, Rhamphocelus, &c. of the most dazzling brilliancy. As a contrast to these, Mr. Gould exhibited a series of dull-coloured birds (Thamnophili), also contained in the collection, and remarked that this striking difference in the colouration of birds inhabiting the same locality was due entirely to their different degrees of exposure to the sun's rays; the brilliantly-coloured species being inhabitants of the edges of the forests, where they fly about amongst the highest branches of the trees, whilst the others form a group of short-winged insectivorous birds which inhabit the low scrub in the heart of the dense humid jungle, where the sun's rays can rarely, if ever, penetrate. Mr. Gould also remarked that the colours of the more brilliant species from the banks of the Ucayali,—a district situated towards the centre of the South American continent,—were far more splendid than those of the species which represented them in countries nearer to the sea; and from this circumstance he took occasion to observe that birds from the central parts of continents always possess more brilliant colours than those inhabiting insular or maritime situations. This rule applies even to birds of the same species,—the Tits of Central Europe being far brighter in colour than British specimens. Mr. Gould had observed a like difference between specimens of the same species inhabiting Van Diemen's Land and the continent of Australia. He attributed this principally to the greater density and cloudiness of the atmosphere in islands and maritime countries; and in further illustration of the influence of light upon colour, he remarked that the dyers of this country can never produce tints equal in brilliancy to those obtained by their continental rivals, and that in England they never attempt to dye scarlet in cloudy weather. Mr. Gould described a new species of Redstart from Erzeroum. For this species, which is nearly allied to the common Black Redstart of Europe, *Ruticilla Tithys,* Mr. Gould proposed the name of *Ruticilla erythroprocta,* its most striking distinction from the European species being the red colour of the lower part of the abdomen.—A paper by Lieut. Burgess, 'On the Habits of the Birds of Western India,' was read. It contained many particulars, relating principally to the nests and eggs of the smaller Grallatorial birds (the Snipes and Plovers) inhabiting the Deccan, and forms the tenth of Lieut. Burgess's contributions to the ornithology of that district.—The Secretary informed the meeting that a female Giraffe had been born in the menagerie on the 7th inst. This is the eighth fawn which has been produced there.

INSTITUTION OF CIVIL ENGINEERS.—*May* 1.—J. Simpson, Esq., President, in the chair.—The discussion was renewed on Mr. Barton's paper 'On the Economic Distribution of Material in the Sides, or Vertical Portion, of Wrought Iron Beams,' and was continued through the evening.—At the Monthly Ballot, the following Candidates were elected:—Messrs. J. G. Blackburne, as a Member; W. Adams, E. E. Allen, R. Carter, F. S. Homfray, W. Malins, J. Marmont, F. Morton, and M. Sharpe, as Associates.

ROYAL INSTITUTION.—*General Monthly Meeting.*—*May* 7.—The Duke of Northumberland, K.G., President, in the chair.—Messrs. G. Ade and W. Stuart were elected Members.—The following Professors were re-elected:—W. T. Brande, D.C.L. as Honorary Professor of Chemistry; J. Tyndall, Ph.D. as Professor of Natural Philosophy.

SOCIETY OF ARTS.—*May* 9.—J. Glynn, Esq. in the chair.—The paper read was 'On the Manufacture of Steel, as carried on in this and other Countries,' by Mr. C. Sandersou.

MEETINGS FOR THE ENSUING WEEK.

MON. Geographical, 8½.—'Notes on the Passage of Hannibal across the Alps, and the Valley of Beaufort in Upper Savoy,' by Prof. Chaix.—'The Amazon and the Atlantic Watercourses of South America,' by M. Lusini.—'Copies of Letters from Drs. Barth and Vogel respecting the Progress of the Central African Mission.

TUES. Institution of Civil Engineers, 8.—'Description of the Landore Viaduct,' by Mr. Fletcher.—'On the Infiltration of Salt Water to the Springs of Wells under London and Liverpool,' by Mr. Braithwaite.

— Royal Institution, 3.—'On Voltaic Electricity,' by Dr. Tyndall.

WED. Horticultural, 2.—Exhibition.

— Society of Arts, 8.—'The Capabilities for Mercantile Transport Service of Steam Ships,' by Mr. Atherton.

— Geological, 8.—'Geological Notes on the British Possessions in North America,' by Mr. Isbister.—'Notes on the Geology of Georgia, U.S.,' by Mr. Bray.—'On the Geology and Coal-bearing Rocks of the Middle Island, New Zealand,' by Mr. Forbes.

THURS. Society of Antiquaries, 8.

— Royal Institution, 3.—'On Christian Art,' by Mr. Scharf jun.

FRI. Royal Institution, 8½.—'On Dante and the Divina Commedia,' by Mr. Lacaita.

SAT. Asiatic, 2.—Anniversary.

— Royal Institution, 3.—'On Electro-Physiology,' by Dr. Du Bois-Reymond.

FINE ARTS

ROYAL ACADEMY.

THE Exhibition seems to be nearly an average. The portraits are perhaps less brilliant than usual, and the landscapes scarcely so numerous,—yet Rome in all its glory could scarcely have produced more than thirteen hundred works of Art in a single year.

Mr. Maclise appears in full force, and Mr. Millais re-appears after some months' disappearance; Mr. Phillip returns to Scottish scenes, and Mr. Horsley takes the resigned seat in Spain; Mr. Roberts blazes out in an epic of panoramic landscape, and Mr. Stanfield rivals him in one of his grand historic combinations. We have also to hail a young competitor in the old arena, who though he may have a fall or two seems likely to grapple soon with the strongest. The young men stand well and show more care and finish; and with *one* exception we hear of no complaint of the hanging.

With all its faults, *Lear recovering his Reason at the Sight of Cordelia* (No. 149), by Mr. Herbert, is a picture full of the earnestness of this great painter's later style. We say faults, for the drawing is in parts faulty, and the face of Cordelia is not only weak but ugly. Lear's short legs can hardly be accounted for on any but telescopic principle, and the physician to the right does certainly not put the best (three-quarter) face upon things. The head of Lear is, however, a massive form of saintliness that atones for much, and the bit of sea seen through the tent opening with its moving cloud-shadows is calming and thoughtful. Most touching scene of all written tragedy, condensation of all conceivable heart-breaking, this scene would tax three Raphaels to paint it,—and it deserves to be to English painters what 'The Last Supper' was to the Church decorators of the Middle Ages. It should be painted in tears and in moments of deep convulsions of heart, after deaths of parents. We miss here that self-denying, humble love of the scorned Cinderella of Britain:—love more tried than Desdemona's—more deep than Rosalind's—less frantic than Juliet's—and only equalled by Imogen's, in whom we see the perfection of a wife's love, as in Cordelia's we see the perfection of a daughter's.

The Life and Death of Buckingham (349), by Mr. Egg, is a fine moral lesson, as the death of any debauchee might be; but Pope in this case was wrong in his facts. Buckingham was neither poor nor in disgrace, and his dying at an inn was a mere accident, for Calamy tells us, that being taken ill when pursuing his favourite diversion of fox-hunting on Kirby Moor in his Yorkshire domains, he was taken to a tenant's house, and there died. So far from unpopularity, Shaftesbury and his party were at the zenith of their almost imperial power;—as for poverty, he had paid off all his debts; and instead of dying a worn-out profligate, had for some time devoted himself to religious writing, and expired as sincere a penitent as his companion Rochester. Even his versatility rests more on Dryden's sketch of Zimri than on fact, for to the last the "World's Epitome" still studied chemistry. So much for historic *versus* poetic and pictorial truth. Nothing can be more vivid than the antithesis of the two scenes Mr. Egg has selected. In the one we see the Duke in "the bower of Cliefden and of love"; and in the other lying dead in the "worst inn's worst room." The contrast might have been heightened by making the gilded alcove of the poet a little more gilded and gay, and somewhat more brilliantly lit. In the first picture we see Buckingham a little flushed with wine; it has heightened his colour, lit his eye with a feverish brilliancy, and set his arch mouth quivering

with wickedness and wit. He is sitting as president of the evening; and a ringletted beauty, perhaps the siren Shrewsbury, holding a glass in one hand, is about to crown his periwig with a coronet, as if acknowledging him the lord of the night's misrule. On his other side leans the Merry Monarch, with his well-known black wig and deep lined swarthy features. In the foreground, and at the opposite side of the table, are cavaliers and loose-bosomed beauties of the Nell Gwynn family and the Lely dress,—their eyes glittering with excitement, and all holding up their glasses, as if drinking the health of their host. On the right, a fellow of the Tom Brown or D'Urfey character turns up his glass to show the absence of heel-taps. Another gallant has leapt up on a red-cushioned chair, and seems, in a fit of bacchanalian frenzy, to be about to fling his empty glass at the moon, that shines in through an open window at the back of Buckingham with a calm and reproachful light. This picture is, however, not gay enough; and the effects of light and shade, such as Buckingham's flowing white satin dress, against the deep violet of the night sky and the bright red of the chairs, contrasting with their shadows below, are very wild and solemn. And then that terrible death scene, so real and ghastly in its Defoe-like touches! In a low, dreary room, shocking from its desolation, lies the dead fop, his blue ribbon still covering his black heart: the red velvet of his dress, and the unrolled garter that dangles from his knee, dreadful contrast to the sordid bed-clothes and the yellow valance that flaps from the ricketty framework of the dirty bed! His wig, its scented powder bedaubed with dust, lies on the uncarpetted floor beside a sponge and a basin, typical of disease. Beneath the foggy, yellow window-panes broken out at the top, as if in delirium, lies a crushed butterfly—an admirable touch of genius. How it oppresses the heart to look at that stiff limb, that thin arm that has clutched the quilt in the death agony, and that head with its vacant eye, sunken jaw, and waxen mask! May we dare to suggest that a glimpse, through a broken window, of the real scene, the dreary wind-swept grey moor, might have been well introduced? And perhaps more impressive than the shut door would have been, either a glimpse of drinking and rustic revel below, or mere bare stairs, with say a streak of watery sunlight touching a single landing. Mr. Egg's other picture of *Emmet in Prison* (136) is full of passion; and the squares of sunlight on the dull, dark wall give a strange reality to the desolation of the scene. We have seldom seen more absorption of grief than the artist has thrown into those staring eyes and that trembling mouth. The head of Emmet laid on his shoulder, tells of grief deeper than even that woman's, convulsing a stout heart, and filling the mind with a foretaste of death and of the grave.—His third work, *Through the green shade wandering* (127), though merely a sketch, is as complete a reproduction of an age as one of Scott's heroines would be were she to walk out of the Waverley Novels.

Mr. Maclise has a picture better than usual in colour, equally powerful, less mannered, and with not less vigour; yet displaying more breadth than his last year's work. It is dramatic, picturesque, imaginative, and full of detail; yet with no very great sentiment, and too masculine and sinewy to possess much subtlety of poetical feeling. The painter has selected the *Wrestling Scene from 'As You Like It'* (78), and brings before us the moment when the struggle commences. Rosalind and Celia—rather like the old Irish-maiden type of beauty that we all know by this time, and rather yellow and grey in colour, as usual, but still beautiful—are looking with sympathy on Orlando, who, under his brows, is gathering inspiration from their eyes; while on the side of one of those raging Herods of Dukes that Mr. Maclise delights to paint, is that brawny Hercules, Charles, looking with contempt at the stripling of a David who is to give him a fall. Touchstone, bright in red and yellow motley, squats on the ground at the feet of Orlando, and looks up archly at his lady mistress. A curious courtier and some make-weights—self-denyingly kept back—make up the scene. The background is an Elizabethan mansion, exceedingly appropriate,—which is more than we can say of many of the details. In imaginative selection we see little possibility of selection between pure truth and pure fiction; but here we have an Elizabethan house with a Victoria conservatory,—a nondescript Duke with barbaric Saxon buskins and a Louis the Tenth hat,—a mediæval jester,—and passion-flowers, which were first brought from South America! What a patchwork is this! and what a want of that unity which Scott threw over his creations. In expression, the picture is not first-class,—though the Duke looks proud and cruel, the wrestler insolent and defying, and Orlando calm and confident. One of the best faces is the old courtier with the gold collar, who is anxious and diplomatic. The leaves in the foreground are much broader than usual, and breadth throughout is better maintained; while the flesh is warmer and healthier. The position of that bull-headed wrestler, with his folded arms and one hand feeling the muscles of his arms, is admirably contrived. His hair would have been better of the crisp, bull-hair type.

But the comet—the burning star—of the Exhibition is Mr. Millais's *Rescue* (282),—a picture that would be cheap for any public office wishing to save coals in hard winters. Not that, with some heretical exceptions, it is not a work of force and originality, full of purpose and sentiment, and daring endeavour to paint the poetry of English nineteenth-century life:—the life we, and not others live. It is, however, certainly more tricky, and less full of honest thought than the 'Order of Release.' The mechanical part is good; but there was little room for imitation. It represents a fireman rescuing three children, and descending the burning stairs with them on his back and in his arms. One of the children, frightened at the scene, struggles to his mother's arms; who kneels, as if thanking God for their delivery. We are sorry, however, to say, that the last-named lady seems to have already suffered much from the flames, having saved a voluminous night-gown, but lost the greater part of her body; which, with great magnanimity, she forgets in joy at the sight of the children. The children want numbering; for we find ourselves confusing No. 1's legs with No. 2's head; while No. 3's body is still a great desideratum. Composition, of course, is a mistake; otherwise the eldest boy might do his terror a little less awkwardly. We allow the mother looks ecstatically grateful (but joy is selfish, and the gratitude is premature); the fireman is manful and business-like; and the children turn anxiously towards the fire,—but yet expression does not seem the main point of the picture, which is the wonderful crimson glow that reddens the boy's night-gown and the fireman's helmet, contrasting with the quiet blue moonlight on the roof, seen through the hall window. A glimpse of a crowd might have been introduced to give a sensation of terror, by hinting at the confusion of the night, when, as Schiller says,—

> Roth wie blut
> Ist der Himmel,—

when the air is hot as a furnace, and one's home grows in an hour into a burning grave. However wonderful as a pictorial effect, we can hardly fully assent to the truth of the crimson glare which pervades this picture, and would render it a perfect blessing to the people of Nova Zembla. In the detail, the leather hose of the engine running over the bright Turkey carpet is happily chosen to convey a sense of the anomalies of such dreadful interruptions of domestic peace. The face of the fireman is very good: thoroughly English, cool, determined, and self-reliant, and, what is more, of that type of feature that any physiognomist would at once recognize as common among his profession. The mother is plain, but that might happen, and fantastically wild, which need not be.

Mr. Hart has two pictures more than usually successful. The *Captivity of Eccelino* (225), and *Othello and Iago* (327). The first is full of thought, the second is an admirably painted bit of costume, and little more. The first picture represents the end of that Eccelino, the despot of Padua, for whose special behoof Dante, in the white heat of his undying hatred, heated a special hell. After many crimes, and having trampled God's and man's laws into a mire of blood beneath his mailed feet, he was at last driven to earth, at Soncino, where he refused to speak, tore off the bandages from his wounds, and died in fact as he had lived, a man worthy of the empire of evil. A complaint against Mr. Hart is, that instead of giving us a monster who dies blaspheming, he presents us with a saintly apostolic man who seems the incarnation of misunderstood benevolence. He is the sort of man to have "made a fine end," and to have gone away "an it had been any Christom child." The men in armour and the attendant priests are all excellent pieces of painting.

We cannot congratulate Mr. Leslie on his work of this year. After a hard and loving look at it, it really seems to us nothing but a *caput mortuum*. It is the old story of Sancho Panza and his forbidden dinner. In no face is there much expression but in that of the right-hand attendant, and that might as well be away. The detail is meagre, the colour poor, and the totality feeble—though an air of good humour pervades the whole.

Mr. Frith, exhausted by his masterpiece of last year, is playful, and no more. His best work is *Maria tricks Malvolio* (108), — a pretty sparkling bit of light and shadow, with a pretty soubrette holding a sealed letter. Of the subject it has nothing; the dress is false, for the fardingale is no fardingale; she has no ruff or hood; and Elizabethan letters, let Mr. Frith remember, were tied with silk as well as sealed. But we look at the arch face and forget all imperfections. The moment chosen, we should mention, is that in which the "sweet nettle of India" throws down the letter that is to gull the sour-visaged steward. Mr. Frith is certainly the painter of the genteel and beautiful, and his execution and colour are so smart and dainty that the very piquancy delights, whatever be the subject. Another clever sketch is *Lovers* (126), a charming bit of modern life poetry, full of grace and tenderness; backed by a pleasant landscape. The modest pleasure of the lady and the insinuating fondness of the lover are admirably given, and with all the delicate force and vividness of the master. Equally brilliant, but with less subject, is *At the Opera* (305). This is merely an "angel" in white satin, leaning back in a sort of reverie at the Opera. The execution of this is marvellously light and elegant, and has a high-bred character very pleasant to the painter's eye. The face is beautiful, thoroughly English; and it is a pleasing characteristic of Mr. Frith's talent that his beauty is varied and never monotonous.

No picture in the Exhibition attracts more interest than the *Procession of Cimabue* (569), by Mr. F. Leighton, a young artist who, we believe, has studied in Italy. Amateurs who only admire admired pictures, and critics who are ill to please, disarmed by the Queen's purchase of the picture, stop and gaze and smile where they might, perhaps, have sneered or frowned. There can be no question that the picture is one of great power, although the composition is quaint even to sectarianism; and though the touch, in parts broad and masterly, is in the lesser parts of the roughest character. The scene represents one of those celebrated events of Italian Art-history preserved for us by that pictorial Boswell, Vasari. When Cimabue, one of the first Florentine painters who broke through the trammels of Byzantine Art, had completed his celebrated 'Madonna,' it was carried in procession to the church for which it was destined. In the groups that fill the street the artist has, with great propriety, introduced Giotto, Arnolfo di Lapo, Taddeo Gaddi, Andrea Tafi, Nicolo Pisano, Buffalmacco, Memmi, and Dante. The picture, which is a long horizontal one, is full of figures, and yet they neither crowd nor jostle. There is no impetuous rush of life, but all moves on as calmly, religiously, and silently, as if the whole were a dream where sounds are implied but never heard. Above the figures rises a high grey wall, which gives a grandeur and breadth to the whole, for it is only interrupted in three places,—once by a confused vine-trellis to the right; in the middle by the picture banner and the long green leafy chains that keep it steady; and to the

left by a group at a window. Stately before his work paces the acute-looking painter, holiday clad in white, crowned with laurel, and holding by the hand the boy Giotto, still wild from the sheep-cote, and staring with untamed eyes at the musician bending down and struggling to tune his theorho,—the maiden heating the dulcimer,—the children scattering gilliflowers,—and the strange, hlack-eyed, swarthy trouhadour. Behind them comes old Gaddi in a red gown, meditative, and his hands thrust behind his coat-tails with the air of a connoisseur,—and hehind him are the Paul Veronese group, two mild men, and hetween them a hlack, bushy-hearded, red-capped "doer" of hrawny mind. Leaning against a wall stands Dante, cold and soured, dreaming of Hell, and fancying he sees a procession in an avenue of Purgatory; aud yet with all this the scene is a sheer ahstraction, and there is no rabble and no sense of crowding life. With all our admiration at this display of painter-like ability, we are forced to observe upon the false treatment of the waxed flesh, the unmitigated colour of the drapery shadows, and amidst the want of a psychological unity the positive linear interruption of the fiddler who hacks against the hero of the piece.

Mr. Poole cannot help being poetical; but his *Seventh Day of the Decameron* (457) is no particular advance upon the moonlight scene of last year, except that this picture has more of the yellow of lamplight, than the pale, mellow gold of a harvest moon. We are sorry to see here his same straggling sort of horizontal composition, of which the eye is unahle at once to seize the salient points, and wanders about inquiringly in a baffled, confused manner. The figures hy the lake, in the ladies' valley, are singularly heautiful in face and graceful in attitude; but it seems a conventional, insipid plan for a painter to make his actors all equally heautiful, and it certainly is a foolish self-denial to wilfully reject the fine antithesis of a wild or grotesque face, for Nature is never monotonous. We must, too, protest against the gross neglect of perspective in the two colossal figures seated under the distant tree. The great charm of the picture is not expression, but the delicious enchanted atmosphere in which every object seems to float.

We do not care very much for Mr. Cope's *Death of Elizabeth Stuart, at Carisbrooke Castle* (161). There is something almost ludicrous in the way in which the doll-like body is stretched in the window-sill, with its head on that immense book, and the alarmed man, with the helmet too large for him, who rushes in, is a strange dummy. To say that the painting is excellent would be an insult to so pleasing a painter. We think, in truth, he has thrown away a partizan subject, capable of having been treated with pathos, if—as is always the case with partizan painting—the Puritan cruelty was highly over-coloured. In this child we ourselves see no guillotine victim of mob ferocity, but, as it were, a flower that growing up some summer morning between the chink of a street pavement, is trod down by the first rush of life when the city awakes and hegins to move and stir.

Mr. Brigstocke's *Prayer for the Victory* (540) is an immense mistake, and is one of the tamest religious pictures we have ever seen.

That sovereign of Spanish scenes, Mr. Phillip, appears this year in his old Scotch scenes, and although equally successful in composition and character, is hot and hrown in colour. His picture is called *Collecting the Offering in a Scotch Kirk* (298), and is evidently painted by a somewhat sarcastic observer of what Charles the Second called "an ungentlemanlike religion." The scene is a Presbyterian pew, with an elder, swathed in a brilliant green plaid, holding out the "hrod." At one end a prudent well-to-do man is fishing for a small coin in a profound pocket, while a mother is coercing a shy child to put its "baubee" into the dish, aided hy a red-haired hrother who is sitting at the table; while in the distance a conceited precentor is giving out the hymn. There is much character in the shrewd well-to-do elder, whose clear cold eye takes in the whole scene at a glance. The texture of his plaid is as masterly as anything Mr. Phillip has ever done.

Mr. W. J. Grant's *Apothecary and Romeo* (506), though caricatured in the principal figure, is a meritorious picture, and the glimpse of masquerading seen through the door is well contrived to heighten the misery within.

Mr. Stanfield's great historical landscape, *St. Sebastian during the Siege* (545) represents the British troops taking possession of the heights and convent of St. Bartolomeo. The day is one of those lurid, cloud-laden days, when a strong sense of evil seems to press upon earth and sea. The waves are silent and level, only just creaming in lines of foam around the base of the rocks and the edge of the shore. In the foreground, dismal indications of the horrors of war, are the shattered walls of the convent, with the church hell lying amid hurnt beams and rent stones. The ground is strewed with broken gun-carriages, shivered wheels and torn accoutrements,—while a wounded soldier, raised in the arms of a comrade, gives a touch of human emotion to the scene. To the right, some cottages are sending up volumes of spark-lit smoke, while the citadel looks calmly down on the marching troops, the musketeers, the gunners, and all the pomp and circumstance of war; while, on the other side, Wellington, with a sweep of his glass, already sees the place conquered and the English flag waving on its summit. Out at sea is a low, island rock, on which a few men have planted a flag and are making *reconnoissances*. The whole is painted with broad ease and power, and the figures are, as usual, effective and picturesque.

Mr. Roherts, in his *Rome* (594), has achieved a triumph in the epical landscape, worked out with a grand and poetical comprehensiveness in his skctchy yet firm manner. A red light fills the sky, tinges the pine trunks, gleams metallically on the roof-tops, and incarnadines the Tiber, as when the slaughters of Marius dyed its yellow flood or it rolled a hloody tribute to the sea from Nero to Neptune greeting. In the foreground are dancing peasants, in hright-coloured kerchiefs,—dancing, grape gathering, and laughing; while to the left a crowd prostrates itself hefore the upraised Host round the steps and entrance of a church of the Seven Hills,—emhlems of pleasure and superstition, the idols of this graveyard city, whose glory refuses to die out and seems almost to have won the gift of immortality. Kingdom, republic, empire, papacy, surviving all;—hearing on through the days of the Etrurian Lares and of Mars, appeased by many victims,—fusing down even Christianity into a distorted resemblance to its old Paganism; and still the same hills, and the same river, and the same broad, desolate hattle-field outside the walls, and the same horizon of hills, with Soracte and its snow-peak ruling all. Half the history of the world has taken place at Rome, now the city of Art and memory,—where dead Cæsar looks down on the Carnival, and Rienzi's ghost scowls at the Pope's guards. Can Baalbec, Nineveh, or any city or ruin hut Jerusalem, dispute precedence with Rome?

FRENCH EXHIBITION.

THE great picture this year is M. Paul Delaroche's *Strafford going to Execution* (No. 42), lent hy the Duke of Sutherland. It is almost too well known to require comment. Strafford is kneeling at the foot of a prison wall, below a grating, from which emerge Laud's hands, which are outstretched in benediction. On either side stand the halberdiers and pikemen; forming a powerful picture of deep feeling, hearing a strong historical impress, while a mournful and solemn atmosphere pervades the whole. The second work by this master is *Christ's Agony in the Garden* (41). This is an abstract, religious picture; our Saviour heing represented kneeling and clasping a sacramental cup, while the halo from his brow glimmers in the darkness. The face, though not a triumph, is very sorrowful and holy, hut the body seems scanty and meagre.

M. Ary Scheffer has nothing this year equal to his Dante scene. His *King of Thule* (176) seems to us merely a costume-study; the face has little expression, in spite of the oily tears that steal down the monarch's leathery features,—which are holdly and admirably painted. We miss this painter's pale holy faces, with their up-turned glances of pure faith and love. This head does not tell the story. The King is alone, and not surrounded by the Court; and we have no indication given of his peculiar fondness for the treasured cup. The most singular thing ahout the picture is its proof of the artist's freedom of manner; his usual colour, style, and suhject heing here all changed.

That most versatile of men, M. Biard, appears in great force, in *genre*, caricature, love, and sentiment. His *European Travellers off Cape North, in a Lapland Fishing-Boat* (6) is a wild, characteristic scene; hut telling no story. It is, however, in colour and force, perhaps, superior to a far hetter picture—*The Pirates* (5). The moment is dramatic. Part of the crew are attempting to decoy an approaching vessel; while the rest lie flat on the deck ready for hoarding. The chief call-bird is a strapping Negro, dressed up in a honnet, shawl, and parasol to represent a lady passegner, a sham officer having his arm thrown round his neck. Another hony sailor has a girl's straw hat on; while a white-whiskered captain, attired as a merchant, is heckoning the crew to lie still. One savage fellow in a straw hat, half naked, and with a knife hetween his teeth, is running up on deck. The leader of the gang seems a *Long-Tom-Coffin* of a man, who is running his eye along an immense musket-barrel, and motioning with his hand for caution. In another part of the vessel a barefooted sailor, standing tip-toe on a powder-harrel, is playing the fiddle; while a simple-looking carpenter is joining in the stratagem. *Henri IV. and Fleurette* (7) is a heautifully-painted landscape; hut the figure of the recumbent girl in the wood is tainted hy French voluptuousness, — so much so, that few English galleries would give it admittance. The face of the girl is of singular heauty, hut that of the approaching lover is not much like the arch monarch, if any of Lavater's thirty portraits of him may he trusted. The incident of the goat nibbling at the rose of the maiden's garland is, of course, no accidental insertion. *Tycho Brahe's First Induction to Astronomy* (10) is a pleasing episode in the history of genius,—and the up-turned face of the hoy is full of fervour and beauty, while the mechanical details are admirably touched. The *Poste Restante* (8) is an awkward composition of coarse humour coarsely painted; much more clever is *Newly Decorated* (9). It represents a newly-elected Chevalier of the Legion of Honour with his red ribbon flaunting at his button-hole rushing headlong under the showers from a mason's scaffolding which threaten him with dirt and mutilation.

That great female painter Mdlle. Rosa Bonheur contributes three works:—the *Charcoal Burners* (21), a *Team of Oxen* (22), and *Calves* (23). The first is the best, and is one of the leading pictures in the Exhibition, remarkahle for its power, vigour, force, and the singular quality of its colour and chiar-oscuro. The subject is nothing hut a piled charcoal waggon in a copse surrounded by smoke from some fire within the forest. The waggon with its hlack sacks is drawn hy white buffalo-like oxen. They face the spectator, and literally protrude from the picture. The foreground is grey, pehbly heather. The colour is sombre and lurid, and the *impasto* massive.

M. Le Poittevin, always picturesque and vivid, has several small pictures:—*A Winter Scene in Holland* (130), *The Shrimper* (131), *The Message to the Admiral* (132), and *The Rising Tide* (133). The two last are the hest. The second is a mere sketch, and represents the children of a fisherman on an isolated rock surprised by the tide, and clamouring for assistance;—the froth and fury of the yeasty waves are well conveyed and with little labour. 'The Message to the Admiral' is a spirited Van der Velde sort of scene, with soldiers in a rich barge, the trumpeter hending back to fling his whole breath into his instrument.

M. Horace Vernet's two pictures are not very interesting, at least, for him. His *Joseph sold by his Brethren* (200) has no Scriptural feeling, and is a mere cleverly-caught Asiatic group. There is much had taste in the revolting prodigality of hlood on the man's arms, on the knife, and streaming frou the goat's throat. We need scarcely say, in other respects, the picture is a marvel of rapid

talent. The dead goat and the Ishmaelite's woollen dress are choice bits of painting. *Victoria, a Peasant Girl of Albano* (201), is a portrait of a young Italian woman.

M. Meissonier's *Lansquenet Guard* (144) is a most dainty little bit of Flemish military life, finished like a miniature, and yet broad and effective.—Equally delicate, but softer and more effeminate, is M. Plassan in his *First Whisper of Love* (161),—*The Message* (162),—*The Concert* (163),—*The Mandoline* (164), &c. M. Plassan is a master of the Louis-Quinze dress, and all his figures are graceful and aristocratic; his faces beautiful, and free from subtleties of expression; his composition is pleasing, and his colour bright.

M Schopn's *Judgment of Solomon* (177) is a successful rendering of an old subject, well drawn, and good in colour and composition. The face of the woman to the right is of rare beauty; and about the whole there is an impressive and statuesque sense of repose, which is impressive.

Almost the only good landscape is *Chamouni* (183), by M. Thuiller, and this is dry and gritty in colour, but still brighter and more airy, particularly in the distance, than any French *paysage* we have seen for many a day.

M. Dubufe is higbly finished, and insipid as usual, for his heads are portraits, and little more. *The Family of the Absent Soldier at Morning Prayers* (48) might be any group praying, with the usual old father, young wife, old grandmother and young child.

FINE-ART GOSSIP.—A correspondent of the *Leeds Mercury*, after quoting the paragraph from our columns on the failure of a Yorkshire Exhibition of Fine Art, and the consequent breach of an understood contract with the artists who had generously contributed their works,—by which these latter were inconvenienced in many ways, adds :—

"This, as many of your readers will at once perceive, relates to the Leeds Academy of Arts: the facts are correctly stated, and the caution to artists deduced from this lamentable state of affairs is not only warranted, but is certain to have its effect so far as Leeds is concerned; and we may, therefore, resign any feeble hope we may have indulged of having a periodical Exhibition of pictures in Leeds. This department of Art must relapse into the sleep from which the abortive attempt of the Academy has failed to arouse it. It cannot be denied that this is a very sad and disgraceful affair."

After contending at some length that the public of Leeds must share the discredit of this transaction with the managers of the institution in question, the writer continues :—

"Now, should not an effort be made to wipe off the disgrace so far as possible? granting that the conduct of the Academy has not been characterized by absolute 'wisdom,' ought they to be left to bear among them the whole cost of the failure, which would at least have been less onerous if the public had in any degree responded as they ought to have done to the invitation to a really intellectual treat? I think not; and that for the credit of Leeds, some portion of the charges should be liquidated by a public subscription, and the threatened proceedings averted."

A proposal so obviously just, of course gains the support of the journal through which it is made. The Editors of the *Leeds Mercury* observe :—

"We concur in the opinion of our Correspondent, that it will be a discredit to the town if no effort should be made to raise the means of returning the pictures borrowed for the late unfortunate Exhibition to their owners. We think the Exhibition was opened far too early after that of the previous winter; and we do not say that the public ought to be answerable for errors of judgment in the managers: but still the friends of Art in Leeds would act well and generously, if they combined to prevent a public disgrace and severe individual injury from being entailed by that Exhibition. We shall gladly be among the contributors."

All this is very well, and conciliatory. Thus appealed to, we cannot doubt that a community so wealthy and so liberal—so conscious of its fair fame abroad, and so nobly jealous of its commercial honour — will satisfy all reasonable claims, and render to all the justice to which they have a right. A disposition, thus frankly expressed, to atone for a wrong committed, we must believe, rather by negligence than by deliberate intention, will go far to cancel all remembrance of the hurt.

Preparations are being made at the Rooms of the Society of Arts, in the Adelphi, for an Exhibition of the Pictures of the late John Chalon, R.A., and of his brother, Alfred Chalon, R.A. The Exhibition is expected to open, on the 6th of June next, with a private view to the members and their friends: after which it will be open to the public, on payment of one shilling.

High fees have deprived Canterbury Cathedral of a new sculptural illustration.—"A memorial," says the *Shrewsbury Journal*, "to the late Gen. Cureton, executed by the sculptor Westmacott, is about to be placed in St. Mary's Church, Shrewsbury. The deceased officer, who fell in the Sikh War, was a native of this country, and the monument is the result of a subscription among his brother officers in India. After the memorial had been finished, it was found that the funds were not suffieient for the enormous fees required to erect it in Canterbury Cathedral; and, as the late General was a native of Shropshire, it was considered that this county was as fitting a place for it as any; and the Committee of Management determined to place it in St. Mary's Church, as the principal one in the town. The monument represents the recumbent full-length figure of a dead warrior, draped in a military cloak, the head supported on the breech of a cannon, and the hand, bearing a sword, resting on the chest."

The inner windows of the first gallery of the Scott monument at Edinburgh are to be filled with stained glass, painted with effigies of St. Giles and St. Andrew and armorial bearings. The cost will be about 300*l.*

The Dresden Gallery—it may be useful to some of our readers to learn—will be closed on the 15th of this month, for the purpose of moving the pictures to the new Museum,—an operation which, in so large a collection, will probably occupy several weeks.

The Berlin Museum has just received three sarcophagi, adorned with relics of early Christian Art, and discovered at Rome. One of these was found in 1616, in excavating the foundation of St. Peter's.

A valuable collection of engravings, the property of J. H. Roby, Esq., was sold last week by Messrs. Sotheby & Wilkinson. Some of the finest were contemporary portraits of Queen Elizabeth and Cromwell:—the former returning thanks at St. Paul's for the defeat of the Spanish fleet, in all the grandeur of ruff and jewelled fardingale;—the latter, in armour, between two pillars—emblems of stability and order. We had him again in caricature, dancing on the tight-rope, preaching at Worcester, on horseback, and, lastly, lying in state. Besides, there were some curious prints connected with the Gunpowder Plot, and some rare plans of London. Portraits of that exceeding double-chinned villain, Titus Oates, the image of sensuality and triumphant cunning, and portraits of the Pretenders (old and young) contributed to form a valuable collection. —Some articles of *virtù*, from the same house, are to be sold, next week, by Messrs. Christie & Manson. They consist of Palissy ware, Indian idols, canoes and Roman antiquities.

MUSIC AND THE DRAMA

SIGNOR and MADAME FERRARI beg to announce that their ANNUAL CONCERT will take place at the HANOVER SQUARE ROOMS, on WEDNESDAY EVENING, May 16, to commence at Eight o'clock. Vocalists: Miss Dolby, Madame Ferrari, Mr. Augustus Braham, and Signor Ferrari; Misses Augusta Thomson, Banks, Hacck, and Favelli (Pupils of Signor and Madame Ferrari). Instrumentalists: Mr. W. Sterndale Bennett, Mr. Aguilar, Herr Jansa, Signor Piatti, and Signor Regondi. Accompanyist: Signor Pinsuti.—Tickets, 7*s.*, to be had at the principal Musicsellers; Reserved Seats, 10*s.* 6*d.*, to be had only at Signor and Madame Ferrari's residence, 69, Upper Norton Street, Portland Place.

ST. MARTIN'S HALL.—Mozart's 'REQUIEM,' Beethoven's 'CHORAL FANTASIA,' and Mendelssohn's 'FIRST WALPURGIS NIGHT' will be performed, under the direction of Mr. John Hullah, on WEDNESDAY EVENING, May 16. To commence at Eight o'clock precisely. Principal Performers: Mrs. Endersohn, Miss Palmer, Mr. Herberte, Mr. Thomas; Pianist, M. Alexandre Billet.—Tickets, 1*s.* and 2*s. 6d.*; Stalls, 5*s.*; may be had at St. Martin's Hall, and of the Principal Musicsellers. To commence at Eight o'clock.

MISS DOLBY and Mr. LINDSAY SLOPER'S ANNUAL GRAND CONCERT will take place at ST. MARTIN'S HALL, on WEDNESDAY EVENING, to commence at Eight o'clock, June 13, when they will be assisted by Mdlle. Jenny Ney, Miss Amy Dolby, Mr. Sims Reeves, Signor Belletti, M. Sainton, and M. Benedict. The Orchestra will be conducted by Mr. Alfred Mellon. —Stalls, 15*s.* each, and Reserved Seats, Half-a-Guinea each, to be had only of Messrs. Cramer & Co., 201, Regent Street; at Ebers's Library, Old Bond Street; of Miss Dolby, 2, Hinde Street, Manchester Square; and of Mr. Lindsay Sloper, 7, Southwick Place, Hyde Park Square. Gallery Tickets, 5*s.* each, and Area Tickets, Half-a-Crown each, may be had at all the principal Music Warehouses and Libraries.

MUSICAL UNION.—H.R.H. PRINCE ALBERT, Patron.—TUESDAY, May 15, half-past Three.—WILLIS'S ROOMS.—Quintett in A, Mendelssohn; Trio, E minor, Pianoforte, &c., Spohr; Quartett, No. 2, in G, Beethoven; Solo, Contra-Basso; Solos, Pianoforte. Executants: Molique, Cooper, Hill, Goffrie, Piatti, Bottesini, and Halle.—Visitors' Tickets to be had of Cramer & Co.; Chappell & Ollivier, Bond Street. Doors open at Three. Letters to be addressed to J. ELLA, Director.

ROYAL ITALIAN OPERA.—The first of the two novelties, promised by Mr. Gye for his present season, was produced on Thursday last.—For some sketch of the story of 'Il Trovatore' the reader of the *Athenæum* is referred to a Correspondent [No. 1356], who endeavoured to disentangle its mazes for our instruction. To ourselves, even with this light thrown on it, the fable is only partially intelligible;—a bad imitation of the most hackneyed French *drame*, combining certain violent situations, originally belonging to 'La Juive,' 'The Gipsy,' and half-a-dozen other operas, *ballets*, and *Porte St.-Martin* pieces. By the choice of his subjects we sometimes can gauge a composer as well as by his melodies. Bellini may have known even less of the scientific processes of composition than Signor Verdi, (whom report declares to be a thoughtful, cultivated gentleman, as anxious, "according to his measure of light," for dramatic reality in opera as Herr Wagner himself,) nevertheless, Bellini contrived to appropriate two of the best Italian opera-books ever written—those of 'Norma' and 'La Sonnambula,'—both full of interest,—both illustrating *character*, and thus less perishable than opera-books solely devoted to *situation*. Such selection is neither wholly a matter of chance nor of managerial caprice; but is, partly, referable to that feeling for the stage, tempered by an instinct for contrast, beauty, and simplicity, which establishes the existence and assures the fame of a composer for the theatre. No such merit of the kind exists in the *libretto* of 'Il Trovatore,'—a miscellany of forced, yet familiar, melo-dramatic combinations, owing such little individuality as it possesses to the gipsy troop, who pass through its labyrinths of crime, sorrow, and mystery. Among these—as was to be seen on Thursday—a great dramatic artist has managed to find materials for an effective personation.

It may be discerned in certain portions of the music—more strongly, perbaps, than in the best portions of 'Rigoletto,'—that Signor Verdi has remembered the promise announced by him of increasingly forsaking false stage-effect in favour of truth and nature. The gipsy chorus, which opens the second act, is good, till the stale Italian *cantilena*, which brings in the anvils,—(weak anvils in comparison with the utensils employed by Spontini in his 'Alcidor.') The 'Miserere' behind the scenes, with the heroine on the stage and the hero in the tower, is effective as a concerted piece,—being musical and melancholy. In the fourth *finale*, again, the *terzettino* 'Parlar non vuoi?' is a fair specimen of Signor Verdi's desire to produce effect by the combination of different emotions in regular musical form. But throughout 'Il Trovatore,' as throughout every opera by the master with which we are acquainted, these gleams of purpose and intelligence are relieved and contrasted against a general ground of commonplace,—than which little more monotonous in its mannerism can be conceived. The dash which may be found in the *cabaletta* 'Di tale amor,' with its *staccati*, and its sighs or sobbings, and its snatch at high notes by way of brilliancy, is as old as 'Ernani.' The *cantabile* for the tenor, in $\frac{3}{4}$ time, and with a plurality of flats for key, has been written for *tenore* and *buritone* one hundred times, if once, by Donizetti. The movement of the *stretto* to 'Cruda sorte,' in Signor Rossini's 'Ricciardo e Zoraide,' the employment of principal voices in unison,—whether it be placed or misplaced,—are anew resorted to here, with a coolness nothing short of curious, in one who believes that he has a mission, and professes himself to write on "a system."

We may return to speak of 'Il Trovatore,' with reference to a point or two overlooked in the above notice of the music. For the moment, however, we can merely say, that the opera entirely succeeded on Thursday. The singing of Mdlle. Ney as *Leonora*,—the singing and acting of Madame Viardot as *Azucena*,—and the beauti-

ful voice and suave *cantabile* of Signor Graziani,—are all such as to advance the respective artists in the good graces of the public.—The orchestral and choral execution was throughout excellent; and the opera is placed on the stage with due beauty of scenery and characteristic costumes.

HAYMARKET.—A version of 'Angelo, Tyran de Padoue,' altered from the French of Victor Hugo, under the title of 'The Actress of Padua,' was produced on Friday, in order to give Miss Charlotte Cushman the opportunity of appearing in the character of *Tisbe*, the heroine. A more perilous selection of a new drama could scarcely have been made. It pleads for the rights of passion against the wrongs of matrimony,—the husband, as usual, being removed as an impediment to the happiness of a pair of guilty lovers. It is Tisbe's triumph that she has effected this purpose, and she dies exulting in the feat. The poverty of invention displayed in this hackneyed stage-arrangement deprives the *dénoûment* of novelty, and certainly of merit. What Victor Hugo designed was to illustrate the war of class interests in a corrupt state of society, by upholding a theatrical wanton as better on the whole than a noble lady whose affections had wandered from a tyrant lord. Tisbe professes no pride in her art, represents none of its dignity, and displays none of its feelings; but merely obtrudes herself as a member of a despised caste, whose highest boast is that, after all, it is no worse than the more favoured orders,—if not somewhat better, because less hypocritical. An *artiste* without moral elevation one would have scarcely thought an eligible heroine for an ambitious drama. The other characters are, as we have said, more despicable still; and, from their misrelations, we have a series of accumulated horrors at once revolting and exciting. There is no attempt at veiling the vice; it stares the spectator out of countenance with its hideous effrontery, and revels in the display of its unabashed deformity. In its conduct the piece is a melo-drama,—the dagger, the bowl, and the crucifix, to say nothing of a jewelled key, being the material agents of effect. Miss Cushman acted the part with marvellous energy, determined on making a strong impression, and extorted continual plaudits.

ADELPHI.—On Monday, Mr. Wright returned to this theatre, and was received with a tumultuous welcome. His reputation is identified with the class of pieces produced on its boards, and the latter have scarcely seemed themselves since his departure. The announcement is confined to a temporary engagement, but in all probability the interests of all parties will induce a prolonged alliance. The play was 'Paul Pry,' and the hero was illustrated by the actor in his richest style. It was clear to the audience that Mr. Wright was "i' the vein" for humour;—it was equally clear that they were willing to be amused:—the tide was at the full, and the laughter was immense. To this we have no objection;—but, according to the old saw, "we should be merry and wise," and liberty should not pass into licence. Mr. Wright wandered from the text, and in the height of his hilarity uttered impromptus which, however effective at the moment, will not bear after-reflection. Hamlet's instructions to the players forbid the practice, even to the clowns of the stage. Mr. Wright, we believe, claims to be considered an artist, and no abuse can be more mischievous to the interests of true Art than what is professionally called "gagging"; we trust, therefore, that he will no longer administer such a stimulant to the "barren spectators," whom Shakspeare rightly directs his actors to despise. The house was full.

SADLER'S WELLS.—This week has been devoted to Mrs. Keeley, who appeared on Monday as *Wild Meg*, in the drama of 'Sea and Land.' She was well received by a numerous audience, and acted with force and discrimination. The Adelphi experiments here continue to prosper.

SURREY.—Mr. Phelps's engagement at this theatre has led to the production of 'King John,' in which Mr. Creswick acted *Faulconbridge* with much talent. The tragedy was well mounted, and respectably cast. That seldom-performed tragedy 'Venice Preserved' has also been reproduced.

MUSICAL AND DRAMATIC GOSSIP.—Concerning some of the music of the past week remark may take place of report. To begin with the Opera at Drury Lane. The directors are selecting their operas strangely. *Don Pasquale*, the part which even Signor Ronconi declined to touch after Signor Lablache, is not a character for Signor Susini to handle. The "serenade," after having belonged to Signor Mario for so many years, is above the reach of Signor Bettini. But those who manage Drury Lane may appeal for precedent to Mr. Lumley,—since he, too, ordered his proceedings by that "rule of thumb" which calculates that any four singers can sing and play what any four singers have sung and played before them, and that the public will detect small difference betwixt pure silver and *albata* plate, so long as pen and ink declare *albata* to be more precious than the old-fashioned metal. It is a pity, we repeat, that a clever pair of singers like M. and Madame Gassier should have placed themselves so disadvantageously. But enough concerning this Opera-fit:—"a fit," we imagine, which may presently pass, as the German Opera-fit passed a twelvemonth ago, with such discordant phenomena as crowded houses, rapturous plaudits, all but unanimous recommendation in the press, and for result, "leather and prunella."

The *programme* of the concert of the *Harmonic Union*, on Wednesday evening, offered, besides other pieces, Mr. W. S. Bennett's overture to 'The Naiades,' and Handel's 'Acis,' with Mozart's accompaniments,—the scored *Musette* which, in Mozart's edition, divides the two acts being omitted. We cannot like Madame Rudersdorff and Herr Reichardt so well as more than one English *Galatea* and *Acis* whom we could name. Both sing correctly, but neither with charm; and charm is eminently claimed for the "wretched lovers" who are to contrast with "the monster *Polypheme*" in Gay's *Sercnata*.

In further illustration of the remarks offered last week, another vindication of English progress may be pointed to, in another of Mr. Mellon's *Orchestral Concerts*, given on Monday last, at which Mr. E. Bache, who is one of our most rising musicians, played a new composition: of which we hope to have some other opportunity of speaking. For the *Athenæum* anew to commend Mr. Mellon as a conductor is not needed; but a word on another matter must be added. Mr. Mellon's claims are too real, and his position is too good, for him to stand in any need of puffing. Why, then, with his Concert-tickets circulate a list of testimonials? why advertise his orchestra as including "fifty of the finest living instrumentalists"? Such "aids and helps" as these are more calculated to alienate than to invite a public capable of appreciating good music.

Among the minor concerts of the week may be mentioned chamber-music given by *Mr.* and *Mrs. A. Gilbert* and *Miss Cole*, and a *Soirée* held by Miss Emma Busby. At the latter Miss Milner was to sing, whom we name thus provisionally from having heard of her from the provinces, as a voice and a singer of promise.

Devonshire House was yesterday week thrown open for the introduction of *Herr Goldbeck*. The circumstance of a compliment never in our day accorded to a Liszt, a Thalberg, or a Chopin,—being granted to a new-comer, may be admitted as in some measure defining his position, and exempting us from the necessity of work-a-day criticism till we meet him under more work-a-day circumstances.

The fewest words will suffice to call attention to an advertisement which appears in another column of the *Athenæum*, announcing the postponement *sine die* of the Bishop Concert, on grounds in every respect satisfactory.

M. Hallé is about to give three *Matinées* devoted to *solo* music for the pianoforte.

The Choruscs of Mendelssohn's 'Œdipus' are about to be performed at Oxford, under the direction of Dr. Corfe.

We regret to hear that Signor Ronconi has joined the dishonourable company of engagement-breakers; and that having "signed for the season" with Mr. Gye, on the terms of former years, he has lately addressed a letter to his manager demanding an increase of salary, failing which he will not fulfil his contract.—We have heard that the management is desirous of engaging Signor Varese in Signor Ronconi's place.

MM. Scribe and Auber's opera, which is forthcoming at the *Opéra Comique*, and in which the principal parts will be sung by Mdlles. Duprez and Boulart, MM. Couderc and Faure, is to be called 'Jenny Bell.' When is the run on *Molly*, or *Patty*, or *Betty*, or *Nanny*, to begin? *"Jenny"* has been of late years too universal and ubiquitous among favourite names.—M. Halévy's opera at the *Théâtre Lyrique* for Madame Cabel, will be performed almost immediately.

We are informed that, so far from the violin and violoncello, which were last week offered for sale by Messrs. Puttick & Simpson, having fetched high prices, the two instruments were bought in, as not realizing the value set upon them by their respective owners.

M. Bourges reports on the 'Te Deum' of M. Berlioz for the *Gazette Musicale*, in a spirit which (differences of country considered) is almost identical with that of our last week's paragraph. Let us see, however, what can be gathered from his report. As regards execution, the vast machine assembled seems to have moved experimentally, rather than with certitude and smoothness. Our countryman, Mr. H. Smart,—probably detained in England by the rehearsals of his coming opera,—did not, as had been announced, "take the organ." There was some thought, when we were in Paris, of establishing immediate sympathy betwixt the conductor in the choir and the organist, by an application of the principle of the electric telegraph,—an electric metronome, if we understood aright, having been used by M. Berlioz in the direction of the unseen chorus of his 'L'Enfance,' when that trilogy was the other day performed at Brussels;—but we are not aware if the same means were resorted to on the late performance. M. Bourges describes the 'Te Deum' as singular, containing certain transpositions and alterations of the text, and as military in character,—concluding with 'A March for the Presentation of the Banners.' It may be called, indeed, a scenic rather than a sacred 'Te Deum,'—since it was written many years ago, having been originally intended to form part of a vast composition, on the subject of Napoleon's return from the Italian campaign. Singularly enough (as M. Bourges observes), its performance, which had been commanded for the Opening of the *Exposition*, and was rendered unmeaning by the postponement of that ceremony, fitted in opportunely as a thanksgiving service, on the occasion of the Emperor's escape from assassination.

The dramatic ladies of France, whether authoresses or actresses, have "an ill time of it," if their husbands see fit to be disagreeable, and to lay an embargo on their desires for publicity. We recorded not long since, how M. Roger de Beauvoir endeavoured to prevent *Madame* (Mdlle. Doze that was) from "turning a penny" by bringing out little plays; and among the law reports of the last week, figures the action brought by M. Crosnier, of the *Grand Opéra*, against Madame Laborde, because that lady had failed to fulfil an engagement entered into with the theatre. Madame Laborde's plea was, that she had been compelled to silence by a decision of the *Civil Tribunal*, obtained some months ago, at M. Laborde's instance, who did not choose that his wife should sing. On hearing M. Crosnier's advocate, the same *Tribunal* decided, according to *Galignani*, "that the husband of a public performer has not the right of preventing her from exercising her profession without sufficient reason; and that as no such reason had been shown in this case, the demand of the Director of the Opera for the 50,000f. must be admitted." It is to be hoped that since M. Laborde has been the hindrance which has brought down such a doom on the Lady, he can be brought in as banker too, on the occasion. This is not the

place for discussing the "Emancipation of Woman question,"—but we cannot pass the trial without urging the oppressions by which the professional female artist can be spoiled, as wrongs calling for redress and repeal. The story of the gains of the *prima donna*, how they have been wasted, or madly invested, or wrung from her to support indolence, is one which it would be sad to write and sad to read, but which, for the interest both of music and of manners, ought to be written and studied.

Mr. C. Kean announces that the revival of 'Henry the Eighth,' so long in preparation, will take place on Wednesday, when Mrs. Kean will re-appear in *Queen Katharine*.

We have the following self-correction from Herr Engel.—

"In my letter of last week I said, 'Not Mozart only, but Gluck himself has drawn from the ballet of 'Don Juan.'' It should have been, 'Not Mozart, but Gluck himself,' &c. As the insertion of the word *only* conveys a meaning almost contrary to the original one, I hope you will have the kindness to notice the slip.—I am, &c. CARL ENGEL."

MISCELLANEA

Dry Collodion.—I subjoin a new process, which I have just completed, for using collodion dry. The subject may not be uninteresting to your scientific readers. The usual plain collodion is excited with

(No. 1.) 3 grains iodide of cadmium
1 grain chloride of zinc
1 oz. collodion
½ oz. alcohol.

Dissolve the chemicals in the alcohol, and then mix with the collodion:

or (No. 2.) 3 grains iodide of zinc
1 grain bromide of cadmium:

or (No. 3.) 2 grains iodide of cadmium
1 grain bromide of cadmium
$\frac{1}{60}$ grain bromide of iron
$\frac{1}{20}$ grain bromide of calcium.

In the last it will be necessary to dissolve 1 grain of bromide of iron in 1 drachm of alcohol, and use 1 fluid grain of the solution. Similarly 3 grains of bromide of calcium must be dissolved in 1 drachm of alcohol, and use 1 fluid grain. The excited collodion will require to stand a few days to completely settle. Decant into a dry bottle to avoid sediment. Spread as usual.

Bath of albuminate of silver.

16 ounces distilled water
1 ounce albumen
1½ ounce nitrate of silver (neutral)
1½ ounce glacial acetic acid
2 grains iodide of potassium.

The albumen and water must be well mixed first, then the glacial acetic acid added; shake up and stand three hours, then the nitrate of silver in crystals, shake and filter, stand twenty-four hours, then add the iodide of potassium, filter again ready for use. Coat the plate as usual with collodion, and use the albuminate of silver bath as an ordinary silver bath; wash in another bath of distilled water five minutes, then wash the back of the plate with common water, the front with distilled; set the plate aside to dry, vertical position, in a place free from dust. It will keep three weeks. Expose in the camera as usual, from two minutes to ten, according to the light, diaphragm, &c. Pass into the silvering bath again three minutes. Develop with

6 grains proto-sulphate of iron
1 ounce distilled water
1 drachm glacial acetic acid.

Wash, and fix with

1 cyanide of potassium
20 water.

It is about as quick as albumen in the camera. The albuminate of silver bath must on no account be exposed to daylight, nor the developing solution. Potassium and ammonium salts will do to excite the collodion; but it will not keep so long as with the metallic iodides.—Yours, &c. J. E. MAYALL.
224, Regent Street, May 7.

TO CORRESPONDENTS.—J. B.—F. L.—M.—K. O.—L. C.—G. P. R.—received.

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FLOWER-POTS and GARDEN SEATS.—JOHN MORTLOCK, 250, Oxford-street, respectfully announces that he has a very large assortment of the above articles in various colours, and solicits an early inspection. Every description of useful CHINA, GLASS, and EARTHENWARE, at the lowest possible price, for Cash.—250, Oxford-street, near Hyde Park.

GARDEN VASES, FOUNTAINS, &c.—THOMAS SOMERVILLE, Landscape Gardener, Nurseryman, Seedsman, and Florist, Garden-road, St. John's Wood, London, begs to inform the Nobility, Gentry, and his Patrons generally, that he has entered into arrangements with an eminent Company in Scotland for the sole disposal in London of their highly ornamental and very durable VASES, Fountains, &c., samples of which may be seen at his Grounds, in the Garden-road, as above. T. S. has much pleasure in being the first to introduce to the notice of the public a highly ornamental Vase, capable of resisting the most severe weather, and at little more than half the cost of any other possessing the same qualities, and he has no hesitation in stating that a more suitable Vase for the growth of plants cannot be manufactured.

STAINED GLASS WORKS,
32, ALLSOP-TERRACE, NEW ROAD,
Near Baker-street, St. Mary-le-Bone,
LONDON.

Messrs. GIBBS beg to announce to the Nobility, Clergy, and Laity, that they have REMOVED their Old Established Stained Glass Works from No. 2, Harmood-place, Camden Town, to the above Address, where business will be continued the same as usual.

April 28, 1855.

N.B. Stained Glass Designs and Estimates given for Ecclesiastical and Domestic purposes.

OSLERS' TABLE GLASS, CHANDELIERS, LUSTRES, &c., 44, Oxford-street, London, conducted in connexion with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decanters in great variety, Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass at exceedingly moderate prices. Crystal glass Chandeliers, of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornamental Glass always on view. Furnishing orders executed with despatch.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS; STRONG FIRE-PROOF SAFES, CASH and DEED BOXES.—Complete Lists of Sizes and Prices may be had on application.

CHUBB & SON, 57, St. Paul's Churchyard, London; 28, Lord-street, Liverpool; 16, Market-street, Manchester; and Horsley Fields, Wolverhampton.

DO YOU BRUISE YOUR OATS YET?—One bushel of oats crushed will nearly make two. Immense saving and important improvement of the animal.—OAT-BRUISERS, Chaff-cutters, Ploughs, Threshing Machines, Domestic Flour Mills, light Carts, Mining Tools, Brick and Tile Ditto, Corn-dressing Ditto, Horse and Steam Machinery put up, &c. Repairs done.—M. WEDLAKE & CO. 118, Fenchurch-street.—Pamphlet on Feeding, 1*s.* List with 140 illustrations, 1*s.*; per post, 1*s.* 4*d.* each.

CARRIAGES of the lightest Construction, best build and finish, at reduced prices.—For SALE, or to be Let on Job, a large assortment of New and Second-hand CARRIAGES, comprising single and double seated Broughams, Clarences, Steppiece Barouches, Pilentums, Phaetons, &c.—PEAKE'S old-established Carriage Factory, 5, Lisle, or 11, Princes-street, Leicester square.

DR. ARNOTT'S SMOKE-CONSUMING FIRE-GRATE is manufactured by F. EDWARDS, SON & Co., 42, Poland-street, Oxford-street; where one may be seen in daily use. The advantages of this Grate consist in the smoke being perfectly consumed, no chimney sweeping being required, and a saving of from 40 to 50 per cent. being effected in the cost of fuel. Prospectuses, with Testimonials, sent on application.

AT Mr. MECHI'S ESTABLISHMENTS, 112, REGENT-STREET, and 4, LEADENHALL-STREET, London, are exhibited the finest specimens of British Manufactures, in DRESSING CASES, Work Boxes, Writing Cases, Dressing Bags, and other articles of utility or luxury. A separate department for Papier Mâché Manufactures and Bagatelle Tables. Table Cutlery, Razors, Scissors, Penknives, Strops, Paste, &c. Shipping Orders executed. Superior Hair and other Toilet Brushes.

LOOKING-GLASSES, Console Tables, Window Cornices, Girandoles, and Gilt Decorations of every description.—C. NOSOTTI, Manufacturer (established 1822), 398 and 399, Oxford-street, has the most extensive assortment of Looking-glasses in every variety of style. The taste and superiority of workmanship, combined with the pure colour of the glass, must insure patronage. C. Nosotti being the largest consumer of Plate Glass, has made arrangements with the principal British and foreign Plate-Glass Companies, by which he is enabled to offer advantages in prices as cannot be excelled by any other house. Books of Designs free on receipt of six stamps for postage.

FENDERS, STOVES, and FIRE IRONS.—Buyers of the above are requested before finally deciding, to visit WILLIAM S. BURTON'S SHOW-ROOMS, 39, Oxford-street (corner of Newman-street), Nos. 1, 2, and 3, Newman-street, and 4 and 5, Perry's-place. They are the largest in the world, and contain such an assortment of FENDERS, STOVES, RANGES, FIRE IRONS, and GENERAL IRONMONGERY as cannot be approached elsewhere, either for variety, novelty, beauty of design, or exquisiteness of workmanship. Bright stoves, with bronzed ornaments and two sets of bars, 2*l.* 14*s.* to 5*l.* 10*s.*; ditto with ormolu ornaments and two sets of bars, 5*l.* 10*s.* to 12*l.* 12*s.*; Bronzed Fenders complete, with standards, from 7*s.* to 3*l.*; Steel Fenders from 2*l.* 15*s.* to 6*l.*; ditto, with rich ormolu ornaments, from 2*l.* 15*s.* to 7*l.* 7*s.*; Fire-irons, from 1*s.* 9*d.* the set to 4*l.* 4*s.* Sylvester and all other Patent Stoves, with radiating hearth plates. All which he is enabled to sell at these very reduced charges—

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Secondly—from those purchases being made exclusively for cash.

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PAPIER MACHÉ and IRON TEA-TRAYS.—An assortment of Tea-Trays and Waiters wholly unprecedented, whether as to extent, variety, or novelty.

New Oval Papier Mâché Trays,
per set of three ..... from 20*s.* 0*d.* to 10 guineas.
Ditto, Iron ditto ..... from 13*s.* 0*d.* to 4 guineas.
Convex shape, ditto ..... from 7*s.* 6*d.*
Round and Gothic waiters, cake and bread baskets, equally low.

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FOR LADIES AND GENTLEMEN.
FISHER'S STOCK IS ONE OF THE LARGEST IN LONDON
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Catalogues post free.
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USED IN THE ROYAL LAUNDRY,
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May 12, 1855.

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MR. ARTHUR MAHOMED
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H. BREIDENBACH, Distiller of Flowers and Eau de Cologne to the Queen, has now in great perfection several EXTRACTS of that favourite flower the WOOD VIOLET. It has a lasting odour, and will not stain the handkerchief. Violet Pomade, Cold Cream of Violets, Violet Sachet Powder, and several toilet preparations of the same flower equally fragrant.
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ROWLANDS' MACASSAR OIL, for the GROWTH, RESTORATION, and for IMPROVING and BEAUTIFYING the HUMAN HAIR. It prevents Hair from falling off or turning grey, strengthens weak Hair, cleanses it from Scurf and Dandriff, and makes it BEAUTIFULLY SOFT, CURLY, and GLOSSY. In the Growth of the BEARD, WHISKERS, and MUSTACHIOS, it is unfailing in its stimulative operation. For CHILDREN it is especially recommended as forming the basis of A BEAUTIFUL HEAD OF HAIR.
Price 3*s.* 6*d.*; 7*s.*; Family Bottles, equal to four small, 10*s.* 6*d.*; and double that size, 21*s.*
CAUTION.—On the Wrapper of each Bottle are the words, ROWLANDS' MACASSAR OIL, in two lines.
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This OIL, long known, extensively prescribed, and highly appreciated on the Continent, has now, in consequence of its proved superior power and efficacy, acquired the general and entire confidence of the medical profession in this country. It is of the purest and finest quality, free from admixture and adulteration, or the usually repulsive and nauseous flavour, or sickly after-taste of the pale Oil, or of the coarse brown Oil commonly sold, though totally unfit for medicinal use. It is as low in price per ounce as any other genuine Cod Liver Oil, whilst its regular and speedy effects render it incalculably cheaper. Medical and scientific testimonials of the highest character delivered or forwarded *gratis* on application.—Sold in bottles, capsuled and labelled, with Dr. de Jongh's Stamp and Signature, WITHOUT WHICH NONE ARE GENUINE, by ANSAR, HARFORD & CO., 77, STRAND, LONDON, Dr. de Jongh's sole accredited Agents; and by respectable Chemists in Town and Country.—Half-pints (10 oz.) 2*s.* 6*d.*; Pints (20 oz.) 4*s.* 9*d.*; Quarts (40 oz.) 9*s.* IMPERIAL MEASURE.

RUPTURES EFFECTUALLY CURED WITHOUT A TRUSS!—All sufferers from this alarming complaint are earnestly invited to consult or write to Dr. LESLIE, as he guarantees them relief in every case. His remedy has been successful in curing thousands of persons during the last twelve years, and is applicable to every kind of single and double Rupture, however had or long-standing, in male or female of any age, causing no confinement or inconvenience in its use whatever. Sent post free to any part of the world, with full instructions for use, on receipt of 7*s.* 6*d.* in postage stamps, or post-office order, payable at the General Post-office, to Dr. Herbert Leslie, 37A, Manchester-street, Gray's Inn-road, London.—At home daily (except Sunday) from 11 till 4 o'clock. A Pamphlet of Testimonials, cases, &c. sent post free on receipt of one postage stamp.

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IMPORTANT TO ALL WHO SING.—From S. Pearsall, Esq., Vicar Choral of Lichfield Cathedral.—"A lady of distinction having pointed out to me the qualities of
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I was induced to make trial of a box, and from this trial I am happy to give my testimonial in their favour. I find, by allowing a few of the wafers—taken in the course of the day—to gradually dissolve in the mouth, my voice becomes bright and clear, and the tone full and distinct. They are decidedly the most efficacious of any I have ever used."
Dr. LOCOCK'S WAFERS give instant relief and a rapid cure of asthma, coughs, and all disorders of the breath and lungs. Have a pleasant taste. Price 1*s.* 1½*d.*, 2*s.* 9*d.*, and 11*s.* per box. Sold by all Druggists.

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20, Bedford-street, Strand,
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NEW MICROSCOPES for SALE, with Mechanical stage, fine adjustment, double mirror, 2 eye-pieces, 2 French powers, ½-inch and ¼, Polarizing Apparatus, Condenser, &c. Complete in Cabinet, 16*l.* Cheaper ditto if required. At W. BILES, 52, Red Lion-street, Clerkenwell.

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TO AUTHORS.

ROBERT HARDWICKE, Printer and Publisher, 26, Duke-street, Piccadilly, begs to inform Authors and Possessors of MSS. desirous of publishing Works on any topic requiring extensive and immediate publicity, that he has at his command ample founts of Type and Machinery expressly adapted for printing Books, Pamphlets, Essays, Poems, &c., with the utmost Despatch and Economy.
Instructions to Authors, with Specimens of Type and Sizes of Pages, post free on receipt of six stamps.

TO PUBLIC MUSEUMS and SCIENTIFIC INSTITUTES.—BRITISH SHELLS.—R. DAMON, of Weymouth, Dorset, to meet the extending taste for the study of the Natural History of the British Islands, supplies collections of BRITISH SHELLS, FINE SPECIMENS, CORRECTLY NAMED, 100 Species for 52*s.* 6*d.*; 200, 6*l.* 6*s.*; 300, 12*l.* 12*s.* An Elementary Collection of 50 Species (100 specimens) for 15*s.* Specimens sent by post, Improved Dredges for Collecting Shells, Zoophytes, &c. Neat Labels for British Shells. List of British Shells, 6*d.* Collections, illustrating 100 genera of recent shells, 30*s.*; Ditto of 500, 1,000, 2,000 Species, equally reasonable. Labels for recent shells.

FOSSILS.—Saurian Remains, Pentacrinite, Ophiura, Fish, Shells, &c., characteristic of the Blue Lias and other Oolitic strata. Elementary Collections of Fossils to assist in the study of Geology, 1*l.* and upwards. Labels for Fossil Shells.

TO NATURALISTS.—COLLECTIONS of HAMPSHIRE TERTIARY FOSSILS, mounted in "Box-cells," may now be seen at 30, Tavistock-street, and choice examples of any of the following Species figured in Mr. Sowerby's 'Mineral Conchology,' will be sent free by post, in box-cells, upon the receipt of 12 stamps for each Species:—

Acteon elongatus,	Nucula minima,
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MARINE DREDGING.—Mr. JAMES COOK, of Long Westgate, Scarborough, begs to inform Naturalists who may visit the above attractive watering place, that he is fitting up a small Yacht, with very complete Dredging Apparatus, the use of which may be had after the 7th of June upon very reasonable terms. Reference in London may be made to Mr. BURCH, 30, Tavistock-street, Covent-garden.

ENGRAVINGS BROUGHT WITHIN THE REACH OF ALL.—Immense quantities of first-class Subjects (chiefly from Sales), at unheard-of prices. One instance:—'Morning' and 'Evening' (pub. at 21*s.*), 3*s.* 6*d.* per pair. Such an instance has never before occurred to adorn the Wall and enrich the Folio.—For Catalogue of some of the chief subjects, see the *Athenæum* of March 31st, 1855.—J. MANLEY, 9, Wellington-street North, Strand.

PHOTOGRAPHIC INSTITUTION.

PHOTOGRAPHS FROM ROME.—A COLLECTION of upwards of ONE HUNDRED SPLENDID SPECIMENS of PHOTOGRAPHY, by Anderson, Macpherson, Davizielli and Lnswerg, HAVE JUST BEEN RECEIVED from ITALY. The whole series, consisting of views of the most renowned buildings and places in Rome and its vicinity, are of large size, and are all picked impressions.—Photographic Institution, 168, New Bond-street.

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TO PUBLISHERS.—Under the head of "OUR LIBRARY TABLE," a considerable space is devoted weekly to the Literature of the day, in the MANCHESTER WEEKLY ADVERTISER, which has a selected circulation (according to the Government Stamp Returns for 1854) of 7,625 copies of each impression amongst the reading part of the community in Manchester and the surrounding district. Advertisements and Books for Review can be sent to the Proprietors, GALT, GENT & Co. 55, Market-street, Manchester.

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And many other Works of the past and present Seasons, a List of which will be forwarded, postage free, on application.
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MARTIN'S PICTURES.—LAST WEEK.—Valued at 8,000 Guineas.—Messrs. LEGGATT, HAYWARD & LEGGATT, 79, Cornhill, beg to announce that, owing to the extraordinary excitement occasioned by the Exhibition of Martin's three Pictures, 'THE LAST JUDGMENT,' 'THE PLAINS OF HEAVEN,' and 'THE GREAT DAY OF HIS WRATH,' they have arranged to keep them ON VIEW at the Hall of Commerce, 52, Threadneedle-street, till SATURDAY the 26th instant, on which day the Exhibition will finally close.—Hall of Commerce.

TO BOOK-BUYERS.—Messrs. UPHAM & BEET (Successors to the late John Rodwell) beg to announce that their NEW CATALOGUE IS NOW READY, and will be sent by post on receipt of two stamps to prepay it. The collection includes Topography and County History, valuable Works in General Literature, early-printed and Black-letter Books, Missals, Horæ, &c. on vellum. An inspection of their extensive Stock is respectfully requested.—46, New Bond-street (corner of Maddox-street).—Libraries purchased or valued for executors.

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Sales by Auction.

Framed and Unframed Engravings.

MR. L. A. LEWIS will SELL, at his House, 125, Fleet-street, on THURSDAY EVENING, May 24, at 6 o'clock, TWO HUNDRED FRAMED ENGRAVINGS, by the most distinguished Artists, and some unframed Engravings.

Architectural and Miscellaneous Books.

MR. L. A. LEWIS will SELL, at his House, 125, Fleet-street, on SATURDAY, May 26, SCHENKEL'S CELEBRATED GERMAN ARCHITECTURAL WORK, 114 plates—D'Agincourt's History of Art—Antiquarian Cathedrals—Dodwell's Greece, plates coloured—Shaw's Illustrations of Mr. Palmer's House at Yarmouth, privately printed—Cotman's Normandy—Stuart and Revett's Antiquities of Athens, 4 vols.—Simms's Public Works of Great Britain—Britton's Cathedrals—Normand, Paris Moderne, 2 vols. 318 plates—Pugin's Gothic Ornaments—Latham's Birds, 10 vols.—Knight's Pictorial Bible, 3 vols.—Retrospective Review, 16 vols.—Livii Historiarum, Drakenborck, 7 vols.—Euripidis Opera, 11 vols.—Platonis Opera, 11 vols.—Costume of the British Army, 15 plates, coloured, 50 sets, &c.

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MR. L. A. LEWIS will SELL, on TUESDAY, June 5, and four following days, in the Hall of Commerce, Threadneedle-street, the PROFESSIONAL and MISCELLANEOUS LIBRARY of an EMINENT ARCHITECT, and another COLLECTION, including Architectural Works by Adams, Belider, Billings, Brandon, Brildon, Carter, Cotman, Knight, Pugin, Robiuson, Stuart and Revett, Vulliamy, and many others—Stow's London, by Strype, best edition, 2 vols. and numerous Works relating to London—Drake's History of York—Hasted's Kent, 4 vols.—Hutchiu's Dorset, 2 vols.—Manning and Braye's Surrey, 3 vols.—Morant's Essex, 2 vols.—Dugdale's Monasticon Anglicanum, 8 vols.—Archæologia, 33 vols.—Gnillim's Display of Heraldry, best edition, and other Heraldic Works—Lord Kingsborough's Mexican Antiquities, 9 vols.—Roberts's Egypt, Holy Land, &c. 4 vols.—Musée Français, 4 vols.—Museo Pio-Clementino, 8 vols.—Silvestre, Paléographie Universelle, 4 vols.—Macklin's Edition of the Bible, 8 vols.—Bowyer's Hume's England, 10 vols.—Daniel's Picturesque Voyage round Great Britain, 7 vols.—Shaw's various Illumiuated Works—Owen Joues's Alhambra, and his other Works—Dibdin's Bibliographical Works, 12 vols.—Lavater's Physiognomy, by Hunter, 5 vols.—Bewick's Birds, Quadrupeds and Fables, 4 vols. large paper—Yarrell's Birds and Fishes, 5 vols.—Cuvier's Animal Kingdom, 16 vols.—Loudon's various Works—Walton and Cotton's Angler, by Nicolas, 2 vols. india proofs—Voltaire, Œuvres, 70 vols. best edition, with proof plates—Biographie Universelle, 21 vols.—Chalmers's Biographical Dictionary, 32 vols.—Rose's Biographical Dictionary, 12 vols—Aldine Edition of the British Poets, 53 vols.—Chalmers's English Poets, 21 vols.—Despatches of the Duke of Wellington, Lord Wellesley, &c. 32 vols.—Bridgewater Treatises, 12 vols.—Library of Anglo-Catholic Theology, 68 vols.—Lardner's Cabinet Cyclopædia, 120 vols.—Family Library, 62 vols.—Constable's Miscellany, 75 vols.—Illustrated London News, complete to 1853, 23 vols.—Sets of Blackwood, Edinburgh and Quarterly Reviews—Works on Annuities—a large assortment of Annuals—the Encyclopædias of Brewster, Rees, Britannica, and Metropolitana—Standard Works by Alison, Burke, Byron, Gibbon, Grote, Hallam, Johnson, Liugard, Scott, Swift, Strickland, Thirlwall, &c., many upon large paper, the whole in fine condition, mostly in morocco, russia, and calf extra bindings.
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125, Fleet-street, May 19th.

Capital English Pictures.

MESSRS. CHRISTIE & MANSON respectfully give notice that they will SELL by AUCTION, at their Great Room, King-street, St. James's, on SATURDAY, May 26, at 1 precisely, a CHOICE SELECTION of PICTURES, of a high class, the property of JOHN DAVIES, Esq., Manchester, including a Panoramic View of Edinburgh, one of the finest works of Patrick Nasmyth, 35 inches by 27 inches—Kockkock, the Wreck on the Zuyder Zee, the prize picture of its year in the Hague Exhibition—Fruit and Flowers—Flora, a charming specimen of W. Etty, R.A.—A Landscape, with Cattle, by T. S. Cooper, R.A.—A Girl and Child at a Well, an exquisite cabinet work of P. F. Poole, A.R.A.—The Flight into Egypt, by F. Danby, A.R.A. from the collection of the late W. Gibbons, Esq.—A Fruit Piece, by Lance, and a Coast Piece, by W. Collins, R.A.—J. Bostock, The Invalid—The Sonnet, a fine example, by A. Elmore, A.R.A.—The Junction of the Severn and the Avon, near Clifton, by J. B. Pyne—A Boy Gathering Watercresses, by G. Smith—and Flowers, an elegant work of Miss Mutrie—together with a small, but exceedingly well selected, collection of pictures of the highest class in the English school, many of them recent works of the most distinguished British artists, comprising Devotion, by J. R. Herbert, R.A.—The Dance, by F. R. Pickersgill, A.R.A.—Philip's large and magnificent picture of The Examination in the Scriptures, one of his most beautiful and elaborately studied works—the original pictures, by W. Etty, R.A. of Adam and Eve, life size, the male figure very grand, and in drawing undoubtedly amongst his noblest achievements, painted for Joseph Gillott, Esq.—An English Homestead, a very powerful work, by Old Crome—Sans Souci, a scene from 'The Decameron,' by Stothard, from Mr. Vernon's collection—Sir A. W. Callcott's Raffaelle Painting the Fornarina—a most elaborate and very exquisite cabinet work, by John Lewis—a Bashi-Bazouk, recently painted—and Prospero and Miranda, by Le Jeune—and choice examples of Hilton, R. A., F. Stone, R.A., Stanfield, R.A., Redgrave, R.A., Poole, A.R.A., Hook, A.R.A., Sant, Miller, T. S. Cooper, R.A., Boxall, A.R.A., Leslie, R.A., Egg, A.R.A., J. Holland, and other favourite masters.

May be viewed two days preceding, and Catalogues had.

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will, in accordance with the directions of the deceased to his Executors, SELL by AUCTION, at their House, 3, Wellington-street, Strand, on THURSDAY, May 24, and following day,

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formed with much taste by the late JAMES BAKER, Esq., of King's Arms-yard, Coleman-street, all in the choicest state, and include, among other valuable and fine Books, an original copy of the Musée Français, the whole of the engravings being choice proofs before the inscriptions—the Florence Gallery, proofs before the letters—the Houghton Gallery, proofs before the letters—the British Gallery of Engravings, proofs before the letters—and many other galleries and beautiful picturesque works in the same most desirable state—a very choice copy of Lodge's Portraits of Illustrious Persons, brilliant proofs on India paper—Stuart's Athens, choice copy, in old russia—Holbein's Heads, a beautiful copy—Shaw's various works on Art—the Antiquarian Works of Stukeley, Hearne, Carter, Horsley—the Works of Sir W. Dugdale—the Topographical Works of Hasted—the Works of John Britton—a copy of Dibdin's Bibliographical Decameron, magnificently and most beautifully illustrated, with the original drawings—also, the most beautifully illuminated Missals.

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A VERY INTERESTING COLLECTION OF

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discovered in the Metropolis during the last twelve years; consisting of Roman and Early English Pottery, Bronze Implements, Glass, &c. Several perfect Samian Vases and Pateræ, &c.; being the Private Collection of Mr. W. CHAFFERS, jun. F.S.A., of Watling-street; sold in consequence of Removal.

Further Notice will be given.

Engravings and Drawings.

PUTTICK & SIMPSON, Auctioneers of Literary Property, will SELL by AUCTION, at their Great Room, 191, Piccadilly, on FRIDAY, May 25, and following day, a large Collection of ENGRAVINGS, in all the various schools of Art, from the period of Marc Antonio to the present time; also some interesting and Valuable Drawings by Ancient and Modern Masters.

Catalogues will be sent on application.

Stock of Mr. R. BELL, Bookseller, Bedford-street, Covent-garden, and Beneficial Lease of the Premises.

PUTTICK & SIMPSON, Auctioneers of Literary Property, will SELL by AUCTION, at their Great Room, 191, Piccadilly, on THURSDAY, May 31, and two following days, the STOCK of Mr. R. BELL, Bookseller, of Bedford-street, Covent-garden, having relinquished business, consisting of works chiefly on Antiquarian and Topographical subjects, a large number of Prints illustrative of the various English Counties, &c.; also the Beneficial Lease of the House, which is large, and so let off as to leave the business premises rent-free, and profit rent in addition.

Catalogues of the Stock, and particulars of the Lease may now be had.

Choice Works of Art in Marble and Precious Stones, Pictures, Prints, &c.

PUTTICK & SIMPSON, Auctioneers of Literary Property, will SELL by AUCTION, at their Great Room, 191, Piccadilly, in the first week in JUNE, a Collection of SCULPTURES of a very high class, executed in precious Marbles, Gems, &c., including some exquisite works of a Pupil of Thorwaldsen—Poniatowski Gems set in Gold—a few Coins and Medals—Pictures, Engravings, and Miscellaneous Objects of Art and Curiosity.

Catalogues will be sent on application.

Important Sale of Modern Pianofortes, a Musical Library, &c.

PUTTICK & SIMPSON, Auctioneers of Literary Property, will SELL by AUCTION, at their Great Room, 191, Piccadilly, the first week in JUNE, an interesting MUSICAL LIBRARY of Antiquarian and Moderu Works, and various Musical Instruments, including about 20 Piccolo and Cottage Pianofortes, check and single action, all completely and elegantly finished, in rosewood and walunt-wood cases, as manufactured for a house of high repute; also several valuable Violins, Violoncellos, Harps, and other Instruments.

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PUTTICK & SIMPSON, Auctioneers of Literary Property, will SELL by AUCTION at their Great Room, 191, Piccadilly, early in JUNE, a very extraordinary COLLECTION of PRINTED BOOKS, Manuscripts, Deeds, Charters, and other Documents, all illustrative of the Local and Family History of the County of Suffolk. Also a matchless Series, in 30 large volumes, of Pictorial Illustrations of the County, in Prints and Drawings, Portraits, Topography, and Miscellaneous Subjects.

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Interesting and Valuable Collection of Photographic Pictures by English, French, German, and Italian Photographers, partly from the late Exhibition of the Photographic Society in Pall Mall.

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LONDON, SATURDAY, MAY 19, 1855.

REVIEWS

Poems—[*Poesie, Edite e Inedite*]. By Giuseppina Turrisi Colonna. Palermo.

THE Sicilian press, weighed down by a paralyzing censorship, and fettered by almost prohibitory restrictions, would seem to hold out small promise of any contribution worth acceptance to the current literature of Europe; yet this little volume of Poems, which has just reached its second edition at Palermo, for more than one reason deserves a word of notice in a wider circle than that in which it has hitherto appeared:—first, on account of the real grace and beauty of some of its contents; secondly, from the interesting career and untimely death of the authoress; and thirdly, as a sign and a pledge that the light of female education is forcing its way,—slowly as yet, and only through chinks and crevices,—into the darkened chambers of Southern life.

A beautiful Sicilian girl, akin to the best blood of the island, triply hedged in by hoary prejudices, and educated under the eye of a fond and proud but Sicilian-nurtured mother, falls almost surely into the class of minds from which no intellectual effort can reasonably be expected. It is worth while to glance for a moment at the every-day conditions of such an existence. We shall be the better able to comprehend what miraculous proportions a trifling degree of mental culture is apt to assume in such a phase of society, and how differently we must estimate this little book from a work of the same calibre if met with among ourselves.

What is the intellectual training which a Sicilian woman, however gifted, receives? While the rest of the world is awake and stirring, the sleepy calm of ignorance hangs around her home circle. Towards her parents she learns betimes to show the exaggerated submission of passive reverence. A few near relatives, seen only at stated seasons, are, in her eyes, only paler copies of those austere dignitaries of the family group. The kindly nuns of the convent where she receives such drowsy teaching as is thought befitting her sex and rank, become dear to her in proportion as they are more lavish of sweetmeats and *Agnus Dei*, and less rigid in the infliction of *aves* and hours of meditation. When she returns to her family, the Spiritual Director becomes a mighty personage on the scene of her uneventful youth. For him there are no family secrets, no subjects unapproachable, no motives unexplained. He must sanction all changes, and preside over all resolves, from the learning of a song to the choosing of a bridegroom. He is the *Deus ex machinâ* in all knotty points of family discussion, and the shadow of his influence seems to lengthen and deepen over her parents' life the nearer it approaches to a close.

Beyond these, the noble Sicilian girl sees in most cases no interpreter of the—to her unknown—tongue of the living world. The characters of her life-drama stand so closely around her, as even to leave her no horizon full of clouds and mystery, in which a girlish imagination may lose itself at will. Very often, as in the case of La Turrisi herself, even the word *Patria* is hardly to be uttered in her hearing, as suggestive of notions too perilous and flights of exaggerated feeling.

Her life is made up on a pattern. So was that of the Costanzas and Rosalias who preceded her in the family line. Yet she is neither querulous nor discontented, for "what the heart knows not, the eye seeks not." If she issue from her convent school to find her wedding presents bought, and her wedding guests invited, she feels only gratitude for being so promptly guarded from the opprobrium which in all Southern countries attaches itself to lingering spinsterhood. Gladly and cheerfully she goes to her husband's home, to become the centre of another such circle as that she has left.

Sometimes, indeed, the circumstances of married life create new combinations out of the monotonous elements of a Sicilian woman's nurture. In marriage lies her one chance of moral emancipation. She may fall, almost by a miracle, among a class of larger minds, and so learn to measure her intellectual stature against theirs. Or she may travel, and breathe in time, without shuddering, the bracing wind of strong tramontane thought. Perhaps, and this was the rare case of La Turrisi's mother, domestic feuds and sufferings compel her to concentrate all her energies of thought and action on the education of her children. The strong mother's instinct seems to have taught her in this almost unique case to loosen in some degree the swaddling bands of habit, and to let her tender seedlings struggle upwards to the little light there was, however clouded and confined that light might be.

Thus only under circumstances of exceptional liberty was the young Giuseppina exempted from the insipid routine of convent discipline, and early allowed to study the Greek and Latin classics under the teaching of one Giuseppe Borghi, a Tuscan of some note for erudition. The preceptor's influence, however, augured ill for the growth of original genius. His young pupil, scarcely ten years old, had, when he came to her, already found employment for a lively utterance of strong dramatic perceptions, in working up the few simple incidents of her home life, with no little skill, into childish dramas, in which brothers, sisters, friends, and servants, nay, doubtless, the awful Soul-Director himself, had a part to sustain. Under the teaching of the learned Tuscan these artless "household words" very soon dwindled into silence, and were replaced by smooth and sapless verses full of classical allusion and stilted metaphor, in which the gods and muses of ancient Greece began to jostle each other in a manner which seemed prophetic of future fame to the family conceptions of poetic greatness.

At the same time, graver and more edifying themes were by no means excluded; for when Borghi quitted his pupil at the age of fourteen, she had already produced under his auspices and express encouragement several hymns in honour of favourite saints. That in praise of St. Michael the Archangel, written at that early age, appears in the present collection of poems, where St. Peter and St. Benedict have also their full share of stereotyped glorification. Giuseppina was left then, at fourteen, almost to the direction of her own studies, and plunged eagerly into the poetical literature of her own island.

Sicily is never weary of remembering that she was the birthplace of Italian poetry. Nearly a century before the star of Dante rose, the Court of Frederic the Second had been literally the cradle of the *dolce favella;* and the mawkish conceits of the Giullari or Jongleurs were first banished thence by the Imperial poet to make way for more polished productions in an idiom in which, as Dante tells us in his 'Vita Nuova,' poets first wrote "for the sake of making their verses intelligible to Ladies who could ill understand their Latin poetry." There Ciullo d'Alcamo wrote the first ballad,—there Piero delle Vigne rhymed the first sonnet. There the intellectual cultivation which has now come to be regarded as somewhat of a dangerous mental deformity—a sort of moral *jettatura*—was for a long period considered as the fitting and necessary crown of noble birth.

The feverish turmoil of our nineteenth century has overstepped, and well nigh forgotten the very names of Vittoria Colonna, Tullia d'Arragona, the poetess and philosopher, Gaspara Stampa, and other noble ladies, who as late as 1650 achieved for themselves a world-wide reputation. But with the busy nineteenth century poor modern Sicily has very little to do; and she is more likely to forget the political convulsions of yesterday than the far-away glories of these daughters of her love.

No doubt their sweet singing served young Giuseppina in better stead than Maestro Borghi's heroes and goddesses. Her style became polished and elegant; and we have the assurance of one of Italy's most eminent literary men, Paolo Emiliani Giudici (author of the 'Storia delle Belle Lettere d'Italia,' and the 'Storia Politica dei Municipj Italiani,' and translator of Mr. Macaulay's 'History of England'), that in grace and artistic finish of composition no living poet of her country has surpassed her. With early womanhood came also the rare advantage of the society of cultivated foreigners, and the consequent study of modern languages, especially English, of which she soon acquired a very extensive knowledge. In the progress which she made in our literature, the poetry and character of Byron seem to have attracted her, almost to the exclusion of other poets. His name soon became to her the watch-word of all that was high, noble, and patriotic. Accordingly, we find in this volume translations from his lyrics, and several original poems headed 'Lord Byron at Ravenna,' 'Lord Byron at Missolunghi,' 'Teresa and Lord Byron,' 'Lord Byron's Adieu to Italy,' &c. &c. The English poet's name, however, seems to have been inauspicious to his worshipper on the shores of the Conca d'Oro (as the Palermitan loves to call his beautiful Gulf), even more than it was wont to prove to his devoted imitators on our side of the Channel. The weakest verses in the book, by far, are those consecrated to her Byron-worship, and her happier efforts are drawn in most cases from sources of native inspiration. The following lines, 'Alla Patria,' for instance, show by their passionate energy that she had by this time thoroughly learnt the spell that lies in that forbidden name.—

Love wakened Sappho's lyre;
Our sweetest Bards have ever sung of Love;
And when my fancies rove
Thro' sad sweet dreamland, I, too, breathe his name.
But nought can wing with fire
The Poet's verse, my country! like thy fame.
No more the playthings of a witless game,
But mighty as God's voice, mine accents move
Abroad among the nations, passion fraught,
Envoys of godlike thought!
Oh I would lead you with unquenched desire,
Sicilian hearts! to glory, as the maid
Of France to conquest erst her country's heroes led.

La Turrisi goes on to reproach her countrymen for their slothful silence in the cause of freedom. She holds up before them the example of the rest of Italy, yet ringing with the voices of Monti, Leopardi, and Ugo Foscolo; and the Anacreontic and pastoral poetry of Giovanni Meli, who about the same time wrote in the Sicilian dialect, and may be called the Burns of Sicily, serves as her text for the spirited close of the poem.—

Europe was all a-flame
With ruin, blood, and shame
When the mild greybeard raised his eyes to heaven,
Singing of calm delights and shepherd love,
And round men's hearts his fatal sweetness wove.

Be his to court repose!
I would arouse the living and the dead,
And consecrate instead

To that high task, my thoughts, my youth, my song.
Shame to the man who shows
Unblushing cheeks, while menacing and strong
Tho awful prophet voice which brands the wrong
Rings through his soul! Deign not the sun to shed
One ray upon his head!
No child's caress be left to soothe his close,
Nor wife's nor friend's true voice; but, righteous doom,
Scare his remorseful sleep, and hunt him to the tomb!

Another poem of considerable merit, to which translation can do little justice, on account of some untranslateable peculiarities of metre and phrase, is the 'Inno al Tasso,'—in which the usual bitter lament is made over the wayward poet's hard fate, and his royal Ladye's vacillating coldness of purpose. We select for translation a few stanzas, in which La Turrisi, after inveighing against the merciless critics of the living Torquato, thus apostrophizes the dead Princess Leonora.—

Thou that 'neath thy regal marbles
Sleep'st unmarked by mortal worth,
At the voice of my reproving
From thy coffined sleep come forth!
What but love should burst in twain
At a touch, the Poet's chain?
Up from thy cold bed of earth!

Hie thee to yon ghastly dungeon,
Trembling in the twilight grey;
Lady, seek and save thy lover
From its dreary gloom, and say,
"Haste thou hence, the world can give thee
Homes less ready to deceive thee,
Far from courts and kings away!

"Fly! for lays of brighter wonder
Keep thy daring genius strong.
I will wrestle here unwearied,
Traitor hearts and hands among.
Never yielding, never shrinking,
I will kiss the rack while thinking
That I but endure thy wrong!"

The few remaining years of the young poetess were spent in acquiring new languages, in assimilating new ideas, and steadily pursuing a course of self-instruction, which exposed her in her family life to an almost incredible amount of obstacle and petty annoyance. In 1846, after the death of her father, she accomplished her long-cherished wish of a journey to Florence, where, for several months, her dignified beauty and simple sweetness of manner drew around her a little court of men of taste and learning. On her return to Sicily, she enjoyed the rare privilege, it is said, of choosing her own husband,—probably in much the same way as a child may be said to choose a card from the pack in the conjuror's hand. However that may be, she married without reluctance, for there existed many points of sympathy between her and her betrothed husband, the Prince di Galati, who had given proofs of considerable literary merit in several creditable translations from the Greek. As she herself said just before her marriage: "He, at least, will not be likely to oppose my inclination to study." Nor was she mistaken. The few months of her wedded life were far happier than the outset might have seemed to promise. But, in 1848, the hopes and terrors of the Sicilian Revolution came at an evil moment to agitate her ardent and impressionable mind, just when her bodily condition required most calm and repose.

She entered into all the chances of the brave and unequal struggle with heart and soul, and paid for her generous sympathy with her own life and that of the infant whose birth she had looked forward to with yearning delight. She died, after only ten months of marriage, at the age of twenty-five; and those youthful poems which she had fondly imagined would be to her future fame what the 'Hours of Idleness' were to that of the Author of 'Childe Harold' are now the only signs of what she might have become had time and opportunity befriended her.

We must find room before concluding this notice for the little poem headed 'Al mio Angiolo,' both as a good specimen of her feminine tenderness of thought, and because it has a certain plaintive tone of resignation, which seems like the shadow of coming fate darkening the writer's mind at a time when her worldly hopes looked fairest.—

Al mio Angiolo.

Oh, naught is sweet like thee! Oh, naught on earth
With smiles of joy like thine my soul can fill!
Thou, in the rosy cradle of my birth,
Didst kiss me; and in death thou'lt kiss me still.
Thou breathedst thro' my girlish heart at will
Delicious strains,—thoughts of divinest worth,—
Thou'rt ever with me; but my heart doth own
Thy hidden presence most when most alone.

I may not see thee here: such deathless things
Are gazed on but in heaven, they are so fair;
Yet the soft flutter of thy viewless wings,
Even while I speak, stirs thro' my veil and hair.
And canst thou love a child of earth, and care
To guard me with fraternal comfortings,
O mine own faithful angel! O my best,
My truest comforter in strife and rest?

When mournful thought grows deepest, oft I hear
Low sounds of weeping to my tears reply.
A soft hand smoothes my cheek; and in mine ear
A gentle voice invites to melody.
It is thy band,—thy voice which murmurs nigh;
Thou answerest to the mourner with a tear,
And dost prefer our converse and our love,
Bright youth! to all the starry dance above.

And thou wilt follow me by ways unseen,
Mysterious friend! through all this vale of woe.
Oh, strive to lend my life a lovelier mien,—
The life this maiden bosom dreads to know.
At least, sweet roses on my grave bestow,
And leave not one harsh thought where I have been.
Give me the kiss of death. This brow of pain
I'll hide upon thy breast, and wake in heaven again.

We may add, that Signor Giudici is collecting materials for a future biography of his gifted countrywoman.

A Vacation Tour in the United States and Canada. By C. R. Weld. Longman & Co.

THE author of Weld's 'Travels in America,' who visited General Washington, and published a book fifty-five years ago, is still alive, and may now compare his reminiscences with the impressions of his relative, Mr. C. R. Weld, whose Vacation Tour was ended last October. This parallel of two social eras, separated by half-a-century, though remarkable, is familiar; but it is not often that a writer sees his views contrasted by one of his own name, after such a lapse of time as that between the birth of the Great Western Republic and the rise of the Know-Nothing party. Such a circumstance of itself recommends to general notice Mr. Weld's pleasant and instructive volume.

Mr. Weld lived in the singular hotel circles of the United States, entered into the varieties of social intercourse,—took notes of the industrial, commercial and political aspects of the Union,—wandered through the great mazes of lake and forest in the Canadian interior,—went up the mountains and along the plains,—and saw as much, during his rapid tour, as some travellers see in the course of many revolving seasons. His narrative is equally free from pretence and levity. It is a carefully-coloured picture of men and movements, enlivened by anecdotes, and giving evidence of candid and impartial inquiry. There is no unnecessary flattery of the American people, and no bigotted detraction. With sentiments that occasionally surprise us, and opinions unsupported by evidence, we nevertheless accept Mr. Weld's report on the social characteristics of North America and of the Canadian cities as a clear and liberal survey, taken from an elevated point of view, and rendered agreeable by its variations of style, which range from pure gossip to abstract though steady reflection.

At Nahant Mr. Weld saw a number of American ladies bathing, in brilliant attire, somewhat Eastern in its details, and he expatiates on the elegance of the scene when they emerged, with "countless pairs of little white feet, twinkling on the sand." An American, however, surpassed him in enthusiasm about these damsels, who, he said, "come down to breakfast after their bath, freshened up, looking as sweet and dewy as an *avalanche of roses*." But these minor graces of the land were forgotten as soon as the tourist passed from hotel interiors into the more permanent circles of life, which were agitated by politics and serious social discussions. The "Know-Nothings" were at the head of all other parties, at least in the interest they excited.—

"The party have three newspaper organs. The principal one is called 'The Know-nothing and American Crusader,' and has for its motto 'God and our country!—Deeds, not words!' surmounted by a youth, extending his right hand to a star, and trampling the Papal tiara under foot. The second is styled 'The Mystery, published nowhere, sold everywhere, edited by Nobody and Know-nothing.' Underneath are a large eye, a nose, and the cipher 0. The third is entitled 'The Wide-awake and the Spirit of Washington,' with the motto 'God forbid, that we, their posterity, should be recreant to their trust.' These publications are full of coarse and low invectives against Roman Catholics, who are denounced as enemies to the country of their adoption. Notice of all elections is given, with directions who should be supported. The movement is not confined to the lower orders. A Boston gentleman told me that, having expressed opinions supposed to be in favour of 'Know-nothingism,' he was drawn aside by an acquaintance, and informed if he desired to join the party he might do so by going to a house which he described on a certain night; but he must bear in mind that the oaths enjoining secrecy would have to be taken."

It should be mentioned that Mr. Weld has had his fears aroused by this movement,—which he dreads as a public Frankenstein, of sinister import to the people of America. Among other considerations, he objects to the multiplication of sects, already constituting a "piebald polity."—

"The number of political associations in America is as extraordinary as the strange names which they bear. Here are a few of them:—Wild Cats, Woolly Heads, Hunkers, Straight-out Whigs, Morrill Whigs, Fusion Whigs, Anti-Fusion Whigs, Fusion Democrats, Anti-Morrill Temperance Democrats, Nebraska Wild-cat Democrats, Anti-Nebraska Old-line Democrats, Free-Soilers, Hook and Ladder Democrats, Dumb Democrats, &c. &c."

The Americans are extravagant, however, after an original fashion. They have invented their own forms of hyperbole. This peculiarity distinguishes their exaggerations from those of England, Ireland, or Germany,—and belongs to acts as well as to expressions, to sentiments as well as to ideas. What but its intense extravagance constitutes the humour of the following mock advertisement?—

"For Sale. A good husband, warranted sound and kind in any kind of harness, especially the matrimonial. He is of handsome figure and action, stands to the cradle without tying, and can trot his babies an hour easily. He is also a smart traveller, and in every respect a good family beast."

The same principle—Irish recklessness exaggerated—is illustrated in Mr. Weld's story of a "miraculous escape." He was in a light vehicle, driven by a youth of Ohio, and was carried at a furious pace over ruts and stones.—

"But when, on turning a corner, we came suddenly in sight of a board with the well-known notice, '*Look out for the locomotive when the bell rings*,' which was made more impressive by hearing the signal, and seeing the line of steam announcing the proximity of a train, I was somewhat anxious, as my driver did not manifest the slightest disposition to stop. As usual, the road and the railway crossed on the same level, which did not lessen my anxiety. 'Hold hard! stop, stop!' I cried; and as these words received no attention, I rose from my seat and grasped the driver's arm, for the purpose of arresting our progress; but in vain. Lashing the horse with redoubled energy, he replied to my entreaties to

stop, by the assurance he would go a-head of the en-*gine;* and to my horror, on we went, buggy and train approximating rapidly at right angles; the locomotive's bell meanwhile ringing furiously what seemed to be my death-knell. Finding all my efforts to avert an anticipated collision were futile, I resumed my seat, and resigned myself to my fate. What I did or said during the next few moments I know not; but I remember a feeling of sickness came over me as we dashed across the line, and I beheld the iron horse rushing onwards, and almost felt the hot blast of its steam-jets. 'There, I told you I'd clear the darn'd thing,' said my driver, chuckling over the achievement."

Nothing more stolid was ever witnessed than the ingenious indifference of the Niagara artist, whose "modern instance" is annexed.—

"I was shown the scene of the last catastrophe, just above the American fall. It is a small rocky islet to which an unfortunate man clung with terrible tenacity for three days. He had been drawn into the rapids, and was on the point of being swept over the falls, when his course was arrested by the little island. Far better would it have been for him had he not met with this obstruction; for his agony during those three long days and nights was fearful. All attempts to save him were abortive; and at the close of the third day, being unable to cling longer to the rocks, he was carried over the cataract. An American daguerreotypist reaped a rich harvest by taking impressions of the poor fellow during his agony."

This daguerreotypist might have been a development of the Kentucky boy described by Mr. Weld. He was told that his father had been drowned. "Has he?" he exclaimed; "why, he 's got my knife in his pocket!"

We hope, however, that Mr. Weld does not seriously mean to quote such stories as illustrations of the "extraordinary disregard for life in America":—otherwise, there is no nation which may not be convicted of a diabolical deficiency in human principles and natural affections. The boy who would regret his father's death simply for the loss of his knife, would be a parricide in other circumstances; but we suspect that the anecdote invites to no philosophical contemplation: it is a grotesque invention, with a nice dash of Yankee humour.

As a specimen of Mr. Weld's best manner, we will extract some passages from his account of a hunting trip in Canada—a day on Clear Lake,—which shows that the romance of life has not retired before colonial civilization. After a journey through pathless forests, he and his companions took to canoes, and having fished awhile, reached one of the last homes of Indian life,—a spot and a group as picturesque as the scenes which our minds associate with the early borderers, with those rude heralds of Art and civil culture who first broke on the pastoral peace or the barbarous glory of the red man's hunting grounds.—

"At the head of Clear Lake, a reach, not unlike that separating the upper and middle Killarney lakes, occurs, studded by wooded islands. On one of these the Indians were camped; but there was no sign of life, nor could we detect amidst the dense foliage a landing-place. A wild whoop from my companion was answered by an Indian, who burst through the bush and motioned us to a little creek, where we disembarked. Following our swarthy guide, we came suddenly on a small clearing, in the centre of which was the lodge. A more picturesque spot could not well be conceived. The ground, mantled by a variety of wild flowers, sloped gently towards the Lake. Lofty trees shut out the oppressive sun, and a tiny brook gurgled sweetly as it leaped into daylight from the gloom of the forest. The lodge was constructed of birch-bark, open at the top for the egress of smoke. Around were various hunting and fishing implements. Portly fish, with strips of bear-flesh and venison hanging on poles in process of curing, attested how efficiently these had been used. Pushing aside the buffalo-skin serving as a door, we entered the lodge, from which, however, I was nearly driven by the dense and acrid smoke. The family consisted of the Indian's wife, mother-in-law, and two girls, who were squatted round the fire superintending a savoury mess of boiled ducks, fish, and squirrels. The women and girls could not speak a word of English. The excessive natural simplicity of the girls and the freedom of their limbs were remarkable. With their naked feet, which were beautifully formed, they seized fragments of wood and cast them on the fire with the same ease as we should perform the operation with our hands."

The reader who is interested in American and Canadian progress will thank us for commending Mr. Weld's very useful work to his attention.

The Life, Times, and Cotemporaries of Lord Cloncurry. By William John Fitzpatrick. Dublin, Duffy.

By writing his own memoirs, and publishing them before his decease, the late Lord Cloncurry seemed to have been desirous of avoiding the perils of an indiscreet biographer. If such were his wishes, they have been completely frustrated by the author of the strange volume before us, which contains matter the appearance of which in print Lord Cloncurry and his immediate friends would not have sanctioned. We surmise that the appearance of this work will increase the dislike of Irish aristocratic families to being brought under critical examination.

On perusing its first sentence, we thought that we had before us one of those Irish biographers who make it a point to give magnificent pedigrees to their heroes. The volume commences:—"In the twelfth century, when Dermod Mac Murrough, King of Leinster, triumphantly carried off the beautiful Dearbhforguill, wife of O'Rourke, Prince of Brefni, and thereby incurred the indignation of that potentate." We at once recollected the (professed) biographers of Edmund Burke (the son of a Dublin attorney), and their grand flourishes about "De Burgh" and the "great House of Clanrickard," and "illustrious forefathers," &c., —but a few pages soon showed that Mr. Fitzpatrick does not belong to the professional manufacturers of rose-coloured genealogics. He devotes several pages to the history of the widespread race of Lawless; and he then applies himself to a minute particularization of the low level to which the Cloncurry family fell, and from which it afterwards arose. Few aristocratic families would like to have their exact ancestral pretensions set forth with the merciless detail shown by Mr. Fitzpatrick. In doing so, the author beyond question gives us a curious insight into the manner in which patricians were manufactured in the days of the Irish Parliament. He tells us, also, a romantic story (wonderful, if true) about how Robin Lawless came down from the Dublin mountains, and became a shop-boy at a woollendraper's in Dublin; and how he afterwards married the widow of his employer, and was the father of the first Lord Cloncurry; who, it appears, also kept a shop famous for its blankets. The latter circumstance is preserved in the following anecdote.—

"Soon after the elevation of Sir Nicholas Lawless to the peerage, he paid a visit to the Theatre Royal, Crow Street, dressed in the pink of the then fashion, and decorated with a star indicative of his rank. The piece was a pantomime, and the subject, Don Quixote. At the very ludicrous scene where Sancho is tossed by the village clowns in a blanket, Lord Cloncurry was observed to laugh so heartily as to be well nigh in danger of tumbling off his seat—rather a ludicrous proceeding, it must be confessed, when the buckram-like dignity of his Lordship's movements is taken into account. The idea was indeed truly laughable, and in the prolific mind of the notorious Lady Cahir (who happened to be in an adjoining stall), it speedily took root, and threw out blossoms of characteristic wit. Beckoning his Lordship into her box (at least, so the story has it), she exclaimed:—

Cloncurry, Cloncurry,
Come here in a hurry—
And tell why you laugh at the squire?
Now altho' he's tossed high,
I defy you deny
That blankets have tossed yourself higher."

We have heard a different version of this anecdote; and we know that the verses have been attributed to the pen of the eminent song writer, "pleasant Ned Lysaght," author of 'The Sprig of Shillelagh,' 'Rakes of Mallow,' &c. We believe their proper form ran thus:—

Cloncurry, Cloncurry,
Come, come, in a hurry,
And see how they toss the poor squire;
But between you and I,
Toss him ever so high,
Your blankets have toss'd you much higher.

The author, whose newspaper research is considerable, cites a variety of evidence to show what sort of character was the first peer of the ennobled family of Cloncurry. He assails his personal reputation with a mass of defamatory charges, and describes him as a mere adventurer, who for lucre and title changed his religion and politics. We shall not copy these personal insinuations; but it is certainly curious to compare them with the florid pictures of the same person given by the son in his autobiography.

Turning to the hero of the volume, we must say that never was a public character subjected to such unnecessary illustration. "If," writes Prof. De Morgan, of London, "you wish to be as minute as Boswell,"—and the learned Professor's conjecture is verified. Our readers will be amused at the following *minutiæ*, printed in the biography of a provincial politician.—

"28th April, 1853.

"Dear Mr. Hogan,—Here I am, tired and sorry. I hope to see you soon. Will you dine with me on Sunday? Any news about the Exhibition?"

And again.—

"*Lord Cloncurry to W. J. O'Neil Daunt, Esq., M.P.*

"My dear sir,—Will you give me the favour of your company to dinner on Thursday next, if not otherwise engaged, and talk over the past affairs of Ireland? Dear sir, yours truly, CLONCURRY."

"*Lord Cloncurry to John Gray, Esq., M.D.*

"Dear Dr. Gray,—Cecil is at Glandore, not very well. I expect him about Christmas, if better.

"Faithfully yours, CLONCURRY."

Some of our readers may ask "Who was Lord Cloncurry?"—and we need only tell them that he was an Irish peer of excellent intentions, limited abilities, and no lasting success in public life. He was for many years a Dublin social celebrity, who kept a good table and aimed at popular applause. He has been called "a Brummagem Charlemont," and, allowing for its satirical distortion, there is some truth in that description of his character. He did not deserve a Boswell, for his talk was neither brilliant nor profound; but in any case he did not merit such a caricature of Boswell as Mr. Fitzpatrick has shown himself.

Thus we regret being compelled to specify the grievous fault of parading in print domestic scandals connected with some of Lord Cloncurry's family. The Peer's first marriage was dissolved by Act of Parliament; and all the wretched particulars of the transaction, with extracts from the evidence at the trial, occupy the entire of the twelfth chapter of this volume. The fact of the daughter of the first Lady Cloncurry following the maternal example is also duly chronicled:—nor is that enough!—in order to show that he can be "as minute as Boswell," the author narrates how Lady Cloncurry went to England, assumed her maiden name, married

an English clergyman, whom he indicates; and he then chronicles the marriage of their daughter (by this second union) with an English Peer,—giving dates and particulars so as to identify all the *dramatis personæ*. Against such flagrant impropriety we must emphatically protest. Family scandals had little to do with the personal career of Lord Cloncurry, and many of the parties concerned will be extremely offended with the freedom of this author's pen.

The style in which this strange volume is penned often reminds us of the outbursts from Mr. Carleton's inimitable Irish schoolmasters. Thus Mr. Fitzpatrick commences his second chapter in the following way:—

"The year 1773, remarkable for having given birth to Francis Jeffrey, Louis Philippe, Simonde de Sismundi, and Madame *de* Cottin, also introduced to the light of day Valentine Browne Lawless, the subject of this memoir."

—which recalls the comic song about

Leslie Foster
And the Duke of Gloucester,

with other sounding names. So, also, when introducing the narrative of Robin Lawless, the author kindly shows us the extent of his reading in English poetry.—

"To modify the words of *Beattie*, it both
Points a moral and adorns our tale."

In many other instances, also, he shows us that he has no apprehension of disturbing the rest of Dr. Johnson. It would be too tedious to cite them, for every page of his work proves his inexperience. We might have expected more discretion and reticence from a "Member of the Royal Dublin Society," although aged twenty-five years, as we are informed by himself.

In spite of most serious faults, this volume contributes some materials for the history of Ireland during the age of agitation. A variety of matter illustrative of "the times and cotemporaries" of Lord Cloncurry is brought under notice. Facts, incidents, and anecdotes, showing the rapid vicissitudes of Irish popular opinion, are collected by the author. Light is thrown on the character of the Repeal agitation, and on many other movements. Upon these polemical questions we cannot, of course, pronounce any opinion; but we may show the character of the political revelations in these pages by a few citations.

Thus the following letter from Lord Cloncurry is remarkable when we recollect how zealous he was in his support of "Repeal" and "Catholic Emancipation." It is written on the ejection of the son of Grattan from Meath, and the substitution of Mr. Lucas. After alluding to "the cause of Ireland," the letter continues:—

"Her ever persecuted people, who, under the guidance of, I must say, either mad or wicked advisers, have forgotten all the best interests of Ireland, of their families, and of themselves, in favour of ignorant or of hostile strangers. All the good we ever had in Ireland, we owed to Grattan. All the good we struggled to recover, was pointed out by O'Connell. The son of Grattan has been spit upon, reviled, and rejected in Meath, in favour of a stranger. Repeal, the only remedy for our evils, pointed out by Grattan and by O'Connell, has been forgotten. The noble and most independent son of Grattan, who, even if he had not such a father, was deserving of all our love and all our confidence—whom we should have loved for his father's sake, if not for his own—at the very moment that he and his most amiable and talented wife mourned the loss of their only son, he has been insulted, and O'Connell has been forgotten. What reward can patriotism expect amongst the abject, place-hunting, flattering, degraded population?"

In early life Lord Cloncurry was imprisoned in the Tower on suspicion of high treason, and he was a great enthusiast to the last about Irish "Nationality." Yet Mr. Fitzpatrick tells us that in 1852 Lord Cloncurry thus expressed himself:—

"Of the good and happiness of this wretched country I have less hope than I ever had before; and if I did not love it in dotage, I should seek another home."

There is much more confession to the same effect. The whole work is crammed with matter enough to make out a case for or against the modern Irish agitators, according to the prejudices of those who read. Whether Lord Cloncurry was competent to cure the evils around him seems to have been more than doubtful. He had no powers of public effect. He liked to go to popular meetings, make a declamatory speech, and allude to his "dear friend Lord Edward Fitzgerald," which always brought down great applause, renewed when a princely subscription was handed in after the harangue. His Lordship appeared to have had several of the points of a patrician fond of the platform. He seemed to collapse without the stimulus of "loud cheers." Thus, when O'Connell made him unpopular, Mr. Fitzpatrick writes:—

"Cloncurry felt his own popularity on the ebb. The reflection galled him acutely. It smarted him in the marrow of his bones. He was extremely unhappy. Since his imprisonment in the Tower, as he acknowledged years after, he had never felt more so. To attempt to convince O'Connell, or the mass of people whom he wielded, of Lord Anglesey's good intentions was hopeless."

Pyms and Hampdens and Sydneys would not "smart to the marrow of their bones" because vilified by an eloquent tribune. "Ambition should be made of sterner stuff." The author shows us, also, that some others in Ireland do not share in his Boswellian admiration for Lord Cloncurry. Thus, he says:—

"A letter dated September 16, 1854, and written by an Irish privy councillor, for many years identified with the national movements of his country, lies before us as we write. 'I am not an ardent admirer of Lord Cloncurry,' observes Mr. O——. 'He advocated the Repeal humbug for years, but remained silent from the day Lord Anglesey got him made an English peer.' This belief, as well as that he *craved* the elective peerage, is unfortunately general."

The mysterious way in which the author quotes "Mr. O——" is characteristic of this queer book. "Dodd" can at once inform the least initiated that the "Right Honourable More O'Ferrall" is the "Privy Councillor" quoted. The author then cites a letter on the point from the Duke of Leinster.—

"The author wrote to his Grace for a confirmation of this report, and was much gratified to receive the following assurance:—'I can have no hesitation in saying,' wrote the Duke on September 27th, 1854, 'that the English peerage was conferred on Lord Cloncurry unlooked for and unexpected by him.'"

But on this promotion in the Peerage we are made to think of the first Lord Cloncurry, concerning whom there is a statement in the early part of the work.—

"Some of the papers of the late Lord Fitzwilliam have found their way into the possession of a distinguished member of the Royal Irish Academy, well known and respected for the important services conferred by him on the literature of his country. Amongst them is the 'Precis Book' of the Earl of Fitzwilliam. To this we have been given access, and under date the 8th January, 1795, we find the following entry in the Viceroy's handwriting:—*'Lord Cloncurry desires a promotion in the Peerage. Begs to know if recommended by Lord W.'* Westmoreland is the party referred to."

Either those papers must be private or public. In either case, it seems strange that they should have "found their way" out of "The Castle," or out of the custody of the Fitzwilliam family.

It is not often that so much curious matter is presented to us so crudely as in this volume, dedicated by "his Grace's own permission" to the Duke of Leinster. The *imprimatur* of the chief of the Geraldines may not be without its value in Ireland. But even the language of the Dedication truly exemplifies the style of the performance.—

"The following pages are, with his Grace's own permission, and in the hope that they may not altogether disappoint the respect entertained by him for the memory of his deceased friend, respectfully inscribed."

His pages will, we fear, "disappoint the respect" felt for the name of Cloncurry in some quarters. Children should not be allowed to play with edged tools, and an indiscreet biographer's pen can be a most dangerous weapon. It ought to be enough for any Irish Lord to "have his life attempted" once. With Mr. Fitzpatrick's double-barrelled discharges at the first and second Lords Cloncurry, their descendants may now dare the worst, and quote Lord Byron—

After being fired at once or twice,
The ear becomes more Irish, and less nice.

The Exodus Papyri. By the Rev. D. I. Heath, M.A. With a Historical and Chronological Introduction by Miss F. Corbaux. Parker & Son.

EVERY single ray of light, however feeble, which may help us to penetrate the thick darkness brooding over the history and chronology of ancient Egypt, is worthy to be prized. Viewed under this aspect, the publication before us cannot but be welcome to the archæologist. Our readers may remember that eleven years ago fac-similes of the Hieratic Papyri in the British Museum were published by the authorities of that establishment. Mr. Heath has since, through the medium of our pages, given some account of these ancient records. They are thirteen in number, and bear the names of the persons by whom they were collected, or from whom they were purchased by the Museum. Mr. Heath here confines his attention to five, which he considers have some bearing upon the Exodus, and which he therefore denominates 'The Exodus Papyri.' Commencing with the study of the Coptic language, he entered upon the task of translating these papyri, determined, as he tells us, "to doubt the pronunciation of every alleged Egyptian letter and the meaning of every alleged word." The result is, that he has satisfied himself of the existence of allusions to names and circumstances, which prove the papyri to be contemporaneous with the age of the Exodus, and he rejoices in a rhapsody of exultation at the good fortune of the present generation in having access to "Egyptian newspapers," of that distant period. "We have found favour," he says, "with the Cherubim that guard the paradise of knowledge." His translations, intermingled with comments of rather a discursive character, make up the greater part of the present volume. With great candour he confesses their necessary uncertainty, arising from the serious deficiencies yet remaining in our knowledge of the ancient Egyptian language, and regards them "merely as approximations which somebody must make as a first step to afford printed matter for discussion, reference, and amendment." As a remarkable illustration of the doubt attaching to all such attempted interpretations, we may mention, that what Mr. Heath last year translated as the *Royal Land*, he now explains to mean the *North-eastern country*, while M. de Rougé, whom he quotes as the highest authority, reads it the *land of the south*. The fact is, with such a paucity of data there is necessarily too much room for conjecture to admit of any well-founded and indisputable conclusion; and one cannot read this volume without feeling that it is in a great measure mere guess-work.

Nor is the want of knowledge the only evil

with which we have to contend in referenee to this subject. Unfortunately few, if any, can approach it with unbiassed minds. Nearly all have some conclusion which they wish to establish or refute by their investigations. Mr. Heath even goes so far as to put forth his professional charaeter as a plea for his belief in the contemporaneity of these papyri with the Exodus. Whether this is the most effectual way of inspiring the reader with the same confidence as he himself feels in his translations, we leave others to determine. He is not unconscious of his liability to be influeneed by his prepossessions, as is evident from this remark.—

"But it is so easy to suppress and twist evidence, so hard to see what really constitutes evidenee, the desire to find what we wish to find disturbs the mind so deceitfully and subtlely; and, alas! the worship of supposed good, the fear of antieipated bad eonsequences, so often supplants that reverence for Truth and Fact which alone fits a man for eommunion with his Maker, that we ought rather to scan suspiciously what evidenee I have brought, than at once to rush into a blind, and perhaps partizan, aceeptance of it; and though I have a eonsiderable eonfidenee that my translations will be found substantially eorreet, and thus that the Exodus of the Jews is probably specifieally here described, yet the natural emotion of the most experienced in these matters, when they first hear of sueh a declaration, will, I am quite aware, be one of incredulity."

That the caution here given is not superfluous, appears pretty plainly from the way in which Mr. Heath doetors up a passage whieh he takes to be an aecount of the destruction of Pharaoh and his host at the Red Sea. His first translation is, according to his own admission, so indefinite that, if it stood alone, he "would not hint that it might possibly allude to the passage of the Red Sea." But after he has paraphrased it in the style of a modern leading article, it becomes unmistakeable in its reference to that event. It is evident from what follows, that the scrupulous scepticism with which he eommeneed his study of the aneient Egyptian language was laid aside before the conelusion of his task.—

"The reader must form his own eonclusions as to the extraordinary and increasing probability that after three thousand years we have fallen upon an Egyptian song, alluding coneisely but aceurately to the slavery, rebellion, and Exodus of the Jews, and to the ascent of Mount Sinai by Moses. He will probably, however, think that I have cooked the aceount so as to make it look more like the events in question than it does in the original. I am not eonseious of having done so. Take the word hyssop for instance. I never met with it elsewhere, but it has the sign of a plant after it, and a mark which I imagine to be a symbol of a religious utility. It is spelt a s b. The light reader will remember the famous orthographical enquiry of the British Quarter-Master. If A s h a, said he, doesn't spell Asia, what on earth does it spell? So if A s b, with the sign of a plant, is not the Hebrew Azab or Hyssop, it has at least the peculiarity of being very like it."

Mr. Heath finds eertain paragraphs in one papyrus repeated in others. These, he says, invariably partake of the nature of eommonplaces, or general sentiments suitable to many oecasions. They are in the form of extracts from letters, and he thinks they were seleeted and strung together to suit the particular purpose of the writer, whether to ehaut the praises of the dead, celebrate a victory, or narrate any other great event. In several instanees there appears to be a break in the middle of a sentence, whieh Mr. Heath accounts for by supposing that the writer copied as much of the common stoek of remarks as comported with his object, but omitted names and other speeific circumstances which would have been unsuitable.

Miss Corbaux's Introduction is an amplification and extension of what has already appeared from her pen in the *Athenæum* and elsewhere. It contains her chronology of the Eighteenth and Nineteenth Dynasties, with a full diseussion of the period and cireumstances of the Exodus. We are happy to find she contemplates a more complete exposition of her views in another form. Her profound acquaintanee with the subject and her ingenuity of combination lead us to hope much from her labours in this thorny field.

THE WAR.

In style eccentrie, in spirit retributive, in plan eonfused, the volume of *Pictures from the Battle-Fields*, by "The Roving Englishman," (Routledge & Co.) nevertheless deserves to be popular. The pictures are, indeed, as mueh scenes of peace as of war; they are alternately discursive, sketehy and rhetorical; they sometimes descend to burlesque;—but every line bears on an interest of the day; all the jokes are at the expense of self-satisfied stupidity or dull routine, and the Rover never approaehes a solemn topic without subduing his levity, and writing of serious things in serious words.

The title, perhaps, ought to be reekoned among misnomers. 'Pictures from the Battle-Fields' contain very little about the fields of battle. We have a glance at Balaklava, a bright glimpse of Sebastopol, some outlines of camp life and scenes, by the way, through the eelipsed and deserted theatre of Turkish constaney on the Danube. We are not altogether disappointed, however, that "The Roving Englishman" is disinelined to emulate "our own Correspondent's" daguerreotypes of trenches, batteries, sorties in the dark, and general aetions in the light of the sun. He deals well with the personal points of the war story, with the lords of Misrule, and with diplomatists whose "hesitation, admirably slow," suggests some rough and not very scrupulous satire. In contrast with these, there are "pictures" of the Bashi-bazouk, of the Zouave, of the Russian offieer, the Ottoman, and the Greek, all light and spirited, and set in a frame, partly of narrative, partly of irony. An irreverent reformer, eheeked by a lord-loving editor, and aided by a moek eritic, is supposed to indite the book. Thus, "the argument" of the Preface is in this fashion.—

"The author explains the plan of the present work of fietion. He commences with a general apology. He abases himself, and eats dirt after a national custom of the Britons. He discreetly deelares his belief in family governments, and expresses much affeetionate and proper feeling for the noble families of Grey and Elliot. The author judieiously calls attention to his prudent veneration for hereditary legislation, and some other equally admirable institutions of this great and enlightened eountry. With wise obtrusiveness he continues to evince his highly eonnected admiration for modern Bedfords and Lauderdales. He contemptuously refers to the late Mr. E. Burke. The author ingenuously asks pardon for any reprehensible and vulgar matter whieh may have unavoidably erept into these reverential pages, and after the most approved fashion of the Crimean witnesses, indignantly casts all blame upon some person or persons unknown. The author expresses the most highly eonnected and handsome regret for having spoken the truth even as a Shadow. He acknowledges this glaring impropriety with contrition and trouble of mind. He speculates for a moment on the fearful ehanee which the most cautious writer must always run of ineurring the vengeanee of 'the family,' but finally hopes to take refuge in the utter nothingness of book writers, and to vanish in the eternal outer darkness of literary men. The author eursorily mentions Mr. Smith, also Pythagoras, but politely and very properly coneludes with enthusiastic praise of the aristoeracy, and the hereditary wisdom of the British nation."

A positive attack on hereditary legislation is succeeded by dissolving views of the East and West. We seleet an uninspiring military scene in the Crimea.—

"Wide, wide away rides a general officer and his staff. I do not know why I smile as my eye rests upon them; but perhaps it is, that the general officer is a very feeble and elderly general officer, who appears to be rather shaky, so to speak. His poor elderly head is stretched forward and bent down, as if some other part of his person was suffering from aeute pain. He carries his legs stiffly, and he appears to totter on his horse, though he has got a well-bitted paeer, and a elever easy goer. Then there appears to me an odd sort of importance in the group, as if they were riding nowhere partieularly, but wished to do it handsomely, and in such wise as to ereate a sensation. Some tired soldiers, lying on their elbows on the ground, wateh the elderly general officer with vaeant looks, as if they had a dim idea that there *was* something not quite right in soldiering affairs—a muddle, indeed, but further knew nothing."

The rude romanee of war is suggested by an account of the enterprising generals of "the King of Candy's" army,—for most of the ehapters are masques, and hide their heroes under affeeted names.—

"It is one of the few pleasant features of the war, that it has used up a great number of these worthies, and given them some chanee of doing reputably in life; a chance which otherwise, and in our unsatisfactory state of society, they eould hardly have had. * * It was refreshing to see many a rollicking Irishman, or eanny lad from beyond the Tweed, who had probably obtained an introduction into publie life by means of the cutty stool, and who had long been the reproach and scandal of his elders. It was refreshing, I say, to see them shining away here as pashas, and knights, and generals. They were quite in their element. They eould do the bullying—which, I am afraid, is necessary in Turkey—quite naturally; and their very faults (mostly allied with kindness of heart and natures really genial, and gentle as those of ehildren,) looked like positive virtues, when eontrasted with the black, unredeemed corruption around them. There they were—eating and carousing together, like gipsies or moss troopers; drinking brandy-and-water to keep off eholera, out of their embroidered caps, and eutting up tough fowls with their doughty swords. There they were—lending money to each other, out of purses slender enough probably, squabbling with eonsuls about unpaid tailors' bills for the wonderful uniforms; laughing together, quarrelling together, making it up with tears and ejaculations, that 'Jack was the best fellow who ever put on a boot, but, hang him, he is always eoming the general over one so!' There they were—believing in each other, and believing in themselves; talking about their uneles or eousins, who lived in parks, which were always the finest in that part of the United Kingdom in which they were situated—those 'doosid' highly-eonnected fellows."

We are afraid of identifying the various gentlemen who figure in "the Roving Englishman's" portfolio. Offieial edueation, in general, supplies a less offending extract.—

"It is unnecessary to do more than remind every noble family official that it may be laid down as an absolute rule, that he will be required to possess due eunning in the difficult eraft of folding neatly, and doeketing despatches in a straight line. The words of the docket will be found in the first lines of the despatch. He should also know how to open a despatch, and put it together again with its enelosures. He should give long and careful study to the art of making an ordinary and a *flying* seal a beautiful and sublime offieial mystery. Signing appointments, unbonneting to deputations, eating dinners, and drinking healths, with the proper mode of holding the knife, fork, and glass, in order to make a fitting impression on the eommon and popular. Sketching caricatures, and twiddling the thumbs with proper indifferenee at a cabinet council. Taking a eigar gracefully out of the mouth, to reply with necessary gravity to any absurd special person asking for employment. The buttoning of official uniforms aceording to the last tailoring regulation. Acquiring the true art of raising the fore-finger of the right hand to menace a feeble minister in a manner duly imposing, and to learn the real fiddledeedee spreading out of the

palms to express becoming awe and reverence of a strong one."

In all respects the delineations of the book are clever though exaggerated, and entertaining though monotonous. But ordinary readers, we suspect, would have been satisfied to find more real pictures from the battle-fields, and fewer personal and party satires. The analysis of Foreign Office arts, however, leads to an explanation on this point.—

"The intelligent reader must not suppose that I have been wandering away from the battle-fields, while calling upon him to contemplate the purity and beauty of those drawing-room darlings and despots of the Travellers' Club who condescend to follow Fortune at the Foreign Office. Many of the most tremendous of our warlike thunderbolts have been forged in this sacred edifice, and exact copies taken of them by the jewelled fingers of our fashionable friends during their blithe intervals of leisure which have not been occupied in pantomimes; while what Briton will not proudly own that the fiercest of our battles have been fought on foolscap paper, very hot-pressed indeed!"

Such is the object, such the manner of "the Roving Englishman." We now hand him over to his readers.

There is more formality, more routine, in Mr. Robert Harrison's *Notes of a Nine Years' Residence in Russia, from* 1844 *to* 1853 (Newby). The writer seems to have lived under public protection, and to have enjoyed opportunities for social study. His 'Notes' agree in purport with those of 'The Englishwoman in Russia,' though they are not so simply written or so varied. Mr. Harrison had athirst for anecdotes, and took them from all quarters. His assortment, therefore, is a mixture of pleasantness and common-place. The most reliable and interesting portions of the volume refer to incidents and impressions of travel, especially among the woods and villages. Anecdotes, notwithstanding, are sure of readers, and any mad trick or captious *mot* of the Czar with the mild eyes may be repeated, even to those who are less bewitched by his huge boots and pompous stature than naval juniors have been.

We will glean from Mr. Harrison's 'Notes' some passages descriptive of society in Russia, and especially of the group in purple. On the St. Petersburgh promenade—

"the celebrities of Russian literature likewise walk abroad their little hour. The stout hard-faced man, carrying a thick, knotty cudgel, is the editor of the *Northern Bee;* he is caricatured in statuette under the form of a bear. That smart, military-looking man, wearing a moustache, is the editor of the *Contemporary,* a bulky monthly. Another editor is that mild, gentlemanly-looking man, with his head thrown back, and face looking upward, and who keeps his hands always behind him. Yonder, the tall, overgrown Count, in loose hanging garments, is the lively author of the 'Tarantass.'"

A tint is added to the panorama of Russian social varieties by the scattered Finns of the wilder race, who are caught while young and placed in rural "establishments."—

"The children were neatly dressed in coarse linen frocks, embroidered on the breast, back, and shoulders with a pattern that strongly reminded me of the New Zealander's tatoo. These devices are Runic in character, and the symbolical meaning of some of them is still understood by the people. Beads and shells of different colours formed their necklaces, and fringed their gaudy sashes. Though they had been three years under tuition, the wild scared look of their restless eyes bespoke minds in a still savage state."

The late Czar was known to be jealous of his patriarchs when they wielded any intellectual power.—

"A new governor of the town was so deeply struck with the reverend personage's high qualities, that in writing to head-quarters his account of men and things, he said: 'Here is a vicar whose monastic condition one must regret, for he has talents that fit him to be a minister of state.' This unlucky recommendation was productive of an order, which arrived with the speed of unpleasant news, for the removal of the unconscious ecclesiastic to Viatka, a fortress on the confines of Siberia, where he remained in exile for two or three years."

He preferred the debasement of corruption, and even fostered it.—

"A story in point is told of a police major in St. Petersburgh, who dashing along the Nevsky in a handsome droschky and pair, was met by the Emperor Nicholas. His Majesty, being in a lighter mood than was usual with him when in public, stopped the officer and inquired what salary he received from the crown. On being informed that it was 2,000 roubles banco, the Tzar desired to know how he contrived to keep so smart an equipage and such good horses.—'By presents, your Imperial Majesty, that I receive from the kind people in my district,' was the candid answer.—The Emperor laughed at his straightforward frankness, and giving him some money, replied, 'I believe I live in your quarter, and have neglected sending you my present.'"

His army, for the most part, understood his character. At a review of the "Sappers and Miners" he became lively, and called each officer by name.—

"Among the subalterns present was a Lieutenant, Romanoff, whom Nicholas jocosely asked, if he were 'a relation of his.'—'No, your Imperial Majesty,' was his simple answer, for which his comrades jeered him not a little, as letting slip an opportunity of promotion, which a witty reply might have procured him."

No man could display more indecent insolence than the Emperor Nicholas.—

"An instance of the disagreeable things which he could say and do, was exhibited at a visit which he condescended to pay to one of his wealthiest subjects, allied by marriage to a reigning house in Europe. The gentleman, who in some manner had displeased the Tzar, received his Imperial guest at the door, with a taper in each hand, and walked backwards all the way until he had ushered him into the saloon where the company were assembled, without once receiving a word or a glance of recognition. 'Does he think,' said Nicholas to one of his officers, 'that I am come to see him? I came to see my cousin, the princess;' and he made his way, without further notice, to the place where his host's wife sat receiving her visitors."

Mr. Harrison tells us that the Czar once entered an omnibus, whereupon the passengers, honoured as they were, escaped from the vehicle as quickly as possible. They knew that a frolic with Nicholas was hardly less dangerous than playing with a live shell.—

"During an interview which Martineff, the comedian and mimic, had succeeded in obtaining with the Prince [Volkhonsky, High Steward], the Emperor walked into the room unexpectedly, yet with a design, as was soon made evident. Telling the actor that he had heard of his talents, and should like to see a specimen of them, he bade him mimic the old minister. This feat was performed with so much gusto that the Emperor laughed immoderately; and then, to the great horror of the poor actor, desired to have himself 'taken off.'—'Tis physically impossible,' pleaded Martineff.—'Nonsense,' said Nicholas, 'I insist on its being done.' Finding himself on the horns of a dilemma, the mimic took heart of grace, and, with a promptitude and presence of mind that probably saved him, buttoned his coat over his breast, expanded his chest, threw up his head, and, assuming the Imperial port to the best of his power, strode across the room and back, then, stopping opposite the Minister, he cried, in the exact tone and manner of the Tzar, 'Volkhonsky! pay M. Martineff 1,000 silver roubles.' The Emperor, for a moment, was disconcerted; but, recovering himself with a faint smile, he ordered the money to be paid."

Of the new Emperor, Mr. Harrison says little that is important, and relates few anecdotes that are reliable. Alexander the Second is represented as an abstemious liver, eager for popularity, but unaffected and amiable in his private relations.—

"In person, the present Emperor looks more of a Russian than the late Tzar, whose fair complexion and fine physiognomy bore distinct traces of his German descent. He is very tall and robust, of a dark complexion, with full round eyes, which, though occasionally lighted up by the spirit of merriment, habitually wear an expression of melancholy."

Mr. Harrison was surprised by the warlike spirit of the successor of Nicholas, who had been reputed in Russia to aim at re-establishing peace. In Russia, however, absolutism is only absolute while it leads the nobles and the nation. It can crush any individual;—it cannot resist the mass.

Mr. Harrison's volume is an acceptable contribution to our knowledge of Russia. Without being elaborate or profound, it appears trustworthy, and is full of information. To 'The Englishwoman in Russia' it is a companion as well as a commentary; but we except from our reliance a good deal that the author repeats on hearsay.

An addition to the literature of the Eastern campaign has been made by "An Amateur," who records the incidents of *A Trip to the Trenches in February and March,* 1855 (Saunders & Otley).—There were quiet times in the camps while he stayed in them,—that is to say, rifle fights and bayonet struggles happened—like the earthquakes noticed by Lady Salc—"as usual"; but the main batteries did not roar on the hills, or the belligerent legions meet in full force between their lines and fortifications. Consequently, a tourist who came to study human nature in its martial attitude was so far disappointed, as his readers will probably be, to find a thin volume eked out with irrelevancies on Stamboul, on Islamism, on Edinburgh, and on the historical policy of Russia.

Two months in the actual presence of war, with the armies of four nations face to face, and incidents fit for Tasso to sing occurring every day, might supply materials for a narrative of wondrous richness and variety. As it is, "An Amateur" repeats the burden of many a newspaper essay; though he has some touches to contribute to the scenic story of the conflict before Sebastopol. One of his earliest glimpses of the camp is picturesquely suggested.—

"After tramping about in the mud, asking every one in vain for information as to the quarters of the — Division, we came upon a Zouave picket, composed of several hundred men, halted in a slight hollow. As we approached, we heard a kind of hum, and supposed, of course, that, *à more majorum,* according to the custom of their nation, they were all chattering; but as we drew nearer we found that, instead of all talking, they were all coughing. This universal bronchitis had a most curious effect, sounding much like the coughing of a flock of sheep in winter."

A sergeant who conducted him through the trenches remarked, that the men had been so sickened by their toils that death was welcome, or at least indifferent to them. "An Amateur" ascribes to this cause the waste of life among soldiers who exposed themselves recklessly to the enemy's fire. He is probably wrong. Such weariness does not make untiring and willing heroes,—and of such are the besiegers of Sebastopol. Habit and personal immunity, in all likelihood, inured the men to the perils that surrounded them. They exhibited, in every situation, a certain coolness and apathy, illustrated by nothing so much as by their sportive method of slaughter.—

"One day I was in the advanced trench, a party of our men seemed very anxious to pink a party of three Russians, who were partly exposed, at work. They had fired several shots without effect; and although startled, I could not help smiling at the

coolness with which they were discussing the shots: —'Give him a little more elevation, Bill'; or, 'Wait till he lifts his head up'; whilst another, more humane, was urging them to desist with, 'Let the poor beggar be; how would you like to be shot at when you was obliged to work?' Seeing that I seemed interested, one of the men offered me his rifle to take a shot, but I declined, having no right whatever to slay a Russian, and it being also against the regulations."

The writer's imagination seems to have been kindled as he walked over ground "where shot and shell, dead and alive, are lying in millions." The accidents from these missiles were rare in comparison with the escapes.—

"An officer told me that, walking through the trenches, to keep the men awake, he found two fast asleep, close together, with a live shell between them; there was just room for the shell to roll between them, and there the fusee had burned out! During the severe nights, the officers used to heat round shot in the picket fires, to keep their feet warm. On one occasion, an officer's servant had put a shot to warm, when his master coming up, saw, to his horror, that it was a live shell with the fusee in, instead of a solid shot. He immediately kicked it out, and thus providentially escaped a death that would have been inevitable had it escaped his notice."

The English once fired fourteen thousand balls in the dark, says "An Amateur," and admitted that they had only killed one Russian. At Inkermann, it was calculated that sixty-nine out of seventy shots fell to the ground harmless. Such arithmetic, at best, is doubtful. The 'Trip to the Trenches,' with much trivial matter, contains its proportion of sketch and story, interesting to amateurs at a distance whose trips do not extend so far.

Sketches of Lancashire Life and Localities. By Edwin Waugh. Whittaker & Co.

HERE is a new volume by way of addition to our library of provincial literature. Artless and incomplete as this is,—chargeable with false sentiment and imitative poetry, the mistaken taste, in short, which belongs to partial cultivation,—there is, nevertheless, so much truth, life, reminiscence and information to be found in it, that there are few of its component books which are unreadable, fewer still which do not offer some contribution to the student of manners and to the historian of civilization. Mr. Waugh's volume belongs to the better division of the library, not merely in right of the variety and entertainment belonging to its contents, but also because of the style in which he has written. Those who may care to speculate on the difference betwixt "North and South" will find food for comparison in these chapters. Let us instance particularly that devoted to 'The Town of Heywood and its Neighbourhood' as pleasantly conveying information — not without fancy, not without humour. We will prove the existence of the latter by transferring sketches of two originals to our columns.—

"In an old fold near Heywood, there lived a man a few years since, who was well known and feared thereabouts as a fighter. The lads of his hamlet were proud of him, as a local champion. Sometimes, he used to call at a neighbouring ale-house, to get a gill, and have a 'bout' with anybody so inclined and worth the trouble, for our hero had a sort of chivalric dislike to spending his time on 'wastrils' unworthy of his prowess. When he chanced to be seen advancing from the distance, the folk in the house used to say, 'Hellho! so and so's coming; teen th' dur!' whereupon the landlord would reply, 'Naw, naw; Ihyev it oppen, or else he'll punce it in! But, yo'n no 'easion to be fyerd; for he's as harmless as a chylt to aught at's wayker nor his sel!' He is said to have been a man of few words, except when roused to anger, when he uttered terrible oaths with great vehemence. The people of his neighbourhood say that he once swore so heavily when in a passion, that a plane-tree growing at the front of his cottage withered away from that hour. Most Lancashire villages contain men of this stamp—men of rude, strong frame and temper, whose habits, manners, and even language, smack a little of the days of Robin Hood. Yet it is not uncommon to find them students of botany and music, and fond of little children.—Jane Clough, a curious local character, died at a great age, near Heywood, about a year and a half ago. Jane was a notable country botanist, and she had many other characteristics about her, which made her remarkable. She was born, and lived till her death upon Bagslate Heath, a moorland tract, up in the hills, to the north-east of Heywood. I well remember that primitive country amazon, who, when I was a lad, was such an old-world figure upon the streets of Rochdale and Heywood. Everybody there knew old Jane Clough. She was very tall, and of most masculine face and build of body; very strong-boned and robust; with a clear and healthy complexion. She was mostly dress in a strong, old-fashioned blue woollen bed-gown, and thick petticoats of the same stuff. She wore a plain but very clean linen cap upon her head loosely covered with a silk kerchief; and her foot-gear consisted of heavy clouted shoon, or wooden clogs, suitable to her rough country walks, her great strength, and masculine habits. Botany was always a ruling passion with rough old moorland Jane. She was the queen of all flower-growers in humble life upon her native clod; especially in the cultivation of the polyanthus, auricula, tulip, and 'ley' or carnation. Jane was well known at all the flower-shows of the neighbourhood, where she was often a successful exhibitor; and, though she was known as a woman of somewhat scrupulous moral character—and there are many anecdotes of her illustrative of this—yet, she was almost equally well known at foot-races and dog-battles, or any other kind of battles; for which, she not unfrequently held the stakes."

It was among such wild, primitive and original persons as these that the Brontë sisters found characters for their painfully vigorous north-country novels. Their dialect, retailed by the Author of 'Mary Barton,' rivals (as we recently had occasion to mark) the Border speech of *Dandie Dinmont* and the unctuous brogue of Miss Edgeworth's *Lanty*.—We might have loitered longer among Mr. Waugh's collections had not a part of them been already published. The portions concerning Tim Bobbin and the village of Milnrow have appeared elsewhere, and were noticed in the *Athenæum* at the time of their appearance.

MINOR MINSTRELS.

The World and its Beautiful Lights and Sympathies. By James Waymouth. (J. Blackwood.)—Such a title to a book as this excites as much prejudice in most readers against a volume of poetry as 'Crumbs of Comfort for the Chickens of the Covenant,' or such name upon a folio, would have excited in Sedley or Rochester. It argues a want of practicality and a want of knowledge of the tastes of those for whom the writer works, as well as an insipid diffuseness, an omen too fatally verified by the first few pages. The religious public is, perhaps, the least critical, and the most easily pleased, of any portion of the reading world. Poetry cannot be treated as a matter of mere feeling; and if the head is not called in to arbitrate, the decisions of the heart alone are worth little. If we believe the reviews appended to this volume as a sort of testimonial, our author is philosophical, reflective, and, as one enthusiastic friend asserts, assured of immortality: one poem is a masterpiece, and another a sweet lyric,—which, as an admirer observes, contains the interweavings of the "cypress twigs of sorrow and sympathy with a few rose-buds of love and gladness." Our author, for we are sorry to differ from these eulogizers, seems to us to have a poetical perception by no means of the clearest, aided by a judgment not the most transparent. Like all religious poets, he thinks nothing of making archangels his commonest *dramatis personæ*, who blend rather strangely with Sylvia, whom we see sitting on a music-stool, and a pair of lack-a-daisical lovers, who seem to possess no property of love but that deprivation of reason that usually attends it. Let us take, for instance, page 197, in the "Revelations of the Worlds": where certain seraphs float over the earth which they benevolently sprinkle with drops of fire, and then "strike up" a song "intelligible to angels alone." We all remember Lord Castlereagh's "giving the Hydra head of faction a rap on the knuckles." Mr. Waymouth is peculiarly rich in these blunders of the fancy. We have a warrior dipped in blood, "riding on a throne of bones,"—"ambition boiling in the veins," "yet clinging to life";—ties of life are "woven with golden chains." Our author's prose is as logical as his poetry, and his observations on Chaos and the future prospects of the world, if obscure, are at least original. He informs us, with much depth of geological research, that this earth sprang from the ashes of former used-up worlds, and that electricity will be the means of its future destruction. He believes Turkey will become tolerant,—Palestine be given to the Jews,—Russia be annihilated,—Popery be humbled,—and a new era of peace and civilization, reformation, and civil and religious liberty dawn upon the world. He discusses the Manning murder and the present condition of photography.

Travels in Æther; or, Scenes of Life in other Worlds. By H. L. Watts. (Cook.)—For most puny poets it is quite time to versify the other world when they have done with this. If poetry were the true vehicle for theoretical geology, this would be a fine poem, saving the metre, which is of the comic-song kind, and the sense, which is but "so so." Mr. Watts meets Science, who talks of Jove and Æther: and their discourse may, we think, be judged of by the following lines, which embrace the whole system of Newton's philosophy.—

> Its rotary motion diurnal proceedeth
> From that which it makes in its journey through space,
> A fluid elastic, which thereby divided,
> Returns with like force to recover its place;
> This, therefore, re-acting on each planet's surface,
> Becomes of its rotary motion the cause,
> While all other motions to these are subjected,
> And like these, explained by mechanical laws.

Byron; Salathiel, or the Martyrs; and other Poems. By Æmilia Julia. (Routledge & Co.)—There are certain diseases which have been fashionable at various epochs, and a melancholy proof it is of the theoretical character of our medical knowledge. In Fielding's time ladies drank Hungary water — something very like juniper water—for the vapours, a disease which every lady of quality was expected to have. Before that there was the falling sickness. Abernethy brought the stomach into notice; before then no man knew he had one. Next we had the spine, and lastly came nervous diseases. So it is with the mind. In Shakspeare's time, even if not in love or in debt, or with heart or liver affected, it was fashionable to affect melancholy. Byron introduced turn-down collars and broken hearts. Now we have intellects distracted by the planets, and metaphysical poets. Old fishermen will tell you that long after the herring shoals have come in follow some thin fish, not worth much in any market, which they call "after-swimmers:"—these are benighted herrings who have not acted up to their instincts, have mistaken the time of leaving town, and are altogether unfashionable and unseasonable. We do not mean to imply that Æmilia Julia is a herring, or as thin as one—that be far from us; but merely that she is an "after-swimmer." The Byron race has passed, and other epidemics have seized the poetical mind. Looking back

to him, we see one sad mourner with the vulture Care preying at his heart and a swarm of admirers, all with the same sort of shirt-collars, allowing the flocks of sparrows, which are daily annoyances, to peck at them, and thinking themselves all heart-wounded like him. Æmilia Julia says she has been called the child of Byron —has suffered like him, although still young—longed for a bright home—been stung to madness by feelings—and so on, according to the orthodox heterodoxy of the Byron formulary. The enthusiast describes the infancy of Byron.—

For man is born to suffer and to die,—
And thy first days were strife and bitterness!
A mother, watching o'er thy infancy,
Would clasp thee fondly in her dear caress,
Then spurn thee from her for thy waywardness,
Till thou couldst meet her love with cold disdain;
And those paternal lips, which once could bless,
To win thee back might supplicate in vain;
And thou, her joy and pride, wert turn'd to be her pain!

Then came suspicion and ingratitude,
And all thy after-woes were thrown on her.
When child and mother fall to impious feud
That guilt of every curse is harbinger.
Thou borest from thy birth a fatal spur
Which urged thee onward, but with grief, to fame!
And thou couldst say—for prone is youth to err—
"If I am mark'd by heaven's anger, lame,—
A prey to scoffers—thine, my mother, is the blame."

A Century of Verses in Memory of the Reverend the President of Magdalen College. By the Rev. John W. Burgon, M.A. (J. H. Parker.)—A beautiful little poem, full of kindness, and only too short. All who knew the old sage of Magdalen will remember his—"But I tire you, Sir,—I fear I tire you, Sir?—An old man, Sir!"—

He sleeps before the altar, where the shade
He loved will guard his slumbers night and day;
And tuneful voices o'er him, like a dirge,
Will float for everlasting. Fitting close
For such a life! His twelve long sunny hours
Bright to the edge of darkness; then, the calm
Repose of twilight, and a crown of stars.

Joseph Hume: a Memorial. By J. B. Hume. (Parker & Son.)—This verse is not much better than—perhaps not so good as—prose; yet is it an offering of affection, full of judicious, unstrained praise. The following is a just tribute to one of the honestest of men:—

A more unselfish course than his did seldom Heaven inspire;
And in that course he persevered with courage naught could tire.

No labour seemed to weary him; no conflict to appal;
Unquailing, aye e'en sanguine, 'mid the worst that could befal;

And evermore unruffled: strife embittered not his mind;
Defeat and scorn could never leave one rankling pang behind.

Full often, ere the echo of the jeer had ceased to creep
About St. Stephen's, unto him 'twas naught—he was asleep!

And often, ere the hour, that marred some grand aim, passed away,
You might have seen him on his knees, among his babes, at play!

Peace: a Poem. Dedicated to Lord Palmerston, by J. H. Stirling, Barrister-at-Law. (Hall & Co.)—We can only say that if Mr. Stirling would leave us alone and at peace, we would take good care to let his 'Peace' alone. The poem is a dull sermon on the Russian war.

Travels and Adventures in the Province of Assam, during a Residence of Fourteen Years. By Major John Butler, 55th Regt. Bengal Native Infantry. Smith, Elder & Co.

To the north-east of the district of Sylhet, in the Bengal Presidency, is a wild and thinly inhabited region, comprising the Nowgong Zillah of Lower Assam, the district known as Tulecram Sunaputtee's country, and other tracts in which the savage tribes of the Angahmee Nagahs are located. The character of the country may be described as that of a vast plain, with occasional ranges of low hills, very much interseeted with rivers and streams. It is bounded on the south by the mountains of Cachar and Munnepoor, and on the north by the vast Burrumpooter river. This territory had never been so much as entered by Europeans till the expedition of Capt. Jenkins in 1832; and in spite of the occasional movement of armed detachments through it since then, it still remains for the most part unexplored and unknown. In the sketch before us Major Butler contributes some interesting information. Appointed Assistant to the Governor-General's Agent on the North-eastern Frontier in 1841, he had to locate himself and his family in this "wilderness grotesque and wild," and from time to time force his weary way through it on military or exploring expeditions. In some places the jungle is so dense that a mile an hour is considered very rapid marching; in others, a still slower passage can be effected only with the aid of hatchet and axe. The ascent "over precipices 2,000 feet high by a path 18 inches wide," is agreeably varied by a descent into valleys of almost impervious jungle, where the view is limited to a foot or two on either side, and where so thick a canopy of foliage shuts out the blazing Indian sun that it is dark at noon. Occasionally, indeed, a more open road is formed in the shape of the bed of a river, on which, however, the traveller has scant reason to congratulate himself,—as witness the following description:—

"Setting out from our encampment at eight A.M., we wended our way along the eastern bank of the Deeboo river, over some high precipices and many steep acclivities, for two miles; but at last there was no possibility of climbing over the perpendicular ledges of rock in our front; we were obliged, therefore, to take to the river, and a ludicrous scene occurred. It was a bitterly cold day, and a slight drizzling rain was falling; to add to our discomfort, the water was two or three feet deep, extremely cold, and running with extreme rapidity over a stony bed. The Sipahees, and all of us indeed, immediately relieved ourselves of our trowsers, which each threw over his shoulders, one leg dangling on each side as far as the breast, and with short cotton drawers and naked feet we all cheerfully entered the water, and crawled along slowly for a mile and a half. On each side the banks were very precipitous, and many bluff high projections were surmounted with the utmost difficulty. The rolling stones in the bed of the river were as slippery as glass, and some of the boulders were particularly sharp, cutting our feet like a knife. Scarcely one of us got along without an unhappy fall; but no matter who fell, whether officers, Sipahees, or Coolies, hearty shouts and laughter repeatedly proclaimed that another luckless wight had fallen, and had been saved the trouble of a bath. No one heeded the sufferings that we were obliged to endure, for all were anxious to quit the bed of the river as quickly as possible. We had now been a long time in the water, and our progress seemed exceedingly slow, and we were becoming excessively cold, and shook to such a degree that we could hardly stand; but we persevered, and at last quitted the river, put on our clothes hastily, and trudged over a succession of low hills for three miles and five furlongs, which brought us to our encampment on the west bank of the Deeboo river, near Rojapo-mah. Our feet were terribly lacerated and bruised by walking barefooted over the rolling stones; and few of us, in a long life probably, will easily forget the pain and suffering of this day's march."

If such are the marches, the halting-places (to call them resting-places would be mere sarcasm) are proportionally bad. A grass wigwam in a thick bamboo jungle under soaking rain is spoken of as rather a snug place, to obtain which is regarded as a piece of unusual felicity. Even in the more civilized parts, where such phenomena as villages and market-places are found to exist, the luckless wanderer cannot escape disasters of which we subjoin a specimen:—

"I had made myself comfortable for the night in a snug little travelling tent by about ten P.M. A violent storm, attended with heavy rain, hail, lightning, and thunder, came on. It was a dismally cold and wet night, and I was congratulating myself on my good fortune in having brought a capital tent, when, suddenly, a shrill shriek from the riding and baggage elephants made me aware that they had become alarmed, and had fled to the jungle. The roar of the elements, however, was so great that no orders could be given for their capture; for every servant had taken refuge from the storm in the huts in the market or village. At this moment a sudden gust of wind blew down my tent upon my bed; I was compelled to crawl out and make the best of my way, through torrents of rain, to the Police outpost or Thannah, which was close by. On entering the building I was astonished to see the whole establishment of Tieklahs, or Policemen, unconcernedly sitting round a log wood fire on the ground. I had scarcely joined this snug party, and exchanged my wet clothes for a dry sheet to wrap round me, when the building was, by a sudden gust of wind, blown to the ground, and we all escaped uninjured under the platform or changs erected round the room as seats. Luckily the roof did not fall flat, or we should have been crushed to death. Our peril, however, was very great; we could not extricate ourselves, and there was every prospect of the roof catching fire, and of our being burnt to death. We succeeded in partly smothering the flames by scraping up the earth floor with our hands, and throwing it on the fire; still the horror of our position was dreadful; every flash of lightning showed us too vividly the danger we were in, and the darkness succeeding the lightning rendered all efforts to escape unavailing. In this interval of despair we at last discovered a small hole in the roof, by which we all effected our escape, deeply grateful for miraculous preservation in not being crushed by the falling building, or reduced to cinders by a roaring log wood fire. The next morning the elephants were found and captured on the other side of the Boree Dulung river, having fled in the hailstorm and swum across the river, though their legs were bound with heavy chains."

The inhabitants of this dolorous region are wild beasts and men as savage. Elephants are very numerous, and tigers, leopards, rhinoceroses, and buffaloes abound. Major Butler speaks of a friend who bagged a couple of rhinoceroses at a single shot, and describes it as not uncommon for two or three sportsmen in one day to shoot thirty buffaloes, twenty deer, and a dozen hogs, besides one or two tigers. Until ten expeditions of our troops against the stockaded villages, there was as much danger from them as from the beasts of the forest. Like the Dyaks of Borneo they have a mania for heads, and until a man has appropriated some of these ghastly trophies, he is hardly regarded as a member of the community. The warrior's principal ornament is a collar reaching to the waist made of goat's hair, dyed red, intermixed with long flowing locks of hair of the persons he has killed. The people of a village are continually occupied in plotting or executing forays against their neighbours.—

"They lie in ambush during the night till the break of day, when they rush in upon it with a great noise, and spear the first they meet with, and afterwards cut off the head, hands, and feet of their enemies, roll them up in a cloth, and return home. They then take the skulls to each house in the village and throw rice and spirits over them, and tell the skulls to call their relatives. The man who has cut off the head keeps it under his bedstead five days: during that time the warriors eat no food prepared by women, and do no cooking in their accustomed cooking pot. After the fifth day, however, the heads or skulls are buried, and a great feast is given of pigs and cows, after which they bathe and return to their avocations."

Such is the people and such the country into which, at some expense of blood and treasure, we have pushed forward the outposts of the Bengal army. It might be supposed that it would have been better policy to preserve this land of impenetrable jungle and savage men

and precipitous crags and forests pregnant with malaria, as a barrier against the Burmese and other more distant and more barbarous tribes. The scanty revenue which the Indian Government extorts from the inhabitants, which presses heavily on them, but is the merest item in the schedule of our revenue, pays but a fraction of the expenses of our political establishment; yet such are the exigencies of our position, that we are led against our will into these wildernesses, where we shall by degrees, at vast expense to ourselves, civilize the inhabitants and change the forest into cultivated fields.

A Complete Guide to the English Lakes. By Harriet Martineau. Windermere, Garnett; London, Whittaker & Co.

The English Lakes enjoy more than the usual luck of "water privilege." After Wordsworth devoted to them one of the most delightful prose poems in the English language, it was hardly to be looked for that they should be made the subject of a second Guide-book, so agreeably executed and so copious in the information ministered, as Miss Martineau's. This contains capital written pictures of scenery,—as the following passage from a mountain ascent will prove.—

"Ascending from these shades through a more straggling woodland, the stranger arrives at a clump on the ridge,—the last clump, and thenceforth feels himself wholly free. His foot is on the springy mountain moss; and many a cushion of heather tempts him to sit down and look abroad. There may still be a frightened cow or two, wheeling away, with tail aloft, as he comes onwards; and a few sheep are still crouching in the shadows of the rocks, or staring at him from the knolls. * * Still further on, when the sheep are all left behind, he may see a hawk perched upon a great boulder. He will see it take flight when he comes near, and cleave the air below him, and hang above the woods,—to the infinite terror, as he knows, of many a small creature there, and then whirl away to some distant part of the park. Perhaps a heavy buzzard may rise, flapping, from its nest on the moor, or pounce from a crag in the direction of any water-birds that may be about the springs and pools in the hills. There is no other sound, unless it be the hum of the gnats in the hot sunshine. There is an aged man in the district, however, who hears more than this, and sees more than people below would, perhaps, imagine. An old shepherd has the charge of four rain-gauges which are set up on four ridges,—desolate, misty spots, sometimes below and often above the clouds. He visits each once a month, and notes down what these gauges record; and when the tall old man, with his staff, passes out of sight into the cloud, or among the cresting rocks, it is a striking thought that science has set up a tabernacle in these wildernesses, and found a priest among the shepherds. That old man has seen and heard wonderful things:—has trod upon rainbows, and been waited upon by a dim retinue of spectral mists. He has seen the hail and the lightnings go forth as from under his hand, and has stood in the sunshine, listening to the thunder growling, and the tempest bursting beneath his feet. He well knows the silence of the hills, and all the solemn ways in which that silence is broken. The stranger, however, coming hither on a calm summer day may well fancy that a silence like this can never be broken. Looking abroad, what does he see? The first impression probably is of the billowy character of the mountain groups around and below him. This is perhaps the most striking feature of such a scene to a novice; and the next is the flitting character of the mists. One ghostly peak after another seems to rise out of its shroud; and then the shrond winds itself round another. Here the mist floats over a valley; there it recks out of a chasm: here it rests upon a green slope; there it curls up a black precipice. The sunny vales below look like a paradise, with their bright meadows and waters and shadowy woods, and little knots of villages. To the south there is the glittering sea; and the estuaries of the Leven and Duddon, with their stretches of yellow sands. To the east there is a sea of hill tops. On the north, Ullswater appears, grey and calm at the foot of black precipices; and nearer may be traced the whole pass from Patterdale, where Brothers' Water lies invisible from hence. The finest point of the whole excursion is about the middle of the *cul-de-sac*, where, on the northern sides, there are tremendous precipices, overlooking Deepdale, and other sweet recesses far below. Here, within hearing of the torrents which tumble from those precipices, the rover should rest."

Miss Martineau, too, shows herself a diligent gatherer of those humours and customs which mark the primitive folk who live in secluded corners of the Lake district. She takes up their superstitions, also, in a mood which may seem merely dramatic to those who conceive superstitions as so many sportings of the imagination, — but which will be found significant by all who share her recorded opinions about prevision, *clairvoyance*, spectral apparitions, and the like. Further, she beguiles the reader's way by more than one tale and picture of the poets who have hallowed the Lakes by their presence and sojourn. The following anecdote contains two characters "in little."—

"The road from Ambleside to Keswick has already fallen under our observation as far as Grasmere, and its conspicuous white inn, the Swan. That inn had the honour of providing Scott with a daily draught of something good, when he was, in his early days, the guest of Wordsworth and his sister at Grasmere, —their board being conscientiously humble, as they used to tell, to a degree which did not suit the taste of their guest. By some device or another, Scott managed to pay a daily visit to the Swan without his friends being aware of it. But, when he, Wordsworth, and Southey were to ascend Helvellyn, mounting their ponies at the Swan, the host saw their approach, and cried out to Scott, 'Eh, sir! you've come early for your drink to-day.' It was a complete escape of the cat from the bag; but Wordsworth was not one to be troubled by such a discovery. No doubt he took the unlucky speech more serenely than his guest."

Thus much in recommendation of the lively merits of this Guide-book. It is further made attractive by copious illustrations,—useful, by a map geologically coloured,—by "an account of the flowering plants, ferns, and mosses of the district, and a complete Directory." Should Winter get out "of the lap of May,"—and summer burst forth (for spring it is lost labour to pray) this year,—this Red-Book of Cumberland and Westmoreland scenery will be found in many hands, and may settle the undecided plans of many a tourist, anxious for a few days of fresh air and quiet, but uncertain which way he shall wend.

OUR LIBRARY TABLE.

Our Indian Army: a Military History of the British Empire in the East. By Capt. Rafter. (Bryce.) — Readers who desire for the sake of variety to study the course of well-planned military enterprises, campaigns unobstructed by timidity, victories unobscured by disaster, and wars not neutralized by futile diplomacy, may consult Capt. Rafter's history. It is a dashing and picturesque outline—checked by references to the best authorities—of our martial successes on the continent of India. The narrative is sufficiently ample to include all necessary details, and sufficiently rapid to be popular. Capt. Rafter, in common with most soldiers, writes dogmatically, and flings into limbo all opinions inconsonant with his own. Thus, Lord Gough's Punjab strategy has been questioned from more than one point of view; but his eulogist disposes of the matter by ridiculing every dissentient as a "pseudo-critic," and abusing him as a "contemptible caviller." There is more of *Bombastes Furioso* than of the historian in such passages; but we would not undervalue so excellent a book as this, even from a more angry and provoking pen than that of Capt. Rafter. Nothing could be better timed than his account of the Indian army and its officers,—composed at present of more than 280,000 men of all arms, besides 30 Queen's regiments. Nearly 5,000 of the officers are English, of whom at least 700 are generally absent on furlough; while numbers are employed on the staff, in local charges, or otherwise away from their regiments. The splendid style in which this force has been moved from point to point of a vast territory, is somewhat encouraging, now, when "unavoidable delays," imperfect preparation, and transport difficulties have added to the darkness of war. The great Mahratta campaign, when four armies simultaneously marched along four diverging routes, and operated at once over an immense country, is deserving of repeated examination. The Indian sieges, also, though totally in contrast, in their necessities and accidents, with any that are likely to take place in the Russian war, supply interesting studies.

The Galleries of France — Paris: Guide and Memento for the Artist and the Traveller, &c.— [Les Musées, &c.]. By Louis Viardot. (Paris, Maison.)—This makes a pleasant and instructive fifth volume, in continuation of the four, devoted to the other picture galleries of Europe, which were noticed by us two years ago [*Athen.* No. 1329]. The dryness which inevitably belongs to a catalogue is relieved, without frivolity and without flippancy, by touches of anecdote and traces of research. M. Viardot's style is easy, and his humour seems to us very much the humour which all gallery haunters should take with them by way of *vade-mecum*—candid recognition of truth, beauty and skill, wherever it exists, without coldness. A German Art-critic might, it is true, break a lance with him on some of his *dicta;* but a writer without nationality is a writer without vitality,—and we know of little French criticism based on so solid a stratum of fact and experience as M. Viardot's. Omissions can be marked (as, indeed, was said in reference to his former volumes), but not misstatements. Then, he has treated that marvel of Paris, and that reproach to London, the collections of the Louvre, in a fashion which may be all the more useful in proportion as it is neither vaunting nor vainglorious. Passing through that magnificent collection of pictures, M. Viardot points out the blanks as well as the prizes,—indicating names, masters and specimens, which are essential to its completeness,—asking, among other questions, how it is that the English school of painting is as entirely without representation there, as if Hogarth, Sir Joshua Reynolds, Wilson, Gainsborough (not to speak of modern men), had no existence? In the "Louvre" this volume will be valuable as a guide and companion; *out* of it, it may be still read as another volume of the modern French library of books about painters and painting, to which MM. C. Blanc, and Delécluze, and Feuillet de Conches have made such agreeable contributions.

The Mormon's Own Book; or, Mormonism tried by its own Standards, Reason and Scripture. By T. W. P. Taylder. (Partridge, Oakey & Co.)—Whatever sect or form of theology has attracted numerous and enthusiastic disciples must have appealed to some deep and noble instinct. The instinct of religion is the deepest and strongest of all human feelings; the one that is most enduring and blends most readily with all possible circumstances, emotions and conditions. It may be rendered the instrument for degrading men to the most abject depths of superstition and fetish worship, and may be used as an instrument to raise them so high that the poetical exultation of the King of Israel,—"I have said, Ye are gods; and all of you are children of the Most High,"—becomes almost the expression of a literal truth. All sects, all forms of theology, appeal to this instinct; and if there be anything sacred in this world, it is this indomitable instinct of religion in the hearts of men;—therefore, to write or speak of *any* form of religious belief otherwise than with a certain reverence and respect, as distinguished from scornfulness and levity, is a sin against charity, a mistake as well as an offence against taste. The book before us, which sets itself forth as a champion of Christianity, fails in this fundamental virtue. The

arguments set forth are of the most vulgar and disingenuous kind. The objections raised appear to apply quite as strongly to the system which the author upholds as they do to the system which he denounces. Arguments which infidels have applied against the Christian religion, and which have been long since exploded as captious, futile and irrelevant, are to be here found in full array; but made to serve a new purpose. The army has faced about; and the guns, which once bore on Christianity, now fly very harmlessly over the bastions of Mormonism.

The Butterflies of Great Britain. By J. O. Westwood. (Orr & Co.)—A book on butterflies by Mr. Westwood cannot fail to be an acceptable work for the entomologist. None of the insect tribes are more popular, beautiful or worthy of study than the diurnal Lepidoptera, and certainly we know of no introduction to the study of the British species that can rival this new work by Mr. Westwood. Here the accomplished collector of insects will find much new matter worthy his study, whilst those who are looking forward to a little recreation in the country during the ensuing summer, will find it a means of turning their favourite pursuit in childhood to account. The work is illustrated with beautiful coloured engravings of all the species, so that those who are not disposed to study the anatomy of insects may yet be able to identify their specimens or name their collections. In addition to the descriptions of the species, which are very complete and minute, the work contains an account of the transformations of the Lepidoptera, with the modes of collecting caterpillars and butterflies, and other details useful to the beginner in the science of Entomology.

The Entomologist's Annual for 1855. Edited by J. H. Stainton. (Van Voorst.)—To those who are studying Entomology this will be found a most useful manual. It contains notices and descriptions of new British insects discovered during the past year, instructions for collecting, preserving and arranging insects, and an address to young entomologists. A coloured plate of several of the newly-discovered insects accompanies the volume.

A History of the British Marine Testaceous Mollusca. By William Clark. (Van Voorst.)—This work is the result of a life spent in the study of the Mollusca. The author's papers on this division of the Animal Kingdom are well known to naturalists, and those who are investigating these animals will be glad to possess Mr. Clark's observations in a single volume. The work, as its name implies, is devoted to the British Testaceous Mollusca, which are arranged according to a natural order, based on the organization of the animals. The author dwells more particularly on the structure and habits of the Mollusca which he has personally investigated, but notices every British species. The work will, therefore, serve as a manual of the British forms of Testaceous Mollusca; but its merit consists in the minute anatomical observations made by the author on a very large number of species, and in his descriptions of their habits. The work is not, however, adapted for the tyro; but the advanced student in the science of Malacology will find in this volume a mine of valuable original observations.

First Steps in Economic Botany. By T. C. Archer. (Reeve.)—This is an abstract of Mr. Archer's larger work on Popular Economic Botany adapted for the use of young persons and schools. It contains an account of the foreign plants which yield the materials of our manufactures, supply our table with luxuries, or are consumed as articles of food. Such a work cannot fail to be of service in stimulating inquiry with regard to the natural productions which are of service to man, and will be found a good preparation for more exact and elaborate accounts of those substances, on whose properties the wealth and industry of the world at the present day so much depends. We are glad to know that Mr. Archer is engaged in teaching the science of Botany in connexion with its practical applications to the Arts and Manufactures in one of the large educational establishments of Liverpool, and we hope such teaching may become more general in our schools.

Koran of Love—[*Koran der Liebe*]. By Leopold Schefer.—*Hafiz in Hellas*—[*Hafis in Hellas*]. By a Hadschi. (Hamburg, Hoffmann & Campe; London, Trübner & Co.)—There are such things as ponderous levities in literature; and among them may be reckoned the contents of the 'Koran of Love' and the warblings of the travelled Hafiz. We had expected better things of the veteran Leopold Schefer than such a mass of dull rhapsodies about beauty, love and joy, in which we are so constantly exhorted to be happy that we long for a little sorrow by way of relief. All varieties of metre are introduced,—written by the hand of a practised master of verse,—yet the most wearisome monotony is the result; and even if the reader, having laid down the 'Koran,' took up the 'Hafiz' by mistake, there would be little to prevent him from toiling on his way, through the infinite series of hot-house exotics, without discovering that he had strayed from Schefer, so called, to Schefer with his Persian pseudonyme. To a certain party of German thinkers, who find the height of wisdom and happiness in a perpetual preaching of epicurism, this renewed attempt to combine the reflective licentiousness of the Western world with a tone of Oriental luxury may possibly be regarded with high veneration; but the venerators will either be very young men, or—what is more probable—elderly gentlemen who affect very young feelings. Those who have profited by experience will have become too deeply impressed with the transient nature of sensual delights to be knocked out of their conviction by any metrical battery. Some of our readers may, perhaps, imagine that we are abnormally contracting our brow at what is, after all, a little harmless sport; and that the same mood might repel Horace's graceful pleasantries,—the charming Greek puerilities which, when the world was less critical, were ascribed to Anacreon,—or the compatible utterances in Goethe's 'Westöstlicher Divan.' Alas! there is no *sport* in Leopold Schefer's thick little 'Koran' or thinner (but still stout) little 'Hafis,'—or, if there be, the sport is confined to the writer.

Chili—[*Le Chili considéré sous le Rapport de son Agriculture*]. By B. Vicûna Mackenna. (Paris, Huzard.)—There is a movement in progress in France to promote emigration to South America, and especially to Chili. M. Vicûna Mackenna is its advocate. He thinks the Northern States already too full, unless the new comer, traversing a wide region, chooses to push into the Far West, which necessitates a life too wild and too comfortless for those who have aged parents or infant children in their society. But there is in the South, he says, another territory, also the America of Columbus, with a prolific, virgin soil, and a climate favourable to the desires and frailties of man. There, the exile may find himself a home on cool plateaux clothed with grain, or in rich tropical vales, or in thronged and busy towns. The inhabitants possess many natural virtues, and are little addicted to that thirst for gold by which other nations have been consumed. No monuments of ancient civilization, no arts, no history, exist there, it is true; but Nature is displayed on her noblest scale to animate the feelings and please the sight. All this pleasant promise is contained more particularly in Chili; which M. Vicûna Mackenna depicts and eulogizes in a strain of exuberant fancy. His language excels that of Ulloa, and he finds cause for congratulation even in the geographical circumstances which isolate his favourite country. The Chilian, indeed, is shut within a narrow tract between the Andes and the ocean. But what of that? It will prevent him losing himself in forests "measureless by man"; so that a home-sick emigrant, dreaming of France, has only to mount any contiguous hill to look on the waves that roll in uninterrupted expanses into the seas about his native coasts. And then M. Vicûna Mackenna expatiates, like Columbus at Salamanca, or the merchants before King Emmanuel, on the soil, the grain, the fruits, the flowers of Chili. Chili, he tells us, has been sung by poets as Paradise recovered; and of late years a benignant industry has blessed it as with the influences of a second nature. Thirty years ago the capital lay in the centre of an arid plain; but a canal was opened; sluices were cut; and now the plain laughs with fertility, like the borders of the Nile. The writer has a florid style, and often poetizes instead of describing; but his pamphlet suggests a just idea of the wealth that lies neglected in that beautiful region, and contains a mass of useful information, compressed into little space.

Mr. Robert Owen continues to multiply his tracts on *The Future Existence of Man on Earth* and on *The Coming Millennium.* He is not one of those who disbelieve in a day because it never arrives. It *should* approach, however, according to the Author of *The Grand Secret; or, Knowledge Purified from Doubt and Error.* But, unfortunately, this latter writer has nothing to offer in proof of his positions save the worst of dogmatism, insolently expressed, and associated with disgusting forms of speech. Such effusions, which treat of learning, are only useful as "frightful examples" of ignorance.—On education, in a more strict sense, we have the Duke of Argyll's *Inaugural Address* as Lord Rector of Glasgow University,—an address, by J. P. Norris, on *The Teacher's Difficultics,*—another, by H. W. Bellairs, on *The Teacher's Mission,*—and a Report of the *Annual Exhibition of the Sir Jamsetjee Jejeebhoy's Parsee Benevolent Institution,* at Bombay,—a light thrown across the intellectual obscurity of India. —Particular theories are advocated in Mr. H. Kingscote's *Reply to Mr. Colquhoun's Remarks on Sir John Pakington's Plan,*—in *How the Poor may be Taught without Compromise of Principles or Opinions,* which is amiable and vague,—and in *Reformatory Schools,* a letter to Mr. Adderley, by Mr. Sydney Turner.—Isaac Reggio's *Guide for the Religious Instruction of Jewish Youth* has been translated from the Italian, by M. H. Picciotto, for the advantage of a separate community. Addressed to students in general, we find the Rev. W. Lee's flat and easy Lecture on *Books in relation to Mental and Moral Culture,*—and Mr. C. Nicholson's graceful essay on the *Mental and Moral Progress of the Present Century.*—William Hay's educational labours have been commemorated in a brief anonymous memoir,—and all the labours of all ages are recounted in *Chronology in Verse, without Numbers,*—a book of rhyming memoranda, arranged in asthmatic couplets, as follows:—

> Printing is fixed in stereotyping art;
> Perfect resemblance lithographs impart.
>
> Fulton repeats again attempts with steam,
> And railway engines gain a bright esteem.

If such the master, what would be the pupil? The "bright esteem" of these tinkling *Fasti* finds a practical contrast in *A Word to my Wife,* suggesting a miserable picture of a married man interfering with frying-pans, pickle-jars, and the disposal of "leavings."—*Notes on Nurses* suggest the establishment of a hospital by Protestant Sisters of Charity.—Relating to ward and watch of another kind, "an Indian Officer" advocates a thorough reformation of *Police and Policemen of India.* His trenchant criticism degenerates into declamation from the paucity of his facts and authorities.—On other social matters, we have Mr. R. D. Grainger's Address, delivered at Birmingham, *On the Public Health,*—and *A Word on the Coal Trade,* which quotes Scripture in behalf of an unborn joint-stock scheme. The Author threatens to be more fierce than the mightiest men of Judah, and, thereupon, recommends all good citizens to subscribe for shares.—In *The Australian Colonies; where they are, and how to get to them,* Mr. H. Capper condenses much useful information,—and in *The Year-Book of the Nations for* 1855, Mr. Elihu Burritt brings Europe and America into a statistical bird's-eye view.—The discussion on decimal coinage is carried on, by Mr. J. H. Turner, in *The Penny considered as the Foundation of a Decimal Currency,*—that on *The Deviation of the Compass in Iron Ships* by Mr. P. Cameron,—and that on the National Debt, in its relation to the funds, the markets, trade and population, in *A Sheet Diagram,* compiled by Mr. N. Burnett. This money-map is ingenious and convenient for reference.—Messrs. Low have issued their annual

Catalogue of Books published in the United Kingdom, with improvements on their former plan.

LIST OF NEW BOOKS.

Barnnm's Life, anthor's edit. fc. 8vo. 1s. 6d. cl. swd.
Braybrooke's (Lieut. W. L.) Diary, fc. 8vo. 2s. 6d. cl.
Bushby's (H. J.) Widow-Burning, post 8vo. 3s. 6d. cl.
Calvin's (Letters), Vol. 1, edited by Dr. Bonnet, royal 8vo. 10s. 6d.
Capper's (Samuel) Memoir, fc. 8vo. 3s. 6d. cl.
Carpenter's Principles of Human Physiology, 5th edit. 8vo. 26s. cl.
Chalmers's Select Works, edited by Dr. Hanna, Vol. 4, cr. 8vo. 6s.
Cleve Hall, by the Author of 'Amy Herbert,' 2 vols. fc. 8vo. 12s. cl.
Curling On Diseases of the Rectum, 2nd edit. 8vo. 5s. cl.
De Porquet's Le Petit Secrétaire, 3s. 6d.; Nouvelles Conversations Parisiennes, 3s. 6d.; Key to Sequel to 'Le Trésor,' 3s. 6d.; First Italian Reading Book, 3s. 6d.; Key to Italian Trésor, 4s. 6d. 12mo. new editions.
De Valency's (M. B.) L'Entente Cordiale, fc. 8vo. 3s. 6d. cl.
Dove on the Cross, 5th edit. fc. 8vo. 2s. 6d. cl.
East India Register, &c., 1855, 2nd edit. 12mo. 10s. swd.
Engineer and Machinist's Drawing-Book, illust. 4os. half-mor.
Eustace Conyers, a Novel, by Hannay, 3 vols. cr. 8vo. 31s. 6d. cl.
Family Herald, Vol. 12, 4to. 7s. 6d. cl.
Floricultural Cabinet, 1854, 8vo. 8s. cl.
Forbes's Tour of Mont Blanc, fc. 8vo. 5s. cl.
Frank Hilton, by James Grant, fc. 8vo. 2s. bds.
Galbraith and Haughton's Manual of Trigonometry, Key to, 2s.
Goldsmith's Deserted Village, illust. by Etching Club, 7s. 6d. cl.
Gurney's Memoirs, by Braithwaite, 2nd edit. 2 vols. post 8vo. 12s.
Hare's Vindication of Luther against recent Assailants, 8vo. 7s.
Hitchcock's Religion of Geology, new edit. 12mo. 1s. 6d. swd.
Jacobs's Latin Reader, Part 1, new ed. 2s. 6d.; Part 2, new ed. 3s.
Jameson's Sisters of Charity, 2nd edit. fc. 8vo. 4s. cl.
Jennings's Natural Elements of Political Economy, post 8vo. 5s. cl.
Johnson's Bed-side Letters on Hydropathy, fc. 8vo. 1s. 6d. bds.
Kenipe's (Rev. J. E.) Job, fc. 8vo. 3s. 6d. cl.
Lacaita's Selections from the best Italian Writers, 12mo. 5s. cl.
Lardeur's (M. M.) New Method of Reading French, 12mo. 1s. swd.
Lees's Laws of Shipping and Insurance, new edit. cr. 8vo. 10s. 6d.
Lieven's Outlines of the History of Rome, Vol. 1, 1s. cl. (Weale.)
Lindley's Theory and Practice of Horticulture, 2nd edit. 8vo. 21s.
Mac Donald's (G.) Within and Without, a Poem, post 8vo. 7s. 6d.
Mann's (R. J.) Lessons on General Knowledge, 1st Series, 1s. swd.
Miriam, or the Power of Truth, new edit. fc. 8vo. 6s. cl.
Moore's (T.) Poetical Works, ruby edit. cr. 8vo. 12s. 6d. cl.
Moor's (Rev. J. H. C.) Parochial Sermons, 8vo. 8s. 6d. cl.
Noble Laird of Thoryburne, post 8vo. 3s. 6d. cl.
Pictures from Battle-fields, by The Roving Englishman, 5s. cl.
Practical Sermons on Old Test. Characters, Vol. 1, fc. 8vo. 6s. 6d.
Riego's (Mdlle.) Bead Crochet-Book, sq. 1s. swd.
Ryle's Plain Speaking, 2nd Series, 12mo. 1s. 6d. cl.
Schmitz's (Dr.) Manual of Ancient History, cr. 8vo. 7s. 6d. cl.
Sherwood's Stories on the Church Catechism, new edit. 3s. 6d. cl.
Stanley's Historical Memorials of Canterbury, 2nd edit. 8vo. 8s. 6d.
Taylor's (J.) Revised Liturgy, 16s9, royal 8vo. 6s. 6d. cl.
Tooke's (W.) Monarchy of France, 8vo. 16s. cl.
Vergani's Ital. & Eng. Gram., by Giuchet & Tommasi, new ed. 5s.
Victory Won, 2nd edit. fc. 8vo. 1s. 6d. cl.
Villiers's (Hon. and Rev. H. M.) Principle and Practice, 1s. 6d. cl.
Wauostrocht's Recueil Choisi, new edit. by Delille, 12mo. 3s. roan.
Warburton's Crescent and the Cross, new edit. cr. 8vo. 6s. cl.
Waring's Hymns and Meditations, new edit. 18mo. 2s. cl.
Waverley Novels, Vol. 5, cheap edit. 'Old Mortality,' fc. 8vo. 1s. 6d.
Weisse's (T. H.) Grammar of the German Language, cr. 8vo. 3s. cl.

[ADVERTISEMENT.]

KENT MUTUAL LIFE ASSURANCE SOCIETY,

QUEEN-STREET-PLACE, NEW CANNON-STREET.

The Fifth Annual General Meeting of the Kent Mutual Life Assurance Society was held on the 8th inst. at the London Tavern, and was attended by a great number of its most influential members.

The chair was taken by Mr. J. T. King, the Chairman of the Board; and among the members present were C. B. Mander, Esq., of Wolverhampton; R. H. Haywood, Esq. and F. Bishop, Esq., of Hanley; Dr. Goddard, of Longton; the Rev. A. P. Hughes, of Gornal; R. Davison, Esq.; R. W. Cooke, Esq.; F. Dollman, Esq.; W. J. Carne, Esq.; P. Karslake, Esq.; T. Wilson, Esq.; J. C. Burnett, Esq.; N. Crouch, Esq.; T. W. Pike, Esq.; R. Crossley, Esq.; W. Brownfield, Esq.; C. B. Kelham, Esq.; H. Bessemer, Esq.; R. Longsdon, Esq.; J. L. Evans, Esq.; T. Minshall, Esq.; W. Holdich, Esq.; J. C. Hailes, Esq.; B. L. Thompson, Esq.; J. M'Mullen, Esq.; J. Young, Esq.; S. Rickan, Esq.; W. Anderton, Esq.; G. Fagg, Esq.; J. Burton, Esq; J. Gould, jun. Esq.; and W. Baker, Esq.

Mr. GEORGE CUMMING, the Manager, read the Directors' Report. It stated, that since the last Annual Meeting 509 NEW POLICIES had been issued, upon which 6,195*l.* 19*s.* 5*d.* had been received in premiums. The ASSETS of the Society at present amounted to 31,398*l.* 8*s.* 1*d.*; and, under the division of profits, realized on the 24th of March, 1854, a cash bonus of one-fifth of the premiums paid was declared upon all policies on which two or more annual premiums had been paid. It further stated, that the Society's ANNUAL REVENUE now amounted to 18,130*l.* 10*s.* 1*d.*

The CHAIRMAN, in moving the adoption of the Report—the reading of which elicited the entire approbation of the Meeting—congratulated it upon its eminently practical character, as regarded the large amount of success which it had been the good fortune of the Directors to attain during the past year. It would be unnecessary for him to allude to the circumstances of active competition which now existed among the representatives of the several Companies; and, having regard to that, he was sure it would be most gratifying to them to find that the assertion made in casual conversation by various Managers and Secretaries, that the wonderful amount of business transacted by the Kent Mutual Society in its past years was the result of gigantic efforts on the part of the Board, and would not be continued in ensuing years, had been disproved. It was most true, that great efforts had been made; but the Board never overlooked the importance of getting active and influential agents throughout the country; and the result of the judicious measures which they had taken in that view was seen in the highly satisfactory Report now before them. (Hear, hear.) He was sure that it was only necessary that the principles of the Office should be known, and its advantages fairly laid before the public, to command perfect success; and he begged to move that the Report be now approved and adopted.

The motion having been seconded by Mr. WILSON, of Newport, Monmouthshire, was put and agreed to unanimously.

The Directors and Auditors retiring by rotation having been re-elected,

The CHAIRMAN then proposed that the thanks of the Meeting be voted to the Local Boards of North and South Staffordshire, including in the resolution the names of Mr. Mander, of Wolverhampton, and Dr. Goddard, of the North Staffordshire Board.

The motion was cordially agreed to, and both gentlemen severally returned thanks, declaring their confidence in the soundness of the principles upon which the Society was founded, and that, with the active exertions which they would not fail to make, it would be sure to make still greater progress in the country.

Mr. BISHOP, as connected with the North Staffordshire Board, moved a resolution expressive of their entire confidence in the management, and their satisfaction at the prosperity which had hitherto attended their operations, and added, that he thought their Local Society would soon be in a position to double its transactions with them. (Hear, hear.)

Mr. MANDER moved a vote of thanks to the supporters and Agents, which was agreed to,—Mr. WILSON, Mr. PIKE, and Mr. GOSBELL returning thanks.

Votes of thanks were then passed to the Medical Referees, the Actuary, and the Manager.

Mr. HILMAN, the Actuary, in returning thanks, said that he should have been justified in estimating their business at a much higher rate of interest than 3 per cent., but he preferred being moderate, and could assure the Meeting that the Balance-Sheet was a true statement of their affairs.

Mr. CUMMING also returned thanks, and, in doing so, went into a few figures, exhibiting a highly satisfactory state of the affairs of the Society as compared with some of the oldest offices in their earlier years.

A vote of thanks having been unanimously passed to the Chairman for his able and courteous conduct in the chair, the Meeting terminated.

The Anniversary Festival was celebrated in the evening by a splendid dinner at the London Tavern, at which Mr. King again presided, supported by a large number of the Directors, members, and supporters of the Society, among whom we noticed Sir James Duke, Bart. M.P.; Mr. Lee, M.P.; Sir H. Muggeridge, Sheriff; Mr. Alderman Kennedy; Mr. Deputy Dakin; Sir C. P. Roney; Rev. H. Mackenzie, M.A.; Rev. Mr. Cattley; C. B. Mander, Esq.; James Grant, Esq.; Dr. Goddard; F. Stanier, Esq.; A. Palk, Esq., &c.

The usual loyal toasts having been duly responded to,

The CHAIRMAN gave "The House of Commons."

Sir JAMES DUKE, M.P., returned thanks, observing, that he had not undertaken the responsibility of Trustee of the Kent Mutual Assurance Society without first ascertaining that he would be justified in so doing, and that he felt the highest confidence in the management.

Mr. Lee, M.P., also returned thanks, and referred in high terms to the distinguished position which the Kent Mutual Assurance Society had obtained for itself among the Assurance Societies of the metropolis.

The CHAIRMAN gave "The Lord Mayor and Corporation of London," associating with it the names of Sheriff Sir H. Muggeridge and Mr. Alderman Kennedy.

The CHAIRMAN then gave the toast of the evening, "Prosperity to the Kent Mutual Assurance Society." He was satisfied that there was no occasion for his saying anything to enlist the sympathy of the company on behalf of the interests of the Society which they had met to promote. (Hear, hear.) The question had been frequently put,—"How was it that the Kent Mutual Assurance Society had outstripped many other Societies of older date?" The answer was to be found in those principles of universal mutuality which appealed at once to the intelligence of our countrymen and their desire to have a voice in the direction of their own affairs. (Hear, hear.) He felt quite sure that the great things they had already accomplished would be still far exceeded by a continued application of the same principles, and doubted not that the 20,000*l.* per annum of income, which they had realized in five years, might soon be immensely augmented. (Cheers.)

Mr. Alderman KENNEDY proposed the health of the Chairman, which was warmly responded to by the company.

The healths of the Trustees, Local Boards, and Manager having been afterwards drunk and responded to, the party separated, after passing an evening most unanimously in the promotion of the interests of the Society.

THE UNIVERSAL EXPOSITION.

ON Tuesday morning the new Palaces of Industry on the Seine were opened with Imperial splendour. A people, whose universal gift is an eye for effect, had lavished on the preparations in the wealth of spectacle. The ceremonial, as a show, even under a cloudy sky, which broke only for a moment as the curtain went down, was an assured success. Of moral meaning there was little—of poetical illusion there was none. The display was hard, brilliant, and material: the music, even the applause, seemed part of a state pageant, rather than the spontaneous expression, the joyous overflow, of happy hearts. Apart, however, from high poetry and mystic graces the gathering of pictorial elements was striking and original. Multitudinous banners and escutcheons, and ample areas of gold and crimson velvet, broke the cold monotony of the edifice. Theatrical forms looked down on the ceremony, and theatrical arts were exhausted in its conception. A colossal figure of the Goddess Plenty, which adorns the western nave and pours from its cornucopia, not a stream of fruits and flowers, as in the pleasant legend of the poets, but a heap of bonbons, toys, gimcracks, finery and Paris-ware, appeared to be the presiding and expressive Genius of the scene. The grandeur was altogether French grandeur, and the brilliancy that of the Palais Royal, seen under myriad jets of gas. Napoleon played the leading part; and, by an odd arrangement of the scene, suggested to spectators a train of thought assuredly not proposed by the programme. Behind and beside the temporary throne is the space allotted in the show to America—a space not very full of objects yet, but already alive with banners and inscriptions. As the Emperor sat on his throne, he seemed half encircled by the Stars and Stripes; and the Republican pendant hung above his head—like a menace or a sarcasm. The Empress, as the heroine of the play, formed a gracious and attractive object for admiring eyes. Guns were fired outside the Palace,—martial strains arose within,—bright colours charmed the sight,—delicious odours filled the air,—far off the plash of fountains reached the ear. Yet, even when the triumph was at its highest, the scene was not more gay in aspect than it was sorrowful in suggestion.

As the eye of the spectator wandered down the living lines, from throne to gallery, from nave to roof, above the glittering uniforms of the Imperial Household, along the rows of brightly-attired ladies,—a fringe of light and varied colour, made more sparkling by the sombre dresses of their male companions,—or sought repose among the flowers and fountains, the statues and painted glass, the waving banners and proud devices of the several countries represented in this second gathering of mankind under a common roof for a pacific and industrial purpose,—Memory would go back in search of contrasts and comparisons to that First of May—so lately here, and now so distanced by events it almost seems to the imagination as far off as the era of the Cæsars—when all the world had gathered in Hyde Park to celebrate the Juhilee of Peace,—when Republicans from Paris crossed hands with Cossaques from the Ukraine,—when the multitudinous eagles flashing in newest gilt from every corner of the newest edifice in France were in the shell, and Muscovy, instead of armed legions, was sending forth its mineral treasures to amaze the West with beauty,—in every pause of this new solemnity, so like and so unlike the past, Memory would revert to that pacific and serene inauguration which becomes more precious to the heart as one by one the fond illusions, the poetic hopes, which gathered round it, like a cloud of angels, and wrote upon its perishable front of glass that divine legend, for which the world appears to be still unworthy:—"Peace on Earth and Good Will to all Men." The comparison was saddening.

The World was then at Peace. Much that was visionary mingled in the dreams of men in 1851, no doubt; but the illusion was of generous parentage, and while it lasted made mankind less wretched. A palace of glass—a new edifice, in a new material, for a new purpose—naturally stirred up new emotions. Fancy found a virgin soil in the Crystal Palace, and covered it with a too poetic harvest. The world is now in arms. Among the thousands gathered in the Paris building there were few, we fancy, whose hearts were not elsewhere. All thoughts were occupied with the Crimea. While waiting for the Imperial party—in the pauses of the music—after the rush of the departing visitors, the words that rose most readily to the lip, as friend met friend, and guest saluted guest, were not always words of congratulation on the sparkling show, of gentle construction and loving hopes, of happy auguries as to beneficial intercourse hereafter between the nations; but words of eager passion, of which the scene was far away and the action more dramatic and deplorable. The talk was of the last despatch, of the sortie and the repulse, of the mine and countermine, of the sailing of the fleet, the hombardment of cities, the waste of life. Yet even in the visible results, which could not check or turn aside even for a gala day, the fierce sympathy displayed—so nobly, necessarily displayed—by the countrymen of those who are fighting for France,

Italy, and England at the furthest extremities of Europe—in a sea unknown to our Blakes and Nelsons, on a shore unreached by our Eugènes and Napoleons—there was a certain consolation. Nothing so grandly proves the force of Civilization as compared with Barharism — the strength of the Allies and the weakness of their enemy—as the fact, that in the midst of a contest which has sealed up his dominion, lopped it off from the enterprises of the world, we *can* build crystal palaces, fill them with the produce of nature and genius, and confidently invite the nations to our festival of Industry.

The building in Hyde Park was the People's Palace. The huildings in the Champs Élysées are Imperial works. All England contrihuted its portion towards the house of glass : the Government of France furnished the plans and guaranteed the edifice of stone. From the First of May the million took possession of its own property in Hyde Park, and to the last hour of its existence, hung about it with the love felt for a pet estate. In Paris there is no sense of common ownership, or the respect that springs from ownership, among the multitude. The edifice does not oven belong to the Exposition. When the riches it contains are scattered to the four winds, its massive walls will still remain, to be used for— no one knows what purpose. It has a life, therefore, apart from the industrial gathering ; and hence the people occupy it temporarily, as they would occupy the Tuileries on the morrow of a revolution, and move about it as they would move through palaces and gardens for a day, on sufferance of the higher powers. In Hyde Park every Englishman felt at home; and his Crystal Palace had the unity, as well as the variety, of an epic.

The Palaces of Industry in Paris, now opened to the world, are three in number—the Central Palace, the Palace of the Fine Arts, and the Palace of Machinery. These are separate buildings, and have various forms. The central building is a parallelogram, with a triple roof of glass, barrel-shape, like the transept of our Crystal Palace :— the middle arch having a wider base, but a less elevation than ours. In this huilding the ceremonial took place. A long gallery, very narrow for the length, of the shape of a railway tunnel, but well lighted from a partial glass roof, is the Machinery Palace. It runs along the bank of the Seine for three-quarters of a mile, and is particularly ugly when viewed from the steps of the Chamber of Deputies, or thc esplanade of the river. But within, it is perhaps the most effective of the three. The Central Palace, nearly square in shape, has no vistas. From any point of the galleries, even from the naves, the eye dominates all the scene. Unlike the shifting outlines, vanishing lights, and crystalline forms of the Hyde Park building, every view in the Paris Palace is the same view. There are no unexpected openings—no magical changes—no deep and hright recesses. What there is of splendour breaks upon the sense at once. Hyde Park had the romantic varieties of a vast forest : light and shade, avenues of pillars, intercepted views — all beckoned the spectator on, with something of the witchery of nature, towards fresh openings and fairer pictures : a sky of glass so hroad that sun and shadow travelled visibly along its surface, while clouds rested on it, and threw the radiance from their silver wings on tree and statue, kindling them with transitory heauty like a smile. Something of this last effect is seen in the long gallery on the Seine, as the clouds float over the slip of sky. But the Central Palace is free from all illusion. About it nothing is poetical, nothing indefinite, nothing suggestive. What it is, it seems. Fancy is uneasy in such an interior—so orderly, so exact, and so mechanical. If the eye finds something to admire and to remember in a scene so gorgeous, thc soul feels scarcely any stirring of its more deep emotions ; and those precious memories which cling about Hyde Park, and grow more warm and tender as the years roll on and throw it further backward into time, making it part and portion of the joys and sorrows of so many hearts, will scarcely, we suspect, gather around the more substantial and prosaic building near the Seine.

The Palace of the Fine Arts, a showy building of wood and plaster, stands a short distance from Mabille. Outside it is effective, and the interior is well lighted. Beyond this little was required. A series of rooms and galleries are apportioned to the various schools ; each nation having its own space, in most cases a separate gallery. France, of course, takes the lion's share of the available wall ; not perhaps from any intentional unfairness, so much perhaps as from a conscientious belief that the paintings of the French schools of the present day are beyond compare the worthiest works of human genius. Assuredly they are the most ambitious. Painted on a colossal scale, for the decoration of miles of gallery at Versailles and the ample roofs of Paris churches, they stand out among the largest historical compositions of our own Wards, Friths, and Maclises, like the colossal pictures of Brohdingnag among the miniatures of Lilliput. We shall have more to say hereafter on the contrasts and comparisons provoked by the juxtaposition of the several schools. At present we need only say that England is fairly—not strongly—represented at this gathering of contemporary Art. Mr. Ward's two grand pictures, 'Argyll Asleep' and the 'Execution of Montrose,'—taken from the corridor of the New Palace—will show our neighbours the style of Art with which we are decorating our greatest public huilding; Mr. Creswick's landscapes, in a style heyond the imagination of a Frenchman to conceive, will bring home to many eyes in France the green glories of our forest glades. Mr. Mulready's works, nine in numher, will show our neighbours that while the English school shirks no comparison with the minute accuracy of the Flemish painters, its humourists excel in grace of form and depth of feeling. Sir Edwin Laudseer's specimens — though not his best—will give them an idea of our great animal - painter's mode of handling Highland scenery. Mr. Danby's 'Evening Gun,' in a style of excellence more cultivated in France than elsewhere, will prove how little we need fear competition on our rival's ground ; and Mr. Stanfield's paintings how ahsolutely we remain masters, in Art as in other ways, of our own watery element. Then, again, to come to our new generation, Mr. Millais' 'Release'—which the French are amused to find in a glass case—will show them, in its hreadth of style and solidity of execution, the best fruits of that heresy of Pre-Raphaelitism which appears to them so preposterous a mystery of the English school. While rejoicing over the works which are present to testify of our doings, and to justify our place in the high fields of Art, we cannot hut mourn over the remarkable works of our time which are ahsent. We deeply regret the rule which excluded the works of two such illustrations of our contemporary Art as Etty and Turner from the Exhibition ; at the same time we may also record our regret at that spirit of reserve which, in the exercise of an unquestionable private right, has inflicted on us the risk of a certain amount of public discredit by withholding from some of our best artists the means of showing their full strength. Sir Edwin Landseer, for himself, contributes nothing to the show :—it is by inferior works, taken up by accident, without the painter's choice, that one of the most characteristic of our masters is misrepresented to the European student of schools aud styles. Mr. Baily's 'Eve' is there : but where are 'The Graces,' 'The Morning Star,' the 'Nymph,' of our most poetical sculptor ? Mr. Gibsou is represented by a single figure. In France, church, palace, gallery has each given up its best to the occasion. Versailles rejoices for a time in bare apartments; the Louvre has surrendered its ceilings, the Luxemhourg its walls. Few churches in Paris have escaped the conscription. With equal zeal private collections have heen placed at the service of the several artists. Hence a vast illustration of the living faculty of France in regard to Art,—the productiveness of which appears astounding.

The contents of the Central Palace are chiefly Industrial. Science and Art, so far as these are instrumental as productive agents or manufacturing means, are included; but the prevailing character of the collection is that of Utility rather than that of Beauty. Conspicuous among the objects at the English end—and most mysterious to the worthy citizens of Paris—is our Astronomer Royal's instruments from the Greenwich Observatory. Lighthouses of various construction occupy very prominent places on the ground-floor. Our Indian collection, placed in the right hand gallery, in the corner nearest to the Tuileries, makes a most brilliant and attractive show. Few of the sections, however, are yet ready for inspection; and the opening ceremonial lost no little of its charm through the imperfection of the preliminary work.

Among the objects of interest in foreign departments is a collection made by a countryman of our own, Mr. J. J. Forrester, illustrative of the natural wealth and productive forces of Portugal. Our readers know Mr. Forrester as an able writer and most zealous agitator on that beautiful and fertile country. In the Paris Exposition he has gathered together a variety of material tests of that long and promising argument which he has maintained before Parliamentary Committees, in the Transactions of the Royal Society, and in numerous publications. We look at all these things with interest, from the grain of the earth to the jars of wine, from the photograph of the river bed to the costumes of the people. Mr. Forrester is chiefly concerned with the wine country,—a picturesque and primitive district, which is naturally dear to an Englishman's heart, —but his illustrations show the character of the country generally, and throw an original light on its great natural resources.

FOREIGN CORRESPONDENCE.

Eruption of Vesuvius.

Naples, May 8.

Do the wells dry up—is a city swallowed up —is there an earthquake or the shock of one down in Calabria, or are credulous foreigners shaken in their beds at Nice,—the finger of the public is sure to be pointed at Vesuvius, as much as to say, "That 's the villain who occasions all this fear and tremhling." Truth to say, too, that as far as regards Naples, the fears of the inhahitants are more justifiahle, for the lower part of the city is completely hollow beneath, and it would not require a great effort to lift up the thin crust on which dwell so many thousands of noisy, busy souls. Since the last eruption, we have experienced many shocks of earthquake in Magna Græcia : Melfi has been destroyed ; at the beginning of this year a portion of the crater fell in ; smoke in greater quantities than usual has at times been vomited forth; still, so late as ten days since, the guides prophesied that an eruption would not take place till October. It is singular that these catastrophes have taken place, I will not say generally, for I have not sufficient data to go upon, but frequently about the time of the full moon. On this occasion she was eclipsed, adding vastly to the mysterious grandeur of the spectacle, and awakening in the minds of the vulgar a species of pious awe. One of the lights of heaven was going out, whilst a subterraneous fire was bursting forth, scorching and destroying everything withiu its reach. All the public places have therefore heen crowded nightly with curious or anxious gazers,—and a stranger entering the city might have readily imagined that a series of demonstrations was being made in different parts.

I think the finest view was to be obtained near the Church of the Carnival,—for the fire does not flow down so much in front as on the side or the back. Standing, then, near the church,— sacred, by the by, to the memory of Masaniello,— a hroad path of light lies across the sea to Resina. Over this the imagination runs, and advancing up the mountain sees a river of fire descending like the coils of a serpent from the recently opened mouths. On the very top, the huge crater is comparatively quiet and inactive ; one might fancy that the portion which fell in earlier in the year had gorged it, and that like a huge boa it was now lying insensible in all the agonies of indigestion. But an examination on the spot is worth a hundred distant, imaginary views, so on the second

night I started for Resina. On the outskirts of Naples, in the centre of a bridge, is a large statue of St. Januarius, with an inscription beneath, recording his miraculous interposition to stay the destruction of a former eruption. The saint was holding out his right hand, as though he was saying "Thus far and no farther," whilst his face gleamed with the recent fires. Still nearer Resina a long inscription calls on posterity to be vigilant, and describes the impetuosity, the suddenness, the overwhelming destruction of an eruption, — and now again the boiling lava was flowing down the sides of the mountain, and people were driving and hurrying along the road by thousands, as if to throw themselves into the flames they were warned to avoid. Resina is passed, and we are going up the mountain on foot,—for the best of all reasons, our horses will not pull us. Nor were we alone in our disaster; many were the carriages stuck deep in the fine dust which had been thrown out during former eruptions. The neighbourhood of the Hermitage was like a horse-fair, and a motley group indeed the human or Neapolitan species presented in its many varieties. Without guides, for we had nothing more to do than join the stream of living creatures, that was flowing all in one direction, we pushed on to the grand point of attraction, and, deviating a little from the road, we crossed the lava of yesterday's deposit. It was an immense black bed of coke, to all appearances;—here and there the occasional elevations looked like waves which had been arrested in their course. The heat which ascended was sometimes intolerable; it burned our shoes. We were walking over the blackened crust which lightly lay on the surface of a river of fire. We took up loose pieces of the coke, and the glowing lava appeared, at which we lighted our cigars, and on which, throwing paper and other inflammable materials, flames sprang up. This vast bed, which is now again in motion, was then stationary, yet divided only by an imaginary line from the most remarkable spectacle I ever witnessed,—a long fiery extended plain moving on slowly and irresistibly, as if the Power which set it in motion required not to make itself known by any sudden or violent jerks. There were a majesty and a continuity in its progress which made an impression upon me that I can never forget. Although it was nearly a level, yet unceasingly it moved on like an Alpine glacier, carrying everything with it. The noise, too, which marked its course reminded me at times of the murmuring, rattling kind of noise which an Alpine stream makes as it rolls or rattles over its shingley bed. The masses of coke ground lightly one against the other, and it seemed to one as if a thousand voices were uttering hish—sh—sh.

There was a point at which this scene, grand as it was, became yet grander. Half way between the Hermitage and the foot of the cone is a vast ravine, which separates Vesuvius and Somma. A different wind might have brought the lava more to the north and west down upon Ercolano; as it was, it took the direction of this ravine, which descends more than a thousand feet below, into the villages of Massa di Somma, San Sebastiano, Madonna del Arco, and others. The first descent into this ravine is precipitous, and over it rolled this stream of fire, in width about 200 feet, forming a cascade of liquid flame. Even in its fall, too, I imagined that it was not forgetful of its dignity:—there was no impetuosity in its movements; it rather moved than dashed over, and then kept on its course through the plantations of poplars and chestnuts with which the sides of the ravines were planted. They are now, of course, utterly destroyed. A sudden flame, and a shriek, and a waving to and fro, and tree after tree succumbed to the power of the fire. I never saw movements nor heard sounds more expressive of suffering; I could not disembarrass myself of the impression that they were human, and as they writhed and toppled over found myself exclaiming to some Italian friends *"Poverini!"* The abyss into which the lava rolled might have been unfathomable, for no eye could pierce it, and the huge masses of red smoke which heavily rose from below threw an indescribable air of mystery over the whole, except when a sudden puff of wind clearing the opposite side showed us the burning trees.

There was yet another point to be attained, without doing which I could not content myself: so, like the traveller who has come upon some unknown river in a strange land, I determined to trace back the fiery stream to its very source. Taking for our guide a man who was selling coins, which he had imbedded in burning lava, and without any other light than that which proceeded from the mountain, we tumbled along over our rugged path of coke, listening as we walked to the history of the various strata against which we were knocking our shins. As we rose higher and higher we obtained a further view of that marvellous river on our left, which here appeared to be divided into two branches, and a short distance further brought us to the foot of the cone. There were then seven mouths open on this side, vomiting flame, and smoke, and lava, and two of them were throwing up stones, though not large. "We must see them," said I; "nay, we must stand by them." It was one of those situations when a man does not reason, but when he is drawn irresistibly along by that wonderful fascination which draws the bird to the serpent. So up through the heavy dust we toiled, over our ankles at every step, puffing, panting, and perspiring, until we reached the goal to which our wishes tended. The noise, though not so loud as I have heard it, was like that of a distant, continual cannonade; and at every shot up came fire and stones, or out gurgled lava. The latter flowed down before us in gentle and regular undulations, the former fell in all directions and some amongst us, but being small we had more fear of that dense mass of red lurid clouds which were piled up in the background ready to do battle. Had the wind changed, we should have fallen as lifeless as the soldiers of Sennacherib; and it *was* a fitful night. Parties had more than once returned in consequence of the clouds sweeping down in their direction; and the *"avanti," "avanti"* of the guide, and a deep gulp of sulphur, warned us too that it might be as well to go down. "Not however till we have got some lava with our own hands, and put some money in it." There, now we are ready. It is only to repeat oneself to use the terms "wonderful," "magnificent," "miraculous,"—and yet little else could I utter that evening. Returning, we found ourselves half surrounded by a semicircle of fire; it accompanied us to the edge of the cascade: and once more we placed ourselves there again. Sometimes large masses broke away out of the stream, as it rolled down, and falling down precipitously, tumbled over and over. The glare and the heat, which at such times were thrown out, blasted and scorched us: we were obliged to lift up our hands, and fly for it.

Since that evening many changes have taken place. Several of the new *bocche* have united; another has burst out, and under the following alarming circumstances. A Spanish family were standing on the cone, and nearly on the same site as ourselves, when they fancied they both felt and heard the ground cracking beneath them. It was a run for their lives, — when up shot a stream of stones and lava, and a new crater was formed. The old crater too, at the summit, is beginning to rouse itself from its lethargy, and is now adding to the destruction which is pouring down upon the devoted country beneath. Another change has taken place in the bed which I first described as that from which I looked down on the fiery cascade. It is also in motion; and to give you any idea of it, I must beg you to imagine Oxford Street or the Strand taking it into its head to go into the country,—not in detached parts, but in one solid, continuous whole. On moves this fiery serpent, now upwards of four miles in length, its jaws devouring plantations and vineyards, whilst its huge body is emerging, coil after coil, from the "shattered side" of Vesuvius. God preserve the poor people below! I went round the mountain last night to the villages of Massa di Somma and Sebastiano, and met the river in its course. I was there till two o'clock in the morning;—but must reserve my description of what I then witnessed till another occasion. I am stupified by it: all that I had hitherto seen faded before it. Not all the various, picturesque, and, under ordinary circumstances, amusing incidents, which one met with, could relieve the one absorbing feeling of awe which took possession of me. Suffice it, for the present, that I looked on a cascade of glowing lava without exaggeration one thousand feet in height. It was Niagara on fire; and now it is in the very streets of a village. The excitement in the capital and throughout the neighbourhood is intense: the whole population swarms out to the great scene of interest. On the first night on which I went up the mountain I met the King, the Queen, and all the royal family after midnight. Many remained the whole night, for it was just one of those scenes that it was impossible to gaze upon sufficiently. What a contrast did the view present as we returned! As we left the fires more and more behind, the moon resumed her influence, and shed her softened, silvery light on the placid Bay and the spectral outline of the lovely coast. Capri was distinctly looming up in the distance; and circling round to Naples, and Procida, and Ischia, the eye marked the many points rich with poetic and historic interest.

The mountain increases in activity, and a portion of Massa di Somma has been destroyed. The poor inhabitants are flying in all directions with furniture, with the timber they have cut down,—with whatever, in short, they can save from the general ruin. H. W.

OUR WEEKLY GOSSIP.

It is said—and, we believe, is correctly said—by well-informed persons, that the scientific Commission appointed to consider the feasibility of Lord Dundonald's plan for destroying the arsenals and fortresses of the Russians, have reported in favour of the project, subject to certain conditions, which will have to be decided by military engineers.

A season of doubt and inactivity in the book trade seems to be drawing to a close. Things look brighter, confidence is returning, despite the failure of negotiations at Vienna, and publishers are putting forth their enterprises. Lady Holland's 'Memoirs of Sydney Smith'—a book which has been in private hands some time—is about to appear in public. Mr. Macaulay, we believe, has at length prepared two volumes of his 'History' for the press. Mr. Washington Irving has finished the first part of his long-contemplated 'Life of Washington,' and the first volume will appear in a few days from Albemarle Street. An excellent subject, 'Lives of the Queens of England of the House of Hanover,' is in the hands of Dr. Doran. A work on Australia, 'Land, Labour, and Gold; or, two Years in Victoria,' is announced by Mr. William Howitt. Mr. St. John, we hear, has a work in the press, entitled 'The Ring and the Veil.' 'Eustace Conyers,' by Mr. Hannay, is announced to appear immediately. Mr. Murray is preparing a popular reprint of all Mr. Hallam's 'Historical Works'—to be printed in ten monthly volumes. The first volume will appear in June. Mr. J. W. Parker has in hand, Lord De Ros's 'Journal of a Tour in the Principalities, Crimea, and Countries adjacent to the Black Sea, in the Years 1835–6,'—Capt. Murray's 'Lands of the Slave and the Free; or, Travels in Cuba, the United States, and Canada,'—and an annotated edition of 'Shakspeare's Poems.' Mr. Newby announces a new edition, with fresh letters, of 'The Literary Life and Correspondence of the Countess of Blessington.'

It is stated in Paris that Prince Charles Bonaparte has been appointed Director of the Museum of Natural History, and that he purposes reorganizing that fine establishment, which of late years has not used to the full its high scientific capabilities.

Gore House was opened to the lovers and cultivators of flowers on Wednesday. Cold winds and a threatening sky kept many visitors away, no doubt; but the gathering was still large and brilliant. Much had been done by orders of the Royal Commissioners—in whom the property is vested—to prepare the grounds: walls had been levelled, unsightly objects removed, and the gardens of Gore House and Grove House thrown together

into an ample lawn, intercepted and beautified by noble trees. Her Majesty inspected the flowers early in the day; and, in spite of a cold spring, the show was fine.

The hospitalities of Bridgewater House were offered on Wednesday last to a distinguished circle of men of letters and science, invited to meet the Fellows of the Royal Geographical Society, of which the Earl of Ellesmere is President. Besides the splendid attractions of the picture gallery, the rooms were made more interesting to the geographers by the fine and rare examples of foreign maps which lay on the several tables. Altogether this was a very pleasant *réunion*. Lord Ellesmere's second reception takes place on Wednesday next.

Next week, as some of our London readers may like to he reminded, the joint meeting of the Architectural and Archæological Societies of the Archdeaconry of Northampton, the Diocese of Lincoln, the County of Leicester, and of the University of Cambridge, will be held at Peterborough, —when various papers will be read, excursions made, and dinners eaten.

"Very large sums of money," says a Correspondent, whose indignation we share, "have been expended lately in restoring to the *enceinte* of our old Tower of London somewhat of the aspect it must have horne in the days when those strange and stirring scenes were enacted which have made the memory of the place immortal. Just, however, as the puhlic had begun to dream of seeing the completion of this laudable design, the officials of the Ordnance Office have seized upon a vacant piece of ground, which had been cleared evidently with the view of developing a most interesting portion of the old structure (a tower in the south-eastern angle of the inner defences, containing a very fine window,) and are now ahout to erect upon it a vile brick edifice, which will entirely mar the whole design, and carry us back again to that dismal reign of architecture which flourished under the reign of the Churchwardens and Overseers of the Georgian era. Is it too late to see to this? Can Prince Albert do nothing for us at Court? or Lord Stanhope, President of the Society of Antiquaries, in the Lords? or Sir W. Molesworth, of the Board of Works, in the Commons? Can you and the *Times* do nothing through the Press? Were it only a temporary building, just run up to answer the exigencies of the Ordnance Store-keeping Department for a while, it would not matter; but a most substantial edifice is evidently contemplated, and indeed commenced; and unless a strong hand comes to the rescue, and that speedily, the public will have to deplore the perpetration of a tasteless and barbarous outrage upon one of the most interesting structures in England, and a shameless waste of the money which has been so freely expended during the last three or four years, for the express purpose of doing what some of our thoughtless men in office are now seeking and labouring to undo.—I am, Sir, H. L."

The Chair of Materia Medica in the University of Glasgow is left vacant by the death of Dr. Couper, who had occupied it for upwards of twenty years.

The Trade Museum, which has been forming for some months past under the joint sanction of the Society of Arts and Her Majesty's Commissioners for the Great Exhibition of 1851, is to be opened in the Adelphi, on Wednesday next, the 23rd inst. The collection comprises illustrations of animal produce and manufactures alone, and is designed to illustrate the various uses to which animal substances are put. The present Exhibition can only be regarded as a temporary and experimental one, and will necessarily be very far from complete. It is a matter of regret that so valuable and useful a collection should be cramped and curtailed to fit into the dark and inconvenient model-room of the Society of Arts; and it is much to be hoped that the museum will shortly be transferred to more spacious and suitable premises, in which it may be properly arranged and rendered more complete.

A week or two since [*ante*, p. 457] we were amusing ourselves with a few examples and illustrations of the literature of self-praise, culled from "the hooksellers' column" in the days when the advertising *mania* of fashionable novels "ran high." A few months ago we dealt with a humourist who played with conceits, under pretext of pertinent letterings for books. The following, which is odd enough to be included in either collection of *facetiæ*, is an extract *verbatim* from a West-end tradesman's circular. The advertiser begins by a lecture on the value of a book: this the reader may dispense with; but he will be glad to see what can he said concerning a hook in its calf clothing:—

"Great, however, as is the influence of this humanizing agent, it has to struggle strongly with destroying Time, needs much support, and may be greatly strengthened in its most earnest efforts. For how often gems of thought inspired, or rich results of many an anxious hour, are doomed to pass into oblivion—to ignite, perhaps, the morning fire, or wrap the candles which may serve to usher in some new-born thought, thus, dying in the cause of light; or, like a phœnix from its ruins rising with greater glory in its form renewed. Reader! have you no valued books you gladly would preserve—no warm memento of a distant friend—no last prized relic of a parent dead—to pieces falling? Go then to a binder! his humble press is the earnest friend and firm support of its enlightening namesake, and will save your unbound treasures, collect your scattered leaves, make new your well-thumbed books, and thus preserve them, like well-set jewels, to you and yours for years."

Following the above ode,—a composition of which neither Mr. Warren of the famous "Jet," nor the Mr. Warren of 'Now and Then,' need be ashamed, so mellifluous are its strophes,—a list of prices has a low and prosaic look, it will he owned.

On Saturday, Mr. W. S. Woodin re-appeared in London with a new dramatic entertainment, entitled 'The Olio of Oddities,' written hy Mr. E. L. Blanchard, and delivered in King William Street, Charing Cross. The hall, denominated "the Polygraphic," has been handsomely fitted up for the occasion. The lecture differs from other public exhibitions of the kind on the score of its literary merit. Mr. Blanchard has pursued the "suggestive" method of Art, and thus produced a gallery of characters, each of which is fully enough presented without being exhausted; the imagination of the auditor being left to supply what is omitted. The result is, that the entire series sparkles with point, and the greatest variety ohtainahle within the given limits is secured. A solid background is provided for the delincations, in the fact of a Tour to the Lakes, a picturesque panorama of which is presented, and the eccentricities brought forward are supposed to he persons met with during the journey.

"Amongst public works in southern Italy," says a Correspondent, "is perhaps worthy of mention the construction, or rather re-construction, of an iron bridge over the River Calore, near Solopaca. As the river crosses the great Samnitic road, which connects the Gulf of Gaeta with the Adriatic, this bridge re-animates the commerce of the whole country, and the erection of it was made the occasion of great public rejoicing. Whilst speaking of lines and means of communication, I may allude to a cheap and agreeable mode of getting from Rome to Naples, though I am uncertain whether I have mentioned it before or not. An English Company hooks the traveller from Rome to Naples, by way of Porto d'Anzo, defraying every expense, save that of meals. The economy of time, expense, and annoyance is great, and every (green) traveller (especially) will find this a most delightful way of visiting Naples. We have had some very cold nights with sharp frosts, hy which the orange-trees on the coast have suffered much. Indeed, it is said that for three years the hopes of the growers are destroyed, so much have the trees suffered."

The Riccardiana Lihrary, at Turin, says the *Athenæum Français*, has recently obtained more than a hundred autograph letters of the Italian historian Muratori. Autographs of this writer are not scarce; and his letters are found in many of the public libraries of Paris,—for instance, in the Imperial, in the Carpentras, and others.

A monograph by M. Delécluze in the *Journal des Débats*, on the miniature painter Isabey, is too suggestive in the facts there grouped together which marked the artist's long career to be passed over. Mr. Browning's *Ogniben* in 'The Soul's Tragedy' did not witness more revolutions than this old man,—Talleyrand himself kissed hands to hardly a greater variety of "powers that be." The list of some of Isahey's subjects which M. Delécluze gives amounts to a tragi-comedy. Among these were Barrère, Saint-Just, Carrier, Collot d'Herbois, Couthon, Mirabeau (who condescended to give the painter good advice), — next, after a chasm of some years, during which Isabey had a notion of embracing mezzotint engraving as his profession, come Madame de Beauharnais and her fair daughter Hortense, and other of the ladies connected with or interested in Madame Campan's seminary, or who gathered round the gracious mistress of Malmaison,—then, the First Consul, the Emperor, Pope Pius, the Empress Josephine, —afterwards, a batch of miniatures, forming part of the compliments in the *corbeille de mariage* sent to Marie Louise at Vienna,—suhsequently, the Bourbons of 1815 and the personages of the Congress—the later Bourhon family, including Charles the Tenth and (doubtless) the mercurial Duchesse de Berri, — winding up with the celebrities of the reign of *Le Roi Citoyen*, from 1830 downwards; and finally wound up by Isahey's receiving a commandership of the Legion of Honour from the present Emperor Napoleon the Third. Did ever artist or man of science at any former period of society take such intimate part in so many different worlds as the old Frenchmen, the Isaheys and the Portals—the last of whom are now dying off?

Freedom of the Press, as understood in the "Land of Liberty," is an odd provision of the law, very oddly interpreted by the general public—if we may take as an illustration facts supplied hy the last arrival of American newspapers. A Free-soil journal, published at Parkville, in Missouri, and entitled the *Industrial Luminary*, appears to have heen shedding its unwelcome light on the Slavery Question. Missouri, as our readers know, rejoices as a member of the Union in the dogmas of Equality and Liberty, and as an individual State in the fact of a considerahle property in human flesh. Therefore, Messrs. Park & Patterson, owners and writers of the aforesaid *Luminary*, being Free-soilers, were at odds with their neighbours. But as "thought is free" in America, these sovereign citizens continued their labours, and from time to time expressed their theoretical views on the peculiar institution. The slave interests became alarmed. Two hundred persons,—somewhat hrusquely interpreting the divine dogma of free thought,—broke into the office, seized the presses and the luckless Patterson (Park having left the town), and proceeded to the market-place with their captives, to try them by a public meeting. The crowd was called to order, and Patterson was hrought forth to receive his sentence. One speaker stated that the worthy democrats there assembled had come together with the determination to black, tar and feather, and ride on a rail, G. S. Park and W. J. Patterson; but seeing that Park had escaped, and left his scape-goat to suffer for both, he wished the meeting to decide what should now be done with Patterson. Another speaker declared for mercy; not that he had any excuse to offer for Patterson, hut "because his wife throughout the morning had hung to him like a leech; that she now held on to him, and that they could not inflict the punishment without gross violence to her feelings, and perhaps rudeness to her person." In this worthy's opinion justice might be sacrificed on the altar of chivalry. He, therefore, for the sake of the wife, moved to remit the tar and feathers. The worthy citizens consoled themselves —for this show of mercy—by passing unanimously the following resolutions:—

"Resolved,—1. That the *Parkville Industrial Luminary* is a nuisance which has been endured too long, and should now be abated.—2. That the editors—to wit, G. S. Park and W. J. Patterson—are traitors to the state and county in which they live, and should be dealt with as such.—3. That we meet here again on this day three weeks, and if we find G. S. Park or W. J. Patterson in this town then, or at any subsequent time, we will throw them into the Missouri river; and if they go to Kansas to reside, we pledge our honour as men to follow and hang them wherever we can take them.—4. That, at the suggestion of our Parkville friends, we will attend to some other freesoilers not far off.—5. That we will suffer no person belonging to the Northern Methodist Church to preach in Platte county after this date, under penalty of tar and feathers for the first offence, and a hemp rope for the second.—6. That we earnestly call on our sister counties throughout the state to rise in their might and clean themselves of freesoilism.—7. That our peace, our property, and our safety require us at this time to do our duty.—8. That we request every pro-

slavery paper in Missouri and Kansas to publish the above resolutions."

—After the public of Parkville had relieved their sense of duty by passing these resolutions, regulating the freedom of the press for the future and warning all luminaries how far they may shine on the faces of free citizens, the press was shouldered, with a white cap drawn over its head, labelled "Boston Aid," and marched away, the crowd following in regular order. It was deliberately and in cold blood taken through the town nearly to the upper landing, and there, with three hearty cheers, was deposited in the Missouri river, with which its luckless owner had been merely threatened. Such is the liberty of the press—such is the freedom of thought—such is the inviolability of the person—under the benignant radiance of the Stars and Stripes!

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to Seven o'clock), 1s.; Catalogue, 1s.
JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square.—Admittance, 1s.; Catalogue, 6d.
JOSEPH J. JENKINS, Secretary.

The SECOND ANNUAL EXHIBITION of the FRENCH SCHOOL of FINE ARTS is NOW OPEN daily, from 10 to 6 o'clock, at the Gallery, 121, Pall Mall, opposite the Opera Colonnade.—Admission, 1s.; Catalogue, 6d.

PATRIOTIC ART-EXHIBITION, for the RELIEF of WIDOWS and ORPHANS of BRITISH OFFICERS engaged in the WAR with RUSSIA, BURLINGTON HOUSE, Piccadilly, by Special Permission of Her Majesty's Government, NOW OPEN.—Admittance, 1s.—Communications and contributions to be addressed to the Committee, at Burlington House.

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street.—Open from 10 to 5. Admission, with Catalogue, 1s.

THE CHALON EXHIBITION, SOCIETY OF ARTS.—This Collection of the Paintings, Drawings, and Sketches of the late JOHN CHALON Esq., R.A., with a selection from the Works of ALFRED E. CHALON, Esq., R.A., WILL BE OPENED, at the Society's House, Adelphi, on THURSDAY, June 7. Admission, 1s.

ADAM AND EVE.—This great original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, Pall Mall, opposite Marlborough House, from 11 to 6 daily.—Admission, 1s.

SIEGE of SEVASTOPOL.—GREAT GLOBE.—All the New Approaches and Siege Works are placed on the MODEL of SEVASTOPOL, including Inkermann, Balaklava, and the Tchernaya, at the GREAT GLOBE, Leicester Square. Open from 10 A.M. to 10 P.M. Admission to the whole building, 1s. Children and Schools, Half-price. A Collection of Trophies taken from the Russians.

TWO THOUSAND TWO HUNDRED and THIRTY-FIRST representation of LOVE'S ENTERTAINMENTS in London, and ONE HUNDRED and TWENTY-FIFTH consecutive night of the present selection of Pieces, on Monday, May 21, at the REGENT GALLERY, 69, Quadrant, Regent Street, where Mr. Love now appears every Evening at 8, except Saturday; Saturday, at 3.—Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called THE LONDON SEASON, and other Entertainments. On Wednesday, Thursday, and Friday, Mr. Love will present the Entertainment called LOVE IN ALL SHAPES, to be followed by a ZOOLOGICAL CONCERT, and LOVE'S LABOUR'S LOST. On Saturday, at 3, LOVE IN ALL SHAPES, with other entertainments.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; and at the Rooms.

Mr. W. S. WOODIN'S OLIO OF ODDITIES.—The above entirely NEW COMIC ENTERTAINMENT, illustrated by fifty instantaneous Metamorphoses of Voice, Character, and Costume, and a Moving Panorama of the romantic Lake Region of England, will be given in the new and elegantly fitted-up Polygraphic Hall, King William Street, Charing Cross, EVERY EVENING, by Mr. W. S. WOODIN, who had the honour of giving 762 Representations of his former Entertainment, "The Carpet-bag and Sketch-book." Doors open at half-past 7, commence at 8.—Private Boxes, 1l. 1s.; Dress Stalls, 3s.; Area Seats, 2s.; Amphitheatre, 1s. Box-office open daily from 11 to 5.—N.B. It is respectfully intimated that bonnets cannot be admitted in the Dress Stalls.

ROYAL POLYTECHNIC INSTITUTION.—The LECTURES and EXHIBITIONS, as delivered before HER MOST GRACIOUS MAJESTY and HIS ROYAL HIGHNESS PRINCE ALBERT, the PATRON of the INSTITUTION, will be CONTINUED, consisting of the TELEPHONIC CONCERT, DISSOLVING VIEWS of SINDBAD the SAILOR, Dubosco's ILLUMINATED CASCADE, the DIORAMA illustrating the VOYAGE across the ATLANTIC, and the CITIES in the UNITED STATES.—LECTURES on SONGS and SONG WRITERS, by George Buckland, Esq.—DISSOLVING VIEWS of the WAR, &c. &c.—Monday Evening, the 21st, LECTURE to the INDUSTRIAL CLASSES: HISTORY of a CORAL ISLAND, by Trevethan Spicer, LL.D.

SCIENTIFIC

SOCIETIES.

Royal.—*May* 10.—Lord Wrottesley, President, in the chair.—The following papers were read:—'Experimental Inquiry on the Nature of the Force evolved during Muscular Contraction,' by Mr. H. Baxter.—'On a Simple Geometrical Construction giving an approximate Quadrature of the Circle,' by Mr. C. Willich.

Geographical.—*May* 14.—Sir R. I. Murchison, V.P., in the chair.—Prof. H. W. Acland, Capt. J. Wood, R.N., Messrs. Thomas Sopwith and W. H. G. Kingston, were elected Fellows.—The Chairman announced that the Geographical Society of Paris had transmitted to the Council three medals for presentation to three Fellows of this Society, to whom they had been awarded by the French geographers. To Capt. M'Clure, R.N., the Gold Medal had been awarded for his discovery of the North-West Passage; to Capt. Inglefield, R.N., a Silver Medal has been awarded, for his discoveries in the Arctic Regions; and to Mr. Francis Galton, a Silver Medal has also been awarded, for his explorations in the Namaqua, Damara, and Ovampo countries, northward of the Orange River, in South-Western Africa.—'Notes on the Passage of Hannibal across the Alps; and on the Valley of Beaufort, in Upper Savoy,' by Prof. Paul Chaix.—'On the Frontier Tribes of the Punjab, west of the Indus, with a Sketch Map,' by Lieut. J. Sykes.—Copies of Letters from Drs. Barth and Vogel respecting the progress of the Central African mission, communicated by the Earl of Clarendon.—Attention was directed to the 24th volume of the Journal which is now published; and in adjourning the meeting to the 28th inst., the Chairman remarked that the Anniversary of the Society would on that day be held, when the President would deliver his address, on the "Progress of Geographical Discovery" during the past year; and in the evening the usual Anniversary Dinner would take place at the Thatched House Tavern.

Astronomical.—*April* 13.—M. J. Johnson, Esq., President, in the chair.—Rev. W. Selwyn and W. R. Vines, Esq. were elected Fellows.—The discovery of a new planet was announced in a letter from M. Chacornac, the discoverer.—The discovery of a new planet, by M. Luther, was also made known.—'On the Method of Observing the Positions of Spots on the Sun, and of Deducing their Heliographical Longitude and Latitude, adopted at Redhill Observatory,' by Mr. R. C. Carrington.—'Remarks on the Orbits of α Centauri and σ Coronæ Borealis,' by Capt. W. S. Jacob.—'Description of an Observatory erected at Grantham,' by Mr. J. W. Jeans.—'On the Theory of M. Foucault's Gyroscope Experiments,' by the Rev. Baden Powell.—'Report of the Director of the Imperial Observatory of Paris on a Plan for improviug the Organization of that Establishment.'

Asiatic.—*May* 5.—Lord Ashburton, President, in the chair.—Mr. E. C. G. Murray was elected a non-resident member.—Prof. Wilson read a continuation of his papers on the Festivals of the Hindús, giving an account of the *Charak*, or Swing Festival, the extraordinary character of which has made it better known in Europe than almost any other of the Hindú festivals. The object of this Festival is the propitiation of the God Siva, and it is celebrated in the month of April, upon the sun entering the sign Taurus. Though it is especially conspicuous in Bengal, it is well known in the Peninsula, and appears to have originated as a mere exhibition of endurance and dexterity in the performance of gymnastic feats. At the present time it is celebrated by individuals of the lower classes, and is scarcely of a religious character. The full series of ceremonies connected with this festival occupy several days, and consist of a variety of feats, in which the physical powers of endurance of the performers are severely tested. The chief exhibition, however, is that of the swing. A cross-beam is made to traverse upon a moving pivot, on an upright post; and to one end of the beam the swinger is suspended by ends, fastened to two hooks, which are passed through the integuments on each side of the back-bone, above the loins. These hooks are sometimes secured from tearing through the skin by a broad bandage round the body, but this precaution is not always observed. One of the most remarkable circumstances connected with this voluntary act of self-torture is the ease with which the wounds are healed. The dressing applied is of the most simple kind, but inflammation very rarely occurs, and scarcely one case in fifty is attended with any troublesome consequences. This festival is often attended with violations of public decorum of a very gross character.—In a discussion which followed the reading of the paper, General Bagnold stated that he had seen the ceremony performed with some variation at Berhampore, in Candeish. Twelve cords were attached to the hooks passed through the back of the performer, and to these were fastened twelve common country carts, all loaded with people. A short distance in advance of the performer was the idol at whose feet he was to fall; to arrive there, it was neccssary to drag forward the whole of the carts,—and this he actually appeared to accomplish. Neither the gallant General, nor any one of the twelve Mohammedan sepoys whom he had taken with him, were able to discover any trick or means, beyond that of actual force and weight of muscle, by which it was effected.

Society of Antiquaries.—*May* 10.—J. P. Collier, Esq., V.P., in the chair.—Mr. Thomas Close, of Nottingham, was elected a Fellow.—Mr. Lemon announced the donation of two Proclamations of the Protector Cromwell, from Mr. Salt.—Mr. J. G. Nichols presented some curious broadsides of the last century.—Mr. Scharf exhibited a drawing which he had made of the ornament of a prow, found near Actium, in the possession of Sir Howard Douglas.—Mr. O. Morgan exhibited three curious lanthorns from his collection.—Mr. Blaauw communicated an account of some Roman pavement found at Foxfield.—Mr. Tymms exhibited several curious mediæval tokens in lead, found at Bury St. Edmunds.—Mr. Brent, jun. exhibited a small figure of Latona, found with Roman urns, at St. Dunstan's, Canterbury.—The Treasurer, Mr. Ouvry, read an account of the Church of Wing, in Buckinghamshire, with extracts from the Churchwardens' books.

Royal Society of Literature.—*May* 9.—S. Birch, Esq., in the chair.—Mr. Vaux read a paper, by C. T. Newton, Esq., H.M. Vice-Consul at Mytilene, 'On the Inscriptions lately found at Mavródhilissi.'

British Archæological Association.—*May* 10.—S. R. Solly, Esq., V.P., in the chair.—Three Associates were elected, and several presents laid upon the table.—Mr. Crofton exhibited four specimens of Roman As from his collection.—Mr. Cuming exhibited another specimen, from the same *atelier*, of a Dupondius:—*Obv.*, Bust of Pallas; *Rev.*, a Wheel.—Mr. Pettigrew exhibited four specimens of As from Mrs. White's cabinet, one of which gave a Bifrons of Pompey, with MGN on the obverse; and the Rostrum Navis, with PIVS above and IMP. below, on the reverse. Another was a Sestertius of Augustus, with busts of Julius Cæsar and Augustus looking in opposite directions, IMP. DIVI. F.; on the reverse the ship's prow. This coin is of Vienna (Vienne) in Gaul, and resembles one figured in Mr. Akerman's 'Ancient Coins of Cities and Princes' (Pl. xviii. fig. 1).—Mr. W. Meyrick called the attention of the meeting to a beautifully-carved steel pommel of a sword of the early part of Elizabeth's reign. It is nearly globular, and wrought in open chain-work of large square links richly engraved. It was discovered at Waltham Abbey, Essex.—Mr. G. Wright exhibited a lock belonging to Mr. Whelan, found at the Battle-field of Worcester. It offered an example of the lock of a Tricker firelock of the close of the reign of Charles the First. The side-plate was stamped with a crown and shield, containing the letters DAM-GARI-3-A.—Mr. Crofton exhibited a Flemish tobacco-box of the time of William the Third. It had engraved on the top and bottom representations of the visitation of the Angel Gabriel to Mary, and the Salutation of Elizabeth by the Virgin.—A paper 'On the Chronicle of Tysilio and the Territories of Vortigern,' by Mr. Wakeman, in reply to the Rev. Berle Poste, was read and ordered to be printed,—also, a paper 'On Watches, Watch-papers, and Watch-stands,' by Mr. H. Syer Cuming.

Horticultural.—*May* 8.—The season for Chiuese azaleas having arrived, the tables were as if on fire with vivid masses of scarlet and crimson,

and deep rose tints. Three large piles of their blossoms from Mr. A. Palmer especially commanded admiration. To these succeeded, but at a distance, banks of pelargoniums, cinerarias, and pansies, with their yellow and purple and variegated beads. Rhododendrons, too, gave variety to the tables; there were great crimson heads from the open air in Kent, which this cruel spring had not succeeded in harming; a crimson gem, half rhododendron, half azalea, called *Azalea amœna*, from the Bagshot nursery; and many of the rare Sikkim species, among which *R. Dalhousieanum* and *Edgeworthi* were most admired. Mrs. Lawrence contributed fine greenbouse plants and orchids. Grapes were presented in abundance. Tbe most remarkable part of this portion of the exhibition, bowever, was two dishes of pears, in the most perfect state, from the Duke of Rutland and the Speaker,—the sort was the *Beurré ranee*, and on this occasion the right hon. gentleman was distanced hy the noble Duke. Of vegetables, supplies came from the Dukes of Norfolk and Rutland, the last nobleman contributing prodigious mushrooms.

INSTITUTION OF CIVIL ENGINEERS.—*May* 8.—J. Simpson, Esq., President, in the chair.—The discussion was renewed on Mr. Barton's paper, 'On the Economic Distribution of Material in the Sides, or Vertical Portion, of Wrought Iron Beams.'

May 15.—J. Simpson, Esq., President, in the chair.—'Description of the Landore Viaduct, on the Line of the South Wales Railway,' by Mr. L. E. Fletcher.—'On the Infiltration of Salt Water to the Springs of Wells under London and Liverpool,' by Mr. F. Braithwaite.

SOCIETY OF ARTS.—*May* 16.—The Right Hon. the Earl of Hardwicke in the chair.—On the walls were suspended a series of twenty photographic views of the building in which the Industrial Exhibition was held at Munich last year, presented to tbe Society by direction of the Earl of Clarendon; and on the table was exhibited, by Messrs. Appleton, a new bed or mattress for the use of the army and navy, as well as for emigrants and travellers. It weighs only $4\frac{3}{4}$lb., and when folded up, is 2 feet long, and about 7 inches diameter; wben spread open, it is 6 feet long, and 2 feet broad. It consists of an outer or lower covering of waterproof material and an inner lining, non-waterproof. Between the two there are corrugations, $1\frac{3}{4}$ inch broad, filled with ground or pulverized cork, which does not "mat" or "felt," preserves the body from damp, retains the heat, has sanitary and purifying qualities, and no insect can live therein. The mattress might be used under some circumstances for pontoons or floats, and a single one has sufficient buoyancy to support the heaviest man.—Tbe paper read was, 'On the Capability for Mercantile Transport Service of Steam Ships,' by Mr. Charles Atherton, Chief Engineer of Woolwich Dockyard. The object of this paper was to suggest and exemplify some definite process of investigation and arithmetical deduction wbereby the capabilities for sea transport service of steam-ships might be as correctly estimated as was the capability for land transport service of the railway locomotive engine.

SYRO-EGYPTIAN.—*May* 8.—Dr. W. Camps in the chair.—Mr. Sharpe read a paper, 'On the Early History of Syria, formed by the Help of the Slight Notices of that Country which are found in the Old Testament.'—Mr. Harle read a paper, 'On the Idol Nergal, made and probably worshipped by the Men of Cuth, mentioned in 2 Kings xvii. 30.'—Dr. Jolowicz read some Notes on the philological and archæological bearing of the question. In the philological part, he agreed that the word Nergal signified a cock,—an opinion which, he said, received additional confirmation from tbe circumstance that the god worshipped by the Izedis in the present day is represented by a cock on a candlestick. The Doctor believed the word not to be Syriac, but Hebrew, a compound of two words, signifying the rise of morn, because the cock heralds the dawn.

MEETINGS FOR THE ENSUING WEEK.

MON. Statistical, 8.—'On the Mining Resources of France,' by Mr. Lack.—'On the Distribution of the Emigrants from Europe over the Surface of the United States,' by the Rev. R. Everest.
TUES. Institution of Civil Engineers, 8.—'On Stationary Floating Bodies,' by Mr. Herbert.—'On Volute Springs for the Safety Valves of Locomotive Boilers,' by Mr. Baillie.
— British Meteorological, 7.—General and Council.
— Zoological, 9.—Scientific.
— Royal Institution, 3.—'On Voltaic Electricity,' by Dr. Tyndall.
WED. Society of Arts, 8.—'On the Mutual Relations of Trade and Manufactures,' by Prof. Solly.
— Royal Society of Literature, 8½.
— British Archæological, 8½.
THURS. Society of Antiquaries, 8.
— Numismatic, 7.
— Royal, 8½.
— Royal Institution, 3.—'On Christian Art,' by Mr. Scharf, jun.
FRI. Royal Institution, 8½.—'On Ammonia,' by Dr. Hofmann.
— Ethnological, 3.—Anniversary.
— Philological, 8.—Anniversary.
SAT. Royal Institution, 3.—'On Electro-Physiology,' by Dr. Du Bois-Reymond.

FINE ARTS

ROYAL ACADEMY.

WE resume our notice by returning to tbe *genre* pictures, which we left unfinished, concluding with a few remarks on the portraits.

Mr. Horsley, wbose works are always full of a graceful and refined poetry, is as good as usual in his *Scene from Don Quixote* (No. 476). The moment he has chosen is that in which the Curate is condemning the romances of that knight, who, a century earlier, would have swept the Moors from Andalusia, but is now a mere laughing-stock. He is seated with his back to a balconied window, and is, with much gravity and self-importance, passing judgment on several foolish folios, which the pretty niece is handing for his fiat. The barber (an excellent piece of character), with head turned aside, and half smothered with dust, is beating two pamphlets together, while the housekeeper is hurling the condemned volumes into the yard below. A Murillo-like boy is bringing in some refreshment; and, through the open door, the unconscious knight is seen in bed, dreaming of Amadis de Gaul and Palmerin of England. The Curate's face is the redeeming point of the picture. The barber is stiff and studied, and the niece ill drawn and heavy. The peasant boy is a mere copy, and the sleeping Don almost an abortion. With all this, the picture pleases by its lucid painting and thoughtful details. How well that half-emptied flask of *vin du pays* must wash the dust out of the throat, and how cleverly the grape-stalk is thrown at the portly ecclesiastic's feet!

A very delightful little painting is Mr. F. Goodall's *Arrest of a Peasant Royalist—Brittany*, 1793, (402), though, perbaps, more full of artistic delicacies than of either passion or feeling. Two soldiers have just seized the young peasant, who wears the full Flemish breeches and heavy sabots of his class. His wife flies towards him, and his father, torpid with despair, is sitting on a chest watching the scene. The cottage seems barred up, and a sword or scythe-blade hangs against the wall. The red-tasselled cap of the peasant volunteer lies on the ground. Tbe colour is sombre, yet well suited to the scene, and the whole has a Freneh character, which is a pleasing novelty in our Exhibitions. Mr. Goodall has turned the scene with great taste and talent into a mere artistic effect. We hope that in a few years he will learn to see that one glimpse of the passionate tenderness of wife or father would have far transcended all that red, yellow and green can accomplish in their kaleidoscope changes.

Mr. Webster has two pictures; the *Race* (182), and *Spring—the first of a series of the Seasons* (103). The "Race" is one of the best of his smaller pictures, being full of humour and character,—well drawn and well painted. The scene is a cricket meadow; and the two rival champions are racing with children on their backs. One has almost thrown his rider; and with upraised head is half laughing, half screaming, for the urchin is clinging to his hair. The other rider, quite indifferent to his companion's fate, and fully convinced of the superiority and fidelity of his own steed and the excellence of his own seat, is wholly intent on an alarming dog that is barking at the fun. We do not know which is best,—the open mouth, laughing eyes, broad forehead and frank face of the one boy, or the sly, quizzing look of his companion, who seems about to imitate his example; such rides being insipid, and void of all proper excitement if tbe rider is not thrown:—a rule contrary to the precept of that pleasant mode of breaking your neck without your knowing it—fox-bunting. We think Mr. Webster in this picture has hit the happy medium of idealizing every-day subjects; throwing over them an unobtrusive poetry, without robbing them of one particle of truth. Tbese boys are pattern boys, and yet natural,—their clothes are of harmonious colours, yet not theatrical,—they are brimming with mirtb, yet not vulgar,—beautiful in face, yet not sentimental. The whole is honest, bold and English, without being affected, flimsy, pretty or rough. The Dutch painters bad no children to paint from:—and the gold and silver of Ostade and Teniers are only substitutes for the lilies and roses which they sought for in vain.

Mr. Solomon's *Contrast* (355),—not very well hung,—is a good picture; with much thought in it, and displays a great deal of effective labour and pleasing colour. Tbe scene is the Boulogne sands, where a pretty English lady in a wheel-chair is being waited on witb much affectionate solicitude by a handsome young officer-like husband; while two young French fisherwomen, of buxom but graceful figures, and arch, wondering faces, are standing with their nets and poles, partly in curiosity, partly in pity. At their feet is a red-capped boy, quite absorbed in small piscatory enterprises of his own, his sympathy neither with his sisters nor the *belle étrangère*; while on the opposite side, a young English lady, in the usual straw hat and buff-coloured dress, is sitting on a rock, buried in a novel,—no doubt, as tbe author's own advertisements say, of "absorbing interest." The sympathy and indifference are well contrasted,—both in the fair and brunette complexions,—the fashionable dress and the bare legs,—the boy and the girl,—the young, sad wife, and tbe brave, sturdy husband. The merit of the picture, in spite of the touches of sentiment, is perhaps, after all, more in the mechanism than the thought.

Mr. Glass is less mannered than usual in his *Evening on the Prairie* (364); but his figures are less meaning; and tbe merit of the picture seems to lie in the light and shade, the red shirt, and tbe strength of the peculiar effects,—which, however, we suppose, are not from Nature, and do not remind us of Bonneville or Astoria.

Mr. Dobsou's good works promise to he as numerous as those of Dorcas. He has this year another *Alms-deeds of Doreas* (379), full of careful and admirable painting. Dorcas, orange-scarfed, stands in the centre of the picture, surrounded by Sisters of Mercy, the sick, the dying, the starving, and the fatherless. A Negro with a brown back, (well painted), and a fuzzy head, is trying on some things,—some tender-aged children are eying each other with innocent surprise, as they did last year,—and in the right-hand corner a handmaid of the widow is putting a cup to the lips of a sinking old man. The whole forms a beautiful allegorical picture, equal in power and finish, and pleasing throughout, with no daubed corners or slurred careless figures.

Mr. Frost's *Bacchante and Young Faun Dancing* (396) is gracefully drawn, and refined and poetical in expression;—Bacchantes not being generally supposed, like the bear of Touy Lumpkin's friend, to dance to "the genteelest of tunes." The only thing we do not much like are those shuffly stockings, wbich would suit the performers of an Irish hornpipe on a cottage-floor. They may give abandonment, hut that is conveyed with much purity of feeling in the face and in the curve of the body. There is sucb fine taste in tbe whole scene, that even if the nymph were not flushed and Cytherean, or the faun Puck-like and wanton, it would delight. How nicely the soft brown (the colour of a young filbert leaf) of the faun's skin enbances the melting bloom of the carnations in the nymph. Of course, wben we think of Rubens's horse-play, with his mountains of rosy flesh, such playful, lady-like mirth as this is the statuesque of drawing-room *poses plastiques*; but for-

getting that great roar of voices through the woods, where the brooks run red with the trampled vintage, with all the stamping of feet and clashing of cymbals, we are pleased here with a single flute note or so and a silvery chime, heard as through caves, in a spectral and dreamy remembrance of mythology, robbed of the fierce abandonment and wild allurements of vice, and grown into a mere well-drawn, delicately-coloured abstraction,—half a life-study and half a vision.—No living painter can surpass Mr. Frost in such little gems as *Wood Nymphs* (170): not that they are nymphs, but mere little pieces of tinted flesh, worth their weight in gold pieces;—finished like a miniature, but with no pedantry of the brush, no conceited ostentation of dull chuckling labour,—still less any of that impudent, contemptuous *bravura*—that bad money which talent passes off for current coin.

Mr. F. R. Pickersgill is a disappointing painter. He reminds us of the Coptic magician's servant, who, in his master's absence, got access to all his spells but one, and that one was the one that gave them full life. So his skeleton moved its bony jaws, and the brazen head rolled its eyes: but the one could not speak, and the other could not walk; so he learned no secret. So is it with Mr. Pickersgill: he uses colours with great witchery; his pencil with great taste; his figures with great skill: but there is an end. His personages want life-blood, and the one touch more that makes the whole world kin. They are costume figures—drapery holders—poetical vacuities; and one has no firm belief in their vitality or *bonâ fide* existence. They simper gracefully; they trip about with dimpled rosy backs, and quartern loaves and pint bottles of sherry, and are called Faith, Hope and Charity, or Mercy and Love, or Venetian ladies, or any pretty Southern name, effeminate, Italian, and soft-sounding. But yet they do not live in the imagination, and seem drawing-room ephemerides, destined for genteel people. Furniture smooth as French polish, clean, trim, and ornate.—*Britomart Unarming* (16) has nothing of Spenser's creation. Britomart is a pretty English girl, and has nothing of the stern, armed chastity, cold and saintlike as Diana.—*Christian conducted by Charity, Prudence, Piety, and Discretion into the Valley of Humiliation* (324) is exactly of the same class of thought, and would do for Spenser, if a quotation were attached to it. The Virtues pirouette and waltz round Christian, who bears it with becoming patience. In the former picture cherubs or cupids, not at all buoyant but rather heavy, are disarming Britomart.

Mr. A. Johnston gives us an empty picture, and pleases to call it *The Abdication of Mary Queen of Scots* (361). Mary is sitting at a table, with a very scolding face, listening to the stern bidding of the ferocious Lord Lindsey, the old noble that Scott describes so well in the same scene as Lochiuvar. He is here made a brutal grey-browed moss-trooper, and not the higotted old noble. With much firm painting, there is altogether a want of essential thought in the painting, which is but a bald sermon on the word "abdication."

Mr. G. Landseer's *Una* (499) is poetical, though cold and monotonous in colour; and the picture seems but another variation of 'The White Doe' of last year. Una has perhaps too much the character of a lady coming home from the Opera benighted in Regent's Park, with a pacific lion escaped from the Zoological Gardens asleep by her side, dreaming blandly about Buffon and Cuvier. We expect much from Mr. Landseer—and we hope he will consider it a compliment that we exact more in the way of study from him than we should seek in one less poetical and less promising.

Mr. W. H. Knight has seldom painted a better picture than *The Broken Window* (239). It is really very full of character, and requires some time to find out the whole story. The indignant, moralizing cobbler has just seized the real culprit, who is pointed out by an informer, indignant at the arrest of an innocent friend. The culprit, while loudly protesting his innocence, as all boys in plush travelling caps do, is dropping behind him the identical sling with which he wrought the evil. In the corner skulks an accomplice, and a big cowardly companion, who is much distressed in mind by the harassing attacks of a rough terrier, which seems an ally of the cobbler. In the distance, by the broken window, which forms the front lattice of a picturesque gable-ended village street, stand a group of indignant gossips. A sympathizing girl and one or two neutral boys make an interesting picture, which tells its story well.

Mr. G. B. O'Neill, who painted last year the clever picture of 'The Obdurate Juryman,' has this year an equally good picture, but a less characteristic subject. He calls it *A Hearty Welcome* (309). It is, in fact, merely the advent of a Weller-like country uncle. He is a jolly red-cheeked traveller, clad in a ponderous hox-coat, and loaded with hundles, which kind friends are about to relieve him of. There is some humour in the complete complacency with which he persists in scraping his shoes before greeting any one, as a sort of religious ceremony and conclusion of his labours.

With evident talent, Mr. Herbert's (Jun.) *Don Quixote's first Impulse to lead the Life of a Knight-errant* (64) is a caricature. The face of the Don has no gentlehood, no ideal of honour in it, no dream power, no immateriality. This is an epileptic man, half-crazed and much in debt, terribly *ennuyé*, and decidedly bilious. It is not Spanish, nor does it smack of the seventeenth century.

Mrs. Ward's *Morning Lesson* (348), though not perhaps equal to her picture of last year in power, is superior to it—and to all her former works—in the delicacy of its sentiment. It represents a mother and child in an old-fashioned room, the details of which are effectively given.

Mr. H. O'Neil has thrown much pathos into his *Return of the Wanderer* (393). It represents a penitent who has found her way hack to her native village, and is kneeling at her broken-hearted father's tomb. Mr. O'Neil leaves little to the imagination, and brings everything palpably and sharply to the surface; but he has invested his story with a deep interest, because the grief he depicts seems so hopeless, and the wound one that no balsam may soothe, no sympathy alleviate. The details are highly finished. The grass and flowers are careful, without being painful or photographic; and the colours, though rather hard, pleasing and well adjusted. The subject is worthy of Crabbe, and touches the heart that shudders to see penitence so unavailing and destiny so irreversible. Tears may wash out those letters on the tomb sooner than the winter's rains; but though they may water the flowers that spring from a father's heart, and distil through the ground till they reach even that withered body, they have no spell to bid the dead awake; and only death may now be the alleviation. The thought has great poetry, and is worthy of the highest painting.

A Vessel under conduct of an Angel, coming over the Waves with Spirits to Purgatory (682), is a dreamy picture by Mr. Woodington, full of white light and antique gymnastic figures. There is a poetical amenity about it all, and as it is not natural, may be supernatural. There is no strong purpose in the picture, and the figures seem all in a sort of galvanic play.

Summer Hill—Time of Charles II. (685), by Mr. Wingfield, is a rather coarse and hard imitation of Mr. Goodall, with little meaning or spirit, and yet is an improvement on the artist's former pictures. There is much want of taste in the picture, and the costume is used in an inexperienced and crude way. The sack which is introduced was rather an exception than a rule till at least 1680, and the Lely or Kneller dress had surely been more graceful and picturesque. Of the wigs, lace cravats, and embroidered coats too little is made, and the detail is slurred or forgotten. Where are elaborate ruffles at the wrist, or the ladies' hoods and commodes? Charles the Second's Court had at least a voluptuous elegance, but this scene might be a tawdry ally of Cremorne Gardens on the evening of a masquerade. With care and labour Mr. Wingfield would, however, we are sure, rank high in the ornamental school of painting.

Mr. F. S. Cary has a poor subject in *John Evelyn's First Meeting with Grinling Gibbons* (666), yet he has treated it with some originality, but with extreme abandonment of brush. Gibbons is sitting carving at a crucifix in a sort of cool garden-house, surrounded by jars and shavings, and before a blocked-up window, festooned with cobwebs. Evelyn is entering at the door. The dress of Evelyn is a complete mistake, for he was a gentleman of family and education, and would never array himself like a Dutch peasant. Gibbons wears a beard, though beards were abandoned at the Restoration, and carves a crucifix, although the No Popery Riots were at their height at this period. With extreme carelessness, the picture is clever, and has several touches of nature. The jars of flowers by the side of the carver remind us pleasingly of the waving blossoms that hang in garlands at Chatsworth. A dead woodcock, his favourite triumph, should not have been omitted. The demand for crucifixes in England from 1660 to 1683 must have been rather too small to have given Gibbons much employment. He was found by Evelyn, if we remember rightly, in a room in the Belle Sauvage Yard, having put some carved wooden flowers in his window which shook as the coaches passed beneath.

Mr. Stirling has joined Mr. Phillip this year in aiming a blow at Presbyterianism. His *Congregation during Sermon-Time* (357) does not agree with Christopher North's description of the controversial and critical eagerness with which the old Calvinists listen to hard-headed arguments on the doctrine of election. The faces are many of them good, shrewd, and full of character,—but there is hardly any attempt at composition in the group, and the figures ramble over the picture.

Mr. Patten's *Venus and Cupid* (45) is a large piece of nudity, very like simple, undeified English nature, except in colour. Mr. Patten seems to be the last cultivator of this class of Art left to us in England,—a class which the conventions of the day are content to leave in the background.

Mr. Collinson's *Writing Lesson* (321) is too serious in expression for a subject so trifling. The face of the child, who is teaching the labourer in the green fustian jacket and highlows to write, is pleasing, and not devoid of expression.—Better still is Mr. Hardy's *Whiff after Dinner* (346), though the scene consists merely of an old man smoking.

Mr. Wyhurd, though doing penance in the octagon dungeon, is more ambitious than usual in his *Lalla Rookh* (1401). It would not he easy to surpass the delicate beauty of his face or the polished finish of his gold kincobs and woven carpets. It is a pity he rests satisfied with such results as these mere inane faces, and does not try his excellent and skilful manipulation on loftier subjects. As the old adage goes, he can but make "a shaft or a bolt" of it. Ambitious failure would be better than such success as this.

In the same condemned cell is a picture of extreme Dutch delicacy of finish—the *Return of Olivia* (1385). Mr. Rossiter has, however, chosen rather too homely faces for the daughters; and their different characters are little marked either in dress or hearing.—A *Scene from Kenilworth* (689), by Mr. T. Morton, as far as subject goes, was not worth painting. Imagine a person selecting as an illustration of Shakspeare's *Tempest*, the first appearance of the boatswain, when he bids the sailors be yare. It is, however, full of clever painting.—Mr. Marks pursues his Shakspearian vein of humour in his *Slender's Courtship* (511), and has thrown an air of doting patronage into Shallow and of awkward amorousness into Slender, who seems intent on buttoning his glove, and is wonderfully gay in a puffy doublet of crimson satin. The Anne Page is scarcely smart or arch enough.—Mr. Russell's *Consolation* (234) contains an original thought. The scene is the court-yard of a prison; and a thin, pale hand is emerging from a grating to receive a flower that the gaoler's daughter is standing on tip-toe to place within its reach.

Among the young rivals of Mr. Webster, Mr. Emmerson stands high. His *Odd or Even* (639) is fresh and natural; the boy bending down, with his hand on his knee, is simple and unaffected, and the cottage scene is evidently from nature. There is

much promise in this picture, and we shall be surprised if Mr. Emmerson, in a few years, does not stand high as a painter of domestic subjects and cottage interiors.

Mr. C. Rolt seems steadily advancing. His scene *From the Book of Job* (223),—hung out of sight,—is full of unobtrusive religious feeling and firm painting.

The President has another of his serene female heads, with Titianesque curtains, *Beatrice* (20), but these dove-like women are insipid, and would be dreadful in the live state at an evening party. We hope he will not allow his brush to content itself with such studies, but return to its calm, scriptural scenes, with their love, reliance, and repose.

The portraits are more numerous than ever, yet not more interesting:—sad monuments, for the most part, of mechanical taste, and the vanity and affectation of titles and riches. Mr. Ward this year condescends to portraiture. Mr. Boxall sweeps in his heads with his usual deep, glowing colour and juicy glistening brush, and still leaves the lower parts of his pictures unfinished, as if he had more sitters than he knew what to do with. Mr. Pickersgill is as thin and tinted as ever,—Mr. Grant as broad and free. Mr. Buckner brings his children,—Sir Watson Gordon his corporation dignitaries,—and Mr. Knight his clever friendly studies.

General Hearsey (137), the dashing Indian horseman, has given Mr. Ward a subject so pictorial as to have drawn his pencil for a time from sterner and grander work. The costume of the cavalry chief is remarkably brilliant, and the expression of the head is that of a man who is something beyond a mere partizan soldier. Mr. Boxall's *Hon. Georgina Copley* (26) is a beautiful face, frank and clear-eyed; with a certain nameless air of command and aristocratic birth. The tone is deep, and the colour rather rich than bright. There is no attempt to display touch or detail, but there is a masterly feeling of ease and power in the whole; while the modelling is bolder than in most of the lighter-coloured portraits. His other portraits are *Mrs. Coleridge* (76),—*A Portrait* (89),—*J. M. Rendel, Esq., F.R.S.* (342),—*The Lord Bishop of Mauritius* (362),—*Joseph Maberly, Esq.* (541),—and *The Hon. Charles Lyttelton* (662).—Mr. Rendel's head is vigorous, but seems a little askew and unusually large. In spite of its mannerism, there is a strong charm in the old-master effect of this deep glutinous colour, oily and viscid.

Mr. Sant, always the emperor of children, has this year three pictures, *The Churchill Family (Infant Children of the Duchess of Marlborough)*, (119),—*The Fortune Teller* (378),—and *Eda* (638). —The second picture is an ambitious attempt to tell a new story on the old Reynolds theme; but it will not look like anything but two portraits and a makeweight. It is a singular thing, that in painting on a large scale the whole charm of Mr. Sant's colour—or the greater part of it, at least—seems to vanish. Not that the profile face of the girl, whose hand the crone is holding, is not beautiful; still less the merry blonde behind, who is full of coquettish wonder and delight, and listens with playful wit trembling in her eyes. 'Eda' is, however, the flower of the three; and is as pretty a little poem on childhood as we have seen since the 'Infant Samuel.' The innocence is not mere abstract innocence, but drawing-room innocence; and this cherub wears lace, and is not destined to float, a mere head and wings, in the cold air. The colour is mannered, but refined; and a peculiar taste is visible in every touch.

Mr. Grant is not in strength this year. His most interesting picture is *Sir Edwin Landseer, R.A.* (387),—his most awful, with its wall of canvas, *Capt. Emmet, Adjutant of the Worcestershire Yeomanry* (179). The "noble quadruped" is so tame that it reminds us of the carefully-worded advertisements to be seen any day in the *Times*,—"Wanted, a quiet horse, by an elderly Gentleman—with a silver tail." The gallant Captain's head is weak,—we mean in painting. Mr. Grant's other portraits are *Lady Geary* (155), —*John G. Lockhart, Esq.* (171), —*Sir Samuel Martin, Baron of the Exchequer* (180),—*The Lady Manners* (220),—*Sir Peter Laurie* (328)—*The Rev. D. Hawkins, Provost of Oriel College, Oxford* (363).

Sir John Watson Gordon is as vigorous and effective as usual, and stands forward as the painter of the middle and commercial class, of shrewd business men and gnarled humorous provosts and aldermen. He paints simply in a clever matter-of-fact way, just the honest unelevated transcript of every-day people. His aldermen look aldermen, not Junius Brutuses, and his mayors are palpable mayors, without a tinge of the "unnamed demi-god." His portraits this year are the *Right. Hon. Lord Dunfermline* (74), *Joseph Robinson Pease, Esq., of Hesslewood, East Yorkshire*, a capital honest likeness (148), *Col. Haldyard* (224), *The Right Hon. Sir W. Molesworth, Bart., M.P.* (281), *C. A. Frewen, Esq., M.P.* (380), *Colin Campbell, Esq., of Colgram* (414).

Mr. Pickersgill is, as usual, timid and tinted, and rather feeble than vigorous. His portraits are, however, numerous, and indicate an unfading popularity, being careful quiet likenesses, with features at least secured. His works this year are, *Sir James Emerson Tennent* (86), *Mrs. H. Coryndon Luxmore* (160), (very indifferent), *The Very Rev. Llewelyn Lewellin, Dean of St. David's and Principal of St. David's College, Lampeter* (214), (one of his best), *Sir Charles Young, Garter King of Arms* (325), *J. G. Teed, Esq. Q.C.* (369), *The late G. L. Roupell, M.D., Physician to St. Bartholomew's Hospital* (549), and more vigorous than the rest, *Dr. Crellin* (625).

Mr. Knight has no head quite so good as those speaking ones of last year, but his portraits are less flushed, and modelled with wonderful artistic feeling and ease. *The Rev. Thomas Carter, M.A., Fellow of Eton College* (215), seems dwelt upon with friendly care, and bears no trace of manufacturing rapidity; *Charles Hammersley, Esq.* (237) is equally good.

Mr. Desanges is not so poetical as usual this year, and his portraits are merely graceful portraits, without moonlight or any planetary phenomena. His *Mrs. Palk* (241), though the face is set, is pleasing, and the lace, a study for more hasty men. *Miss Thorold* (213) is equally successful.

Col. Sabine (455), by Mr. Pearce, is a very quiet, effective portrait, pleasing in colour, with its brown and blue, and fresh flesh colour. There is a quiet gentlemanly repose over the whole which is prepossessing; neither its finish nor its want of finish strikes the eye, and there is a unity in the effect.

Mr. Buckner has one clever portrait, *Mrs. Lionel Ames* (312). with an unmeaning conventional background of faded stage scenery.

In the crowd of great canvasses, we observe a promising portrait of *The Rev. John Clay, of Preston* (392), by Mr. Clay. The subject was a good one, and the artist has dealt with it lovingly. *A Portrait of a Lady* (73), from the same easel, is good in *pose*, and is exceedingly graceful.—A clever portrait of a boy, *Master F. L. Salisbury* (646), is by Mr. D. G. Blakiston.—*John Pile, Esq.* (483), by Mr. Andrews, has considerable strength.

Mr. Herbert's portrait of *Horace Vernet* (433) is a flat and eccentric production.—Mr. Richmond's *Sir H. Inglis* (159) is peculiarly interesting at this period, so soon after his lamented death.

FINE-ART GOSSIP.—Marlborough House and the Manchester School of Art appear to be on somewhat indifferent terms. At a late meeting in Manchester we are sorry to find some strong terms applied to the London institution; but so far as we can see the quarrel seems to be rather as to methods than principles; and we sincerely trust that those who are concerned will come to a friendly understanding. The school at Belfast has been closed with a remonstrance. Against these evidences of difficulty and danger to Art-education, we have to announce that a Government School of Art has been established at Southampton. Its establishment was originated and chiefly supported by a lady of the neighbourhood. Many of the pupils are Sappers and Miners belonging to the Ordnance Survey Department in the above-mentioned town.

"There is a grievance," writes a Correspondent, "we poor artists are subject to that, I think, might he noticed by a line in your account of the Academy Exhibition. You are aware that it is usual if a painter thinks his picture requires explanation, or that the mind of the spectator should be put a little in tone with his work, that an effort to secure this be made through the medium of the Catalogue. I sent with my picture a quotation of *four* lines from a beautiful poem,—which I read, indeed, in the *Athenæum*. They were quite to the point; and the action, or rather the sentiment of the action, of the single figure of which my picture consists is not intelligible without them. I received just now a Catalogue of the Exhibition, and have the pleasure to find my picture is hung in a room that nobody goes into; but that in the Catalogue—which everybody sees—my quotation is reduced to two lines,—that, by this alteration, it ceases to be in the slightest degree explanatory or suggestive,—that it becomes, on the contrary, a pert and nonsensical question, which I am made to appear stupid enough to ask twice over. That the Academy should reject, or hang where they please, my pictures, is, of course, their right. I have never grumbled on that subject:—it has always appeared to me ridiculous to do so. But I do think they have no right to make it seem to a man's acquaintances that he has neither taste nor sense,—have no more right to alter—I will not say spoil—the description of his picture than they have to alter the picture itself. One feels also the injustice the more when, in glancing over the Catalogue, one sees so many descriptions, long, foolish, hackneyed and vulgar. R. M."

"May 15."

MUSIC AND THE DRAMA

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—On FRIDAY NEXT, May 25, will be repeated Haydn's 'CREATION.' Vocalists: Madame Clara Novello, Mr. Sims Reeves, and Herr Formes. The Orchestra, the most extensive available in Exeter Hall, will consist of nearly 700 Performers.—Tickets, 3s., 5s. and 10s. 6d. each, may be secured by immediate application at the Society's sole Office, 6 Room, within Exeter Hall.

MISS DOLBY and Mr. LINDSAY SLOPER'S ANNUAL GRAND CONCERT will take place at ST. MARTIN'S HALL, on WEDNESDAY EVENING, to commence at Eight o'clock, June 13, when they will be assisted by Mdlle. Jenny Ney, Madame Rudersdorff, Miss Amy Dolby, Mr. Sims Reeves, Signor Belletti, M. Sainton, and M. Benedict. The Orchestra will be conducted by Mr. Alfred Mellon.—Stalls, 15s. each, and Reserved Seats, Half-a-Guinea each, to be had only of Messrs. Cramer & Co., 201, Regent Street; at Ebers's Library, Old Bond Street; of Miss Dolby, 2, Hinde Street, Manchester Square; and of Mr. Lindsay Sloper, 7, Southwick Place, Hyde Park Square. Gallery Tickets, 5s. each, and Area Tickets, Half-a-Crown each, may be had at all the principal Music Warehouses and Libraries.

PHILHARMONIC SOCIETY.—The first act of the *Fifth Concert* was composed as follows:—

"Sinfonia in E flat, Mozart. Aria, 'Agitato,' Signor Belletti (I Fuorusciti), Paer. Concerto in E minor, Pianoforte, Mr. C. Halle, Chopin. Aria, 'Martern aller artern,' Mdlle. Jenny Ney (Die Entfuhrung aus dem Serail), Mozart. Overture, 'Tannhauser,' Wagner.

Herr Wagner makes no way with his public as a conductor. The *Sinfonia* of Mozart went worse than we ever heard it go. The violins were rarely together; the wind instruments were hardly able to hold out in the middle movement, with such caricatured slowness was that *andante con moto* taken,—and the *finale* was degraded into a confused romp, by a speed as excessive. That Chopin's *Concerto*, a work which is as delicate as it is difficult, pleased as it did, was owing to the exquisite playing of M. Halle, who carried it through;—supporting, not receiving support from, the orchestra. A finer display of execution and taste has rarely been heard. Neither did Herr Wagner condescend to assist Mdlle. Ney in her *bravura;* which, if well accompanied, might have produced a great effect, in spite of its *rococo* forms, thanks to her lovely voice and brilliant execution. It is fair to give currency to the plea which, we are told, is put forth,—to the import that Herr Wagner protested, when making his engagements, against taking charge of the vocal and of *solo* music, on the score of admitted incapacity. But how ill does such want of power assort with the consummate musical knowledge assumed by the pretension of conducting certain favourite works by heart! There can be nothing in either *concerto* or *bravura*

to tax the quickness or resource of a conductor in comparison with the difficulties, violences and incoherences of "the music of the future." Due pains had been bestowed by Herr Wagner on his own overture,—but the pains had been bestowed in vain, for never did new work making such a noise, and concerning which so much noise has been made, fall more dead on the ears of a callous and contemptuous public.

Though we have already spoken of this long-winded prelude in general terms, we must be permitted a few more minute remarks on a composition for which such high honours have been claimed. Our impression is, that the overture to 'Tannhauser' is one of the most curious pieces of patchwork ever passed off by self-delusion for a complete and significant creation. The first sixteen bars of the *andante maestoso* announce the solitary strain of real melody existing in the whole opera. This is the Pilgrim's chant, and is the half of a good tune in *triple tempo*,—which, however, seems to us no more ecclesiastic in style than the *notturno* in Mendelssohn's 'Midsummer Night's Dream.' The second part of the air is made up of those yawning chromatic progressions which seem Herr Wagner's only bridge from point to point. After it has been given once, comes the whole over again simply repeated with embroideries. In the *allegro* a rude imitation of Mendelssohn's faëry music may be detected, both at the opening of the movement and in the phrases from bars 8 to 12. To these sueceeds a scramble, not leading into, so much as broken off by, the second subject. This is a hackneyed eight-bar phrase, the commonplace of which is not disguised by an accidental sharp and the omission of an interval. As the *allegro* proceeds, one or other of the above "notions" is repeated with small attempt at working out:—and the ear is thoroughly weary erc the point is reached where a busy figure for the violins, identical with one used in Cherubini's overture to 'Lodoiska,' dresses up the theme of the Pilgrim *andante*, which for the third time is presented in its integrity, with slight modifications of rhythm, none of harmony, and no *coda* by way of final climax or close. When it is stripped and sifted, Herr Wagner's creation may be likened, not to any real figure with its bone and muscle, but to a compound of one shapely feature with several tasteless fragments, smeared over with cement, but so flimsily that the paucity of good material is proved by the most superficial examination. Of Herr Wagner's instrumentation as ill balanced, ineffective, thin, and noisy, we have elsewhere recorded our judgment. Yet, this overture is almost the sole coherent instrumental work from his hand which he could produce in substantiation of his claim to be considered the composer of the future. In London, we repeat, he fails to make any converts; either as a conductor or composer.

Ere we take leave of the subject, we should state that the loss to the Philharmonic treasury this season is, already, understood to be very heavy. Some argument of the kind was imperatively required. There must be a root-and-branch reform of the whole Society, with its laws and its institutes. It will not do to have Directors who, because they are Directors, engage themselves as players in their own orchestra. The evasions and indirect influences—the right of incompetence to shuffle away obvious responsibilities, or to assume despotic power when some measure of folly or injustice is to be carried—the wholesale favouritism and wholesale antipathies with which the proceedings of the Directors are chargeable,—must come to an end, and speedily:—or the Philharmonic Society will cease to exist.

Concerts of the Week.—The attention claimed by our *Philharmonic Concerts*, in the present critical condition of the Society, which is gasping (as it were) betwixt life and death—and the space which must be apportioned to the new opera—render compression in other musical reports indispensable: compression implying no disrespect. We have thus merely a few lines at the service of the third meeting of the *Musical Union*,—at which Signor Bottesini re-appeared, and M. Halle took the pianoforte part in Dr. Spohr's *Trio* in E minor. Three hearings of this composition prove entirely sufficient; though it may be presented at intervals to new audiences. Better performed it could not have been. Herr Molique played very finely.—Mozart's 'Requiem,' Beethoven's *Choral Fantasia* (with M. Billet as pianist), and the 'First Walpurgis Night,' made up the *programme* of Wednesday evening's concert at *St. Martin's Hall*. Our contemporaries state that the music went very well, that the last movement of the *Choral Fantasia* was *encored*, and that the Hall was crowded.—Besides the above, *Mr. Cooper* was to give a Quartett meeting,—and *Signor* and *Madame Ferrari* were to hold their concert on Wednesday evening.

Royal Italian Opera.—Increased acquaintance with 'Il Trovatore' brings out the good and bad points of Signor Verdi's music. The beginning of the second act, the concerted piece at its close, and the entire fourth act, are his best operatic music,—while the mannerism of his phrases, and the meagreness and brevity of his melodic inspirations, become more present to us as settled facts. There is perhaps greater care—certainly greater delicacy—in the orchestral portions of 'Il Trovatore' than in some of Signor Verdi's former works. The whole opera may be heard from time to time without repugnance, and the fourth act with pleasure—when it is given so well as at Covent Garden. Mdlle. Ney proves equal to the music of the heroine's part. Her voice is displayed to far greater advantage in 'Il Trovatore' than it was in 'Fidelio.' A sweeter and more powerful *soprano* we have not often heard,—from D flat above the line to the D two octaves beneath, the tones are good and agreeable, and rarely marred by that hooting delivery which the German songstress generally is apt to mistake for the emphasis of passion. Mdlle. Ney's execution, too, is voluble and neat, her shake is even; she is, perhaps, hardly definite enough in accent for modern Italian music; but allowance must be made, on the score of strangeness of the language: when, as in the case before us, nightly improvement is evident. As an actress, Mdlle. Ney is careful—according to the good habit of German stage usage,—but nothing more.—Madame Viardot's *Azucena* is one of the most remarkable performances of its time. The savage, credulous, restless Spanish gipsy, strong in her instincts, but whose reason amounts to little beyond a few broken ideas of revenge, is in every word, look, and gesture. Nor has Covent Garden ever heard such singing as hers in this music. It lies thoroughly within the compass of her voice:—the middle portion of which has gained body and sweetness. Since Madame Pasta and Rubini left the stage, we have had nothing of higher vocal finish—nothing in dramatic utterance more true and beautiful than her delivery of the *andantino*, 'Si la stanchezza.' Signor Graziani, who is *Il Conte*,—and whose air, 'Il balen del suo sorriso,' is the favourite song in the opera,—ought to ripen into a great vocalist. Though he has no bad habits, he has many good ones to learn. Signor Tamberlik, who was hardly "up to the mark" on the first night of 'Il Trovatore,' was steadier, stronger, and more satisfactory this day week and on Tuesday, and gained ground with his audience as the opera proceeded. But his voice gives unwelcome evidence of wear and tear in its diminished resonance when he desires to use it *piano*. His passion for "bringing the house down" by his chest C is, we fear, beginning to tell its tale. Signor Tamberlik has time, however, and material enough to charm his public for many a day, if he will take warning ere it is too late; and this without any sacrifice of manly energy or alteration of his music.

It must suffice us simply to record the re-appearance of Signor Lablache in 'L'Elisir,' and of Signor Mario in 'I Puritani,' as having taken place.—Madame Grisi has, unwisely, we think, reconsidered her determination; and will appear for a few more "farewell" nights.

Princess's.—By the more recent commentators, 'Henry the Eighth' is regarded as one of the latest, if not the last, of Shakspeare's plays;—by some the authorship is disputed, and certain passages only are admitted to show marks of the great poet's hand. All agree that it was intended for a court historical pageant rather than a dramatic work: an opinion which the want of unity and the serial variety of its scenes tend to confirm. It may be questioned, however, if such pageant would have been pursued, even in the days of Masques and Moralities, to the extent of making the poem it accompanied a secondary consideration. We can hardly conceive that the latter would have been "digested in its scenes" with such manifest care, merely to suffer comparative neglect in its performance. No such marvellous display as Mr. C. Kean has realized in his revival could have been originally purposed. Nothing can exceed the elaboration which this gentleman has bestowed on its accessories and illustrations. The sorrows of Queen Katharine in her retirement, in the palace of Bridewell, where she was visited by Wolsey and Campeius, as related by Cavendish—a scene, however, usually omitted in performance—is made the opportunity for exhibiting a curious design by Holbein for a chimney-piece;—the execution of Buckingham supplies occasion for Wynyrede's picture of King's Stairs, Westminster;—and the opening scene places before us the Old Palace Yard as painted by the same artist. Wherever, too, there is opportunity for a procession it is introduced. The gorgeous pageantries in Wolsey's Palace of York, masque, dance and music—the vision of angels visibly descending in the track of a sunbeam on the dying couch of poor Queen Katharine—the Coronation of Anne Boleyn—the panorama of views from London to Greenwich, copied from Wynyrede, on occasion of the baptism of the Princess Elizabeth—all consumed wide intervals of time, and separated, we think, all too much, the dramatic situations. Of one the omission altogether was compelled—the famous trial of Cranmer, and the interference of the king in his behalf;—for which, indeed, an Apology, not unneeded, was inserted in the play-bill. Its "addition would extend the representation beyond reasonable limits"; an indisputable statement, seeing that such representation lasted as it was until half-past twelve o'clock. In one respect these various spectacles harmonized, however, with the spirit of the action, which is all made up of the pomp and pride of circumstance. Its agents, too, are victims of the same "unspiritual god." There is a destiny at once controlling monarch and people, perplexing all moral relations, insulting all religious feelings; making a chaos, in fact, in order to the creation of a new cycle, and thus tumultuously introducing the great period of the Reformation. Wrong is done, but the sufferers complain not of the wrong-doers, each recognizing, as it were, the inevitable necessity. The principle of impending change overrides all. It is a season of revolution, and fortune rules in all spiritual places. In the midst of the sufferings, the faultless *Katharine*, both in her elevation and decline, is the type of greatness—true and just in her power, resigned, religious and forgiving in her fall. All the elements of a perfect majesty are in her combined, and she presents to the mind the very model of womanhood in her highest gifts and graces. Mrs. Kean, whose re-appearance on the stage must be welcome to every lover of the drama, exerted herself to the utmost to realize the portrait, and she presented it with much force, fervour and beauty. Through all the disadvantages of an inadequate *physique*, the purpose was apparent, the sublime ideal suggested. We have never seen Mr. Kean to more advantage than in *Wolsey;* it was a solemn and impressive image of heroic ambition. Mr. Walter Lacy as *Henry the Eighth* looked the character excellently. There was no exaggeration in his delineation of the bluff Harry, and yet a complete abandonment of manner. He had, too, the appearance of acting on conviction, and thinking he was right in his conduct, whatever the abuse of absolute power that it implied. Mr. Ryder, too, in the unfortunate *Buckingham* was grand and imposing. His first scene was marked with laudable care; and his final address to the spectators of his execution was a fine example of oratorical speak-

ing, and might be consulted as a lesson by those to whom eloquence is a mission. Miss Heath and Mrs. Winstanley were also meritorious as *Anne Boleyn* and the talkative old lady, her injudicious friend.

OLYMPIC.—A comic drama of more than ordinary merit was produced on Monday, entitled 'Still Waters run Deep,' written by Mr. Tom Taylor. It is one of those pieces so rarely met with, in which the structure is so well adapted to the subject; and the general tone of the dialogue is so ably sustained, that complete success is never for a moment doubtful. Moreover, it is thoroughly English in sentiments and manners, and most unexceptionable in its morality. A Lancashire man is the hero (Mr. Wigan)—a remarkably quiet, unostentatious person, newly married, and living with his father-in-law and wife's sister, *Mrs. Hector Sternhold* (Mrs. Melfort)—the latter a strong-minded woman, who rules the household. Under her influence, the husband's authority becomes gradually despised; and, at the opening of the play, the first anniversary of the wedding, his authority is evidently at zero. One *Capt. Hawksley* (Mr. G. Vining) has also established himself as a constant guest, who, we soon learn, is a speculator in shares, and has made some way in the wife's affections, by his dashing manners and romantic discourse, so much in contrast with those of plain *John Mildmay* — the husband. Meanwhile, he has paid his addresses to Mrs. Sternhold, who has induced her father, *Mr. Potter* (Mr. Emery), to traffic in some Galvanic company's shares, and otherwise imperilled her reputation by a correspondence with the Captain. Mildmay, by a little simple plain dealing, proves more than a match for these embarrassing complexities. He knows Hawksley to have been the forger of two bills, and is only waiting his time to complete the proofs of the fact. Armed at length with the latter, he confronts the adventurer in his office, charges him with the forgery of one of the bills, and extorts from him the price at par of the shares sold to Potter, and also the fatal letters written by the aunt,—in return for which the forged bill is committed to the flames. But the situation is not yet ended. Hawksley, once safe, as he considers, grows insolent, and demands a duel, or threatens a horse-whipping. Having been invited to the anniversary dinner, he resolves on being present, notwithstanding what has happened, and inflicting the meditated insult. Mildmay is prepared, and accepts the challenge on condition of the terms being equalized between skill and no skill, by the well-known expedient of selecting one of two pistols—one only being charged—from under the table-cloth. Hawksley declines the ordeal. Mildmay then declares him a felon, and an officer steps forward and arrests him for the second bill. It is needless to add, that after this exhibition of practical ability, Mildmay is treated with proper respect by the whole of his household.—The drama is in three acts. The situations to the end of the second act are most exciting; but from that point the *dénoûment* was transparent. It was inevitably foreseen that it must turn upon the second forgery, which required, but did not secure, a second surprise. We have frequently said, that expectation is the preferable law for the legitimate drama; but the law must be consistently enforced. Up to the end of his second act, Mr. Taylor, by the most skilful reticence, had laid the grounds for a very telling surprise; and then, by adopting the less startling condition for his final scene, produced an anti-climax in the catastrophes somewhat injurious in its effect. Three characters in this drama were well played—Mr. Potter, a "pottering old gentleman," by Mr. Emery; Hawksley, by Mr. G. Vining; and Mildmay, by the manager himself. But the female parts were inefficiently filled. Mrs. Melfort supported that of the self-willed aunt with difficulty; and Miss Maskell, as the erring wife, was altogether wanting. The audience, however, appeared to be satisfied.

MUSICAL AND DRAMATIC GOSSIP.—Another odd advertisement has been put forth by Mr. Smith, of Drury Lane; from which, so far as we can understand it, we gather that he has transferred the management of "the Royal Opera" from the hands of its late Directors into his own,—while announcing the continuance of M. and Madame Gassier's performances,—the engagement of Madame Arga and Signor Armandi,—a reduced scale of prices of admission,—and adding, that "in consequence of the great losses accruing from 'Free Admissions,' Mr. Smith is determined to discontinue the practice, and rely solely on the support of the public."

The Rev. Sir F. B. Ouseley has been appointed to the Professorship of Music at Oxford, vacated by the death of Sir H. R. Bishop. We have hitherto known this gentleman as an accomplished amateur; who the other day only took his degree in that very college, where he is now titular head of a branch of Art,—we say "titular," because it is perfectly true that such appointments have hitherto been mainly honorary. It is no less true, however, that the taste for music is increasing; and that the taste for honorary appointments is falling into discredit. Hence, without implying the most remote criticism on Sir F. Ouseley's attainments, the question naturally arises, how far the new Professor may be permitted by his clerical position, —how far he can be enabled by his present experience actively to sustain the duties of a Professorship, — supposing increased activity called for? Such a question is further suggested by our recollecting the new Oxford Professor as one of the three who recommended the Sydenham Palace Company to invest something like half-a-hundred thousand pounds in the monster organ, a recommendation luckily neglected. It may be hoped, that the memorial referred to is not a type of the new Professor's caution and wisdom in counsel; and that less ambitious and more practical efforts may mark his career. Meanwhile, it will be among the curious consequences of the ninety-one "Tracts for the Times" should a race of reverend artists and titled teachers arise in the English Church analogous to those Italian *abates* who taught counterpoint to composers theatrical and ecclesiastical, — who trained opera-singers and built organs,—and who, in fact, were so many working music-masters wearing cowl and cassock.

Among other musical arrivals for the season, are those of Madame Bockholtz-Falconi, and of Mdlle. Emilie Krall, a songstress from Vienna.

The Town Council of Liverpool is wisely making a good place for a town-player, who is to be attached to the giant organ in St. George's Hall, and to exhibit the instrument at stated times for a liberal salary. This is as it should be; provided that a judicious selection is made of the best organist, wherever he can be found, without reference to church or chapel, connexion or coterie, the influence of any given builder, or of any other leading family. Such an appointment, if rightly carried out by the establishment of a truly great player in Liverpool, might render that town a school for organists,—and, besides affording educational facilities to many who are tempted by tradition to lose time, and to learn bad taste, by wandering away into Germany under the idea of studying there. Besides offering a point of attraction to strangers,—it might extend the general musical taste and quicken the sympathy of the amateurs, in the midst of whom the organ is built. We are informed that the instrument is, at last, all but completed; and wait with some curiosity to ascertain what its powers and capabilities prove to be. In too many of our large modern English organs, the result seems to have been decided by haphazard rather than by scientific experience.

The curiosities of Law as applied to Drama are "legion" in number—anything, however (if such playing with words may pass), rather than a "legion of honour." We observe that MM. Lévy, the theatrical publishers of Paris, have been endeavouring to persuade the *Civil Tribunal* of Paris to pronounce a judgment in favour of M. Lockroy, the dramatic author, as collaborator, and therefore part proprietor, of the new play *'La Conscience,'* which recently obtained great success at the *Odéon*. The plea was founded on the facts of M. Lockroy having remodelled the play "after it was written by M. Dumas," cutting it down from fifteen *tableaux* to six, and having altered and modified it in rehearsal. So far all was straight enough;—but *Act the Second* of the trial introduced into it a new intrigue. The plaintiff appeared against himself, according to the contemporary from whom we quote:—

"In answer to all this, M. Lockroy represented that the real object of the action was not what it professed to be, but that it was to damage M. A. Dumas, against whom MM. Lévy entertained a certain pique, by stripping him of part of the merit of a success which was entirely his own. He then said that if he had really been a *collaborateur* in the play, he should have been very glad to have claimed the honour, and enjoy the advantages of the position. But he declared that he did not consider himself, and could not be considered, a *collaborateur* in it; inasmuch as, though it was true that he had, owing to M. Dumas's absence from Paris, made some condensations in the play, and had superintended the rehearsals, he had done so, not as a *collaborateur*, but as a friend of the author. His co-operation in the play, he added, amounted, in fact, to nothing more than what is done by every director of a theatre for every piece that is brought out. Garrick, for example, had modified the plays of Shakspeare, but had never pretended to be the *collaborateur* of the great English writer. The Tribunal decided that M. Lockroy's share in producing the play did not amount to what is called *collaboration*, and it therefore dismissed the demand of MM. Lévy with costs."

As furnishing matter for an extra act, not in the French version of this comical serious drama,—we beg to put in one or two "interpellations." How came it that no one had the conscience to tell the *Civil Tribunal* whence 'La Conscience' came originally? We fancy, from two or three German plays. Did the idea of "boiling down" these into one drama originate with a well-known English dramatist then resident in Paris, or not?—and did he not suggest the measure to M. Lockroy, who acted on the suggestion? Something of the kind we have been told on direct authority; and if we have been told true, we have here another proof that in dramatic, as in other differences, Law can sometimes pronounce without cognizance of some feature important to the case.

As codicil to this odd story, we may call attention to the verdict of the Westminster Court of Common Pleas, May 10th, by which 28*l.* were recovered under the Dramatic Copyright Act, from a management at Liverpool, in favour of Mr. Morton, some of whose theatrical works had been there performed, without account having been duly rendered.

A Correspondent states, that one of the new operas which are to be produced in Naples during the late summer season has been commissioned from Signor Pappalardo,—who has more than once been mentioned in the *Athenæum* as one among the few men of promise left in a land of musical decay.

Among the foreign gossip of the *Gazette Musicale* is a mention of a Symphony, in three divisions, entitled 'The Resurrection,' by M. F. Liek, which has been performed at Trieste with great success. At the close of both the first and the second parts of the Symphony, the composer was crowned in the enthusiastic foreign fashion.

MISCELLANEA

Artizans' Visits to Paris.—A circular has been addressed to the Mayors of Boroughs and the Superintending Registrars, by the Home Secretary, to the effect that Her Majesty's Government, being desirous of affording facilities to workmen for visiting the Industrial Exhibition in Paris, intend to grant them passports free of the usual fees. Lists of such workmen as wish for passports are to be forwarded from time to time to the Foreign Office, when passports, valid for one month, will be transmitted to the Mayors and Registrars, who have been requested to see that each passport is properly signed.

Marine Telegraph. — A letter from Hanover states that M. André Ruyssenaer, who established the submarine electric telegraph between Scheveningen, in Holland, and Orfordness, in England, is about to lay down another line from the coast of Hanover to England, having already obtained an authorization from the Hanoverian government to that effect.

TO CORRESPONDENTS.—A. M. — S. S. — M. C. — S. F. — H. C. L.—W. M.—received.

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NOTICE IS HEREBY GIVEN that a Call of 2*l.* 10*s.* per Share on each and every Share of the A Series of the Shares of this Company has been made, and will be due and payable on Monday, the 11th day of June, 1855.

A Call of 10*l.* will also be due and payable on each of the Certificates exchangeable for Company's Debentures; and 10*l.* on each of the Certificates exchangeable for Debentures of the Province of Canada.

Six per Cent. Interest will be charged on the Calls so long as they remain in arrear.

A Call Letter will be sent to each Shareholder for the payment of the Call on his Shares The Debenture Certificates must be presented at the Bankers', in order that the payment of the Call may be marked upon them.

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Interest at the rate of six per cent. per annum is paid on all sums received in advance of Calls either on Shares or Debentures.

All payments to be made at the Banking House of Messrs. GLYN, MILLS & Co., 67, Lombard-street.

Offices of the Company, 21, Old Broad-street, London, May 15, 1855.

By order of the Board, WILLIAM CHAPMAN, Sec.

LAW LIFE ASSURANCE SOCIETY,

Fleet-street, London, May 10, 1855.

NOTICE is hereby given, that a SPECIAL GENERAL MEETING of the Proprietors of this Society will be held at the Office, Fleet-street, London, on FRIDAY, the 8th day of June next, at 12 o'clock at noon precisely, for the purpose of declaring a division of the Surplus of the ASSURANCE FUND of the Society in respect of the seven years ending on the 31st of December last. And Notice is hereby further given, that a SECOND SPECIAL GENERAL MEETING will be held at the like hour and place, on the following Friday, the 13th day of June, for the purpose of confirming the resolution which shall have been agreed to at such first Meeting, in pursuance of the provisions contained in the Deed of Settlement. And Notice is hereby further given, that any person who shall have been assured by the Society for two whole years may, on the production of his Policy and of the last receipt for the premium thereon, be present at such Meeting. At each of the said Meetings the chair will be taken at 12 o'clock precisely.

By Order of the Directors,
WILLIAM SAMUEL DOWNES, Actuary.

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The WHOLE OF THE PROFITS divided among the Assured every Fifth Year.
No charge for Policy Stamps, nor for Service in the Yeomanry or Militia Corps.
Policies in force upwards of 7,000.
The Assurance Fund exceeds 1,402,522*l.* Income upwards of 230,000*l.* per Annum.
The sum of 397,000*l.* was added to Policies at the last Division, which produced an average Bonus of 67*l.* per Cent. on the Premiums paid.
For particulars apply to
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Proposals for Life Assurance made before 15TH MAY NEXT will entitle parties to share in the

FIFTH DIVISION OF PROFITS

to be declared in October following, although only ONE YEAR'S Premium may have been received.

April, 1855. W. P. CLIREHUGH, Secretary.

LONDON LIFE ASSOCIATION,

Instituted 1806.

OFFICE, 81, KING WILLIAM-STREET.

President—Charles Franks, Esq.

Vice-President—John Benjamin Heath, Esq.

THIS Society is essentially one of Mutual Assurance, in which the Premiums of its Members are reduced after seven years.

The rate of reduction of the Premiums for the present year will be 70 per cent., leaving less than one-third of the original Premium to be paid.

The Society also undertakes other descriptions of Assurance, in which the Assured do not become Members, and having ceased to allow any commission to Agents, the Society has been enabled to reduce the Premiums for this class of Assurances to the following very low rates:—

Annual Premiums for the Assurance of £100.

Age.	£. s. d.	Age.	£. s. d.	Age.	£. s. d.
20	1 13 7	35	2 7 6	50	4 1 2
25	1 17 0	40	2 15 5	55	5 1 0
30	2 1 5	45	3 6 0	60	6 5 10

The Court of Directors are authorized by the Deed of Settlement to advance money on the security of Policies in this Association.

EDWARD DOCKER, Sec.

AMICABLE LIFE ASSURANCE SOCIETY,

50, Fleet-street, London.

Incorporated by Charter of Queen Anne, A.D. 1706, and empowered by special Acts of Parliament, 8 Victoria, cap. viii. and 17 Victoria cap xii.

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Physician—Francis Boott, M.D., 24, Gower-street, Bedford-square; and Theophilus Thompson, M.D. F.R.S., 3, Bedford-square.

Solicitor—Charles Rivington, Esq., Feuchurch-buildings.

Bankers—Messrs. Gosliugs & Sharpe, Fleet-street.

This Society has been established a century and a half, and is the oldest Life Assurance Institution in existence. Its principles are essentially those of Mutual Assurance, and the whole of the profits are divided among the Members.

Assurances are granted, if desired, without participation in Profits, at reduced rates of Premium, and upon every contingency depending on human life.—No charge is made for Policy Stamps.

The following is a specimen of the Annual Premiums required to assure 100*l.* for life on a single life.

Age.	With Profits.	Without Profits.	Age.	With Profits.	Without Profits.
15	£1 15 3	£1 11 9	40	£3 5 0	£2 18 6
20	1 19 7	1 15 8	45	3 15 9	3 8 2
25	2 4 2	1 19 9	50	4 9 9	4 0 9
30	2 9 9	2 4 9	55	5 8 9	4 17 10
35	2 16 10	2 11 2	60	6 15 0	6 1 6

The Directors are empowered to lend money upon Mortgage of Freehold Estates, Annuities, Life Interests, and other approved securities.

Prospectuses and every information may be obtained at the Office. HENRY THOS. THOMSON, Registrar.

GUARDIAN FIRE AND LIFE ASSURANCE COMPANY,

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LIFE DEPARTMENT.—Under the provisions of an Act of Parliament, this Company now offers to future Insurers *Four-fifths of the Profits, with Quinquennial Division, or a Low Rate of Premium*, without participation of Profits.

The next division of Profits will be declared in June, 1855, when all Participating Policies which shall have subsisted at least one year at Christmas, 1854, will be allowed to share in the Profits.

At the several past Divisions of Profits made by this Company, the Reversionary Bonuses added to the Policies from *One-Half* the Profits amounted, on an average of the different ages, to about One per Cent. per Annum on the sums insured, and the total Bonuses added at the four Septennial Divisions exceeded 770,000*l.*

FOREIGN RISKS.—The Extra Premiums required for the East and West Indies, the British Colonies, and the northern parts of the United States of America, have been materially reduced.

INVALID LIVES.—Persons who are not in such sound health as would enable them to insure their Lives at the Tabular Premiums may have their Lives insured at Extra Premiums.

LOANS granted on life policies to the extent of their values, provided such policies shall have been effected a sufficient time to have attained in each case a value not under 50*l.*

ASSIGNMENTS of POLICIES—Written Notices of, received and registered.

Medical Fees paid by the Company, and no charge will be made for Policy Stamps.

FIRE DEPARTMENT.—Insurances effected upon every description of property at the usual rates.

Losses caused by Explosion of Gas are admitted by this Company.

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Nathaniel Gould, Esq.
Robert Alex. Gray, Esq.
Chas. Thos. Holcombe, Esq.
Richard Harman Lloyd, Esq.
W. Anderson Peacock, Esq.
Ralph Chas. Price, Esq.
Thos. G. Sambrooke, Esq.
William Wybrow, Esq.

Actuary and Secretary.
CHARLES JELLICOE, Esq.

The business of the Company comprises Assurances on Lives and Survivorships, the Purchase of Life Interests, the sale and purchase of contingent and deferred Annuities, Loans of Money on Mortgage, &c.

This Company was established in 1807, is empowered by the Act of Parliament 53 Geo. III., and regulated by Deed enrolled in the High Court of Chancery.

The Company was originally a strictly Proprietary one. The Assured now participate quinquennially in four-fifths of the amount to be divided.

To the present time (1854) the Assured have received from the Company, in satisfaction of their claims, upwards of 1,480,000*l.*

The amount at present assured is 3,000,000*l.* nearly, and the income of the Company is about 130,000*l.* per annum.

At the last Division of Surplus, about 120,000*l.* was added to the sums assured under Policies for the whole term of Life.

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Assurances effected by persons on their own lives are not rendered void in the event of death occurring by suicide, duelling, or the hands of justice, unless such death take place within one year from the date of the Policy.

All Policy Stamps and Medical Fees are now paid by the Company.

The Annual Reports of the Company's state and progress, Prospectuses and Forms, may be had, or will be sent, post free, on application at the Office, or to any of the Company's Agents.

THE HOUSEHOLDER'S ASSURANCE COMPANY, Adam-street, Adelphi.

R. HODSON, Secretary.

See Prospectus.

PELICAN LIFE INSURANCE COMPANY,

ESTABLISHED in 1797,

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Directors.

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William Cotton, Esq. F.R.S.
John Davis, Esq.
James A. Gordon, M.D. F.R.S.
Henry Grace, Esq.
Kirkman D. Hodgson, Esq.
Thomas Hodgson, Esq.
Henry Lancelot Holland, Esq.
J. Petty Muspratt, Esq.
C. Hampden Turner, Esq. F.R.S.
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The Company offers:—Complete Security—Moderate Rates of Premium with participation in Profits—Low Rates without Profits. BONUS.

Four-fifths, or 80 per cent. of the Profits, are divided amongst the Policy-holders.

LOANS

in connexion with Life Assurance on approved security.

ANNUAL PREMIUM

required for the Assurance of 100*l.* for the whole term of life:

Age.	Without Profits.	With Profits.	Age.	Without Profits.	With Profits.
15	£1 11 0	£1 15 0	40	£2 18 10	£3 6 5
20	1 13 10	1 19 3	50	4 0 9	4 10 7
30	2 4 0	2 10 4	60	6 1 0	6 7 4

For Prospectuses and Forms of Proposal apply at Offices as above, or to any of the Company's Agents.

ROBERT TUCKER, Secretary.

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THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1439. LONDON, SATURDAY, MAY 26, 1855. PRICE FOURPENCE Stamped Edition, 5d.

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Prospectuses showing the Courses of Instruction in the College applicable to the preparation of Students for the Examinations for the East India Company's Civil Service may be obtained at the Office of the College.

A. DE MORGAN, Dean of the Faculty of Arts and Laws.
CHAS. C. ATKINSON, Secretary to the Council.

May 19, 1855.

HORTICULTURAL SOCIETY of LONDON.—The SECOND SUMMER MEETING will take place, at the Society's House, 21, Regent-street, on TUESDAY, June 5, from 12 to 5 P.M.

ROYAL BOTANIC SOCIETY, Regent's Park.—EXHIBITIONS of PLANTS, FLOWERS, and FRUIT, Wednesdays, June 13 and July 4; AMERICAN PLANTS, Monday, June 18.

Tickets of admission, to be obtained at the Gardens only, by orders from Fellows or Members of the Society, price 5s.; or on the day of Exhibition, 7s. 6d. each.

N.B. By accident, some of the Tickets issued are wrongly dated July 5, instead of Wednesday, July 4.

GENEALOGICAL and HISTORICAL SOCIETY of GREAT BRITAIN, 18, Charles-street, St. James's-square.

This Society has been founded by several Noblemen and Gentlemen interested in Genealogical and Historical research for the elucidation and compilation of Family History, Lineage, and Biography, and for authenticating and illustrating the same.

For Prospectus, and further information, apply to the Secretary.

ROYAL MANCHESTER INSTITUTION.—The ANNUAL EXHIBITION of MODERN PICTURES in OIL and WATER COLOURS, and SCULPTURE, CASTS, &c., will open immediately after the close of the Royal Academy. The Council beg to notify that they have an accumulated fund of upwards of 500*l.*, applicable to the purchase of approved Works of Art which may be exhibited at the Institution.

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JOHN B. GOUGH will deliver TWO ORATIONS in EXETER HALL, as follows:—WHIT-MONDAY, May 28, and THURSDAY, May 31. Doors open each Evening at Seven. Chair taken at Eight o'clock.—Tickets to the Royal Galleries, 2*s.* 6*d.* each; Front Seats and Platform, 1*s.* each; Back Seats, 6*d.* each; to be had at 337, Strand; or at the door of the Hall.

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19. Germany, Central.
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21. Italy, Southern.
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25. Turkey in Europe.
26. Asia.
27. Turkey in Asia.
28. Russia in Asia.
29. Persia.
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LONDON, SATURDAY, MAY 26, 1855.

REVIEWS

The History of Fulk Fitz Warine, an Outlawed Baron in the Reign of King John. Edited by Thomas Wright, Esq. Printed for the Warton Club.

After long delay this work is sent forth as the first publication of the Warton Club,—a publishing Society intended to take the place of the dissolved Percy Society. This new Society differs from its predecessor, and from our other publishing Societies, in two important points. First, its existence is limited. A predetermined life of six years is assigned to it: at the end of that period its series of publications is to be completed. There may be good in such an arrangement. It ought to operate as a spur to activity. Certainly it will be a relief to book-buyers to be spared the infliction of another series so long as that of the Percy Society. Several smaller series would be better than one which is altogether indefinite and interminable. The second peculiarity of the new Society is, that for its period of six years it is to be entirely under the management of a Committee of "six gentlemen," who announce in their prospectus that they are "known for their attainments in this branch of literature." There are to be no general meetings, no president, no treasurer, no secretary, no auditors of accounts, none of "the forms of a Society." The "six gentlemen" are to be a Permanent Committee, and nobody else is to say a word. In a little matter of this kind it is scarcely worth while to object to such an arrangement; but if the business to be done were of any importance, it is impossible to conceive a scheme more likely to lead to abuses of every kind. We should have thought that the "six gentlemen" who have assumed the position of managers would not have liked to receive even so small a sum as two hundred pounds a year from their friends without making provision for, at the least, a proper investigation of their accounts. We shall be surprised if such a constitution should work satisfactorily. Already two observations have been generally made respecting the Club. It has been thought that some of the "six gentlemen" self-announced as "known for their attainments," &c. have yet to prove their qualifications; and the delay of twelve months in the publication of the first volume,—a delay which rendered it necessary to add a year to the Society's existence,—and put the first subscription to the second year's account,—is a poor guarantee for the activity of the Committee.

Having discharged our conscience with reference to the constitution of the Club and the doings of its Committee, we turn with pleasure to the book they have issued. It is an Anglo-Norman historical romance, written probably in the thirteenth century. Originally composed as a poem, it is not known to exist in that form. What is here published, from a manuscript in the old King's Library, is an Anglo-Norman prose rendering of the original, to which Mr. Wright has very properly added a nearly literal, but readable, translation.

The historical existence of Fulk Fitz Warine is unquestionable. It is equally true that early in the reign of King John he rebelled and was outlawed. It is probable that he went through a variety of hardships and dangers,—and certain that after a few years he was restored to his lands and to the king's favour. The dispute on this occasion between the king and the bold baron was chiefly of a personal and private character; but some years afterwards, when public wrongs drove the body of the nobles into rebellion against their mean-spirited monarch, Fulk joined his brother barons, and was one of the men to whom we are indebted for Magna Charta and the rescue of the kingdom from John's ignominious surrender of his crown to the Pope. On this occasion Fulk shared with his compeers the honour of the Papal anathema, and was again dispossessed of lands and goods. In the fourth of Henry the Third he was once more restored to his castle and his rights. Matthew Paris says that he lived through the reign of Henry the Third up to the battle of Lewes, where he was one of a body of the king's friends who were drowned in the adjacent river. The author of the romance gives another account of the termination of his active life. He relates that in his old age:—

"Fulk and lady Clarice, his wife, one night were sleeping together in their chamber; the lady was asleep, and Fulk was awake and thought of his youth, and repented much in his heart for his trespass. At length he saw in the chamber so great a light that it was wonderful, and he thought what could it be. Then he heard a voice as it were of thunder in the air, and it said: 'Vassal, God has granted thee thy penance, which is better here than elsewhere.' At that word, the lady awoke, and saw the great light, and covered her face for fear. At length this light vanished. And after this light Fulk could never see more; but he was blind all his days. This Fulk was very hospitable and liberal; and he caused the king's road to be turned through his hall at his manor of Allcston, in order that no stranger might pass there without having meat or lodging or other honour or goods of his. * * This Fulk remained seven years blind, and suffered well his penance. Lady Clarice died, and was buried at the New Abbey; after whose death Fulk lived but a year, and died at White-Town. And in great honour was he interred at the New Abbey; on whose soul may God have mercy. Near the altar lies the body. God have mercy on us all, alive and dead! Amen."

Mr. Wright thinks the account of the romance writer is historically accurate, and that that of the historian is applicable to a son of the bold Fulk, who dared the power of King John.

A life of such varied interest offered good materials for the romance-writer, but, like others of his craft, the strangeness of truth could not satisfy his appetite for the marvellous. Fulk's real adventures look pale by the side of those which have their origin in the memory or the imagination of his romantic biographer. In his pages he is not only the veritable Fulk,—the baron who revolted because the king denied him justice,—but a dragon-killer like St. George—a dealer in exploits like those of Alfred and Robin Hood,—a combination, in fact, of all the heroic attributes which the writer could conceive. The large view of his hero's character thus taken by the romancer adds to the interest and value of his book. It is a storehouse of biographical fictions, and exhibits to us a considerable portion of the romantic wonders which were then current amongst our forefathers.

In that part of the book which is essentially biographical,—which gives, that is, a rendering of facts in Fulk's history not probably quite true, but certainly consistent with the general notions entertained of what was heroic at that period, there are many things worthy of note.

It is quite clear, for example, that the modern doctrines upon the subject of kingly authority and non-resistance were not thought of at that time. If the king's free-tenants could not get justice in the king's courts, they held themselves absolved from their allegiance. King John had an old quarrel with Fulk,—the cause of which is thus related:—

"Young Fulk was bred with the four sons of king Henry, and much beloved by them all, except John; for he used often to quarrel with John. It happened that John and Fulk were sitting all alone in a chamber, playing at chess. John took the chess-board, and struck Fulk a great blow. Fulk felt himself hurt, raised his foot, and struck John in the middle of the stomach, that his head flew against the wall, and he became all weak and fainted. Fulk was in consternation; but he was glad that there was nobody in the chamber but they two, and he rubbed John's ears, who recovered from his fainting-fit, and went to the king, his father, and made a great complaint. 'Hold your tongue, wretch,' said the king, 'you are always quarrelling. If Fulk did anything but good to you, it must have been by your own desert.' And he called his master, and made him beat him finely and well for complaining. John was much enraged against Fulk; so that he could never afterwards love him heartily."

When John came to the throne he seized the earliest opportunity of gratifying his malevolence against Fulk. Moris, son of Roger de Powis, set up a claim to the lands which Fulk had inherited from his father. Moris won the king's heart by timely presents of "a fat and fair steed, a gerfalcon all white," with a promise to pay his majesty "a hundred pounds of silver," and thus procured from him an undertaking to seal to him a charter of Fulk's inheritance.

"There was close by a knight, who had heard all the conversation between the king and Moris; and he went in haste to Sir Fulk, and told him that the king was about to confirm by his charter to Sir Moris the lands to which he had right. Fulk and his four brothers came before the king, and prayed that they might have the common law and the lands to which they had claim and right, as the inheritance of Fulk; and they prayed that the king would receive from them a hundred pounds, on condition that he should grant them the award of his court of gain and loss. The king told them that what he had granted to Sir Moris he would hold to it, whoever might be offended, or who not. At length Sir Moris spoke to Sir Fulk, and said: 'Sir knight, you are a great fool to challenge my lands. If you say that you have right to White-Town, you lie; and, if we were not in the king's presence, I would prove it on your body.' Sir William, Fulk's brother, without a word more, sprang forwards, and struck Sir Moris with his fist in the middle of his face, that it became all bloody. Knights interfered, that no more hurt was done. Then said Sir Fulk to the king: 'Sir king, you are my liege lord, and to you was I bound by fealty, as long as I was in your service, and as long as I held lands of you; and you ought to maintain me in right, and you fail me in right and common law; and never was he good king who denied his frank tenants law in his courts; wherefore I return you your homages.' And with this word he departed from the court, and went to his hostel."

John's character is thus portrayed:—

"King John was a man without conscience, wicked, quarrelsome, and hated by all good people, and letcherous; and if he could hear of any handsome lady or damsel, wife or daughter of earl or baron or other, he would have her at his will; either seducing her by promise or gift, or ravishing her by force. And therefore he was the more hated; and for this reason many of the great lords of England had thrown up their homages to the king; for which the king was the less feared."

Many of Fulk's adventures give genuine pictures of manners and society: we will give one example. Returning to England from the exile into which the king had driven him, Fulk landed, with his brothers and companions, at Dover. Learning that the king was at Windsor, they travelled thither, and took up their quarters in the depths of the forest. Fulk swore a great oath, that he would be revenged on the king, "who forcibly and wrongfully had disinherited him,"—and he and his brothers kept themselves armed, in the hope of meeting the king on some of his hunting excursions. After a time, Fulk became tired of such irksome inactivity, and determined to "go and look out for adventures." Changing clothes with a collier,—that is, a charcoal-burner,

—he engaged in the collier's work, and stationed himself directly in the king's way, stirring his fire and "arranging here and there the pieces of wood":—

"At length came the king with three knights, all on foot, to Fulk where he was arranging his fire. When Fulk saw the king, he knew him well enough, and he cast the fork from his hand, and saluted his lord, and went on his knees before him very humbly. The king and his three knights had great laughter and game at the breeding and bearing of the collier; they stood there very long. 'Sir villan,' said the king, 'have you seen no stag or doe pass here?'—'Yes, my lord, a while ago.'—'What beast did you see?'—'Sir, my lord, a horned one; and it had long horns.'—'Where is it?'—'Sir, my lord, I know very well how to lead you to where I saw it.'—'Onward, then, sir villan; and we will follow you.'—'Sir,' said the collier, 'shall I take my fork in my hand? for, if it were taken, I should have thereby a great loss.'—'Yea, villan, if you will.' Fulk took the great fork of iron in his hand, and led the king to shoot; for he had a very handsome bow.—'Sir, my lord,' said Fulk, 'will you please to wait, and I will go into the thicket, and make the beast come this way by here?'—'Yea,' said the king. Fulk hastily sprang into the thick of the forest, and commanded his company hastily to seize upon king John, 'For I have brought him there, only with three knights; and all his company is on the other side of the forest.' Fulk and his company leaped out of the thicket, and cried upon the king, and seized him at once. 'Sir king,' said Fulk, 'now I have you in my power; such judgment will I execute on you as you would on me if you had taken me.' The king trembled with fear, for he had great dread of Fulk."

The king yielded whatever Fulk required, pledging his faith in presence of his three knights; "and he was very glad that he could thus escape." But, on his return to his palace, he, of course, repudiated all his vows, and called upon the whole body of his knights to arm in haste to take those felons in the park! Sir James, of Normandy, headed the pursuit, and marvellous adventures ensued, Fulk, of course, escaping.

Fulk visited France, where he performed wonders of knightly valour,—and Wales, the native prince of which country protected him. He sailed to the Orkneys,—thence into Spain,—and, finally, to Barbary,—meeting with wonders, and doing great deeds, wherever he went. Returning to England, he made the king captive in the New Forest. His Majesty, we are told, was "much abashed"; but, after "many words," "the king went thence to Westminster, and caused to assemble earls, barons, and the clergy, and told them openly that he had of his own will granted his peace to Fulk Fitz Warine and his brothers and all his adherents, and commanded that they should be honourably received through all the kingdom, and granted them entirely all their heritage. When Hubert the archbishop heard this, he was very glad, and sent his letters immediately to Fulk and to the earl of Gloucester, and to Randulf earl of Chester, and to Hugh earl-marshal, that they should come in haste to him at Canterbury; and when they were come, they ordained that Fulk and his brothers should surrender themselves at London to the king. Fulk and his brothers and the three earls with their power apparelled themselves as richly as they knew how and were able, and came through London with noble apparel, and knelt before the king at Westminster, and rendered themselves to him. The king received them, and restored to them all that was theirs in England, and commanded them to remain with him; which they did a whole month."

The Warton Club have certainly done well in beginning their series of publications with this unquestionably curious book. It has been printed before, but remained almost unknown. It will henceforth take the conspicuous place to which it is entitled in the history of English romantic fiction. Besides his translation, Mr. Wright has added a very judicious Introduction, and many useful illustrative Notes. Altogether, it is a most creditable and satisfactory publication.

The Monarchs of the Main; or, Adventures of the Buccaneers. By George W. Thornbury. 3 vols. Hurst & Blackett.

THE exploits of the Buccaneers occupy a ground between history and romance. These rovers narrowly escaped becoming a nation, and playing a part in the legitimate drama of history. But they chose to remain mere adventurers: and they have paid the penalty,—they have passed away and been forgotten. It depended on themselves alone to have founded a powerful empire in the West Indies or South America, which might have changed the aspect of events during the last hundred years; but they could never combine together, except when they were engaged on an expedition. They worked without any plan, beyond the object immediately in view. They performed deeds of heroic enterprise, daring and endurance, which read like the exploits of the heroes and demigods of Mythology. Forts and cities defended with cannon, and strongly garrisoned, fell before their buccaneering muskets. Nothing could stand before their onset; but they flung their advantages away, caring only for plunder. They passed over the countries they attacked like a tropical storm, leaving no trace but desolation:—their devastations have been effaced, or swallowed up in other changes; and all that now remains of their renown is a gloomy tradition of bloodshed and crime.

Mr. Thornbury has chosen a subject which has not yet been completely handled; but there his good fortune has almost stopped. He has scarcely shown himself equal to his opportunity. He has evidently taken pains to collect facts and to tell the truth, so far as mere material incident goes, but the genius to re-animate the old Buccaneer—if present at all—is not sufficiently felt for complete success. To write the lives of buccaneers and adventurers, a man must have a strong dash of the adventurer in his own nature;—he must be able to make himself one of them;—he must love them with all their sins, or he can never understand what manner of men they really were. If he looks at them and judges them from a nineteenth-century point of view, he will make nothing of them.

Mr. Thornbury has chosen a subject from which "all the perfumes of Arabia" cannot take away the taint of blood: it is the main element of the story, and can neither be disguised nor softened. Mr. Thornbury is nervously anxious lest his readers should be scandalized; he has also great sympathy for himself, as a respectable man, who has taken up clients not fit for drawing-room society. He is ashamed of his heroes; does not feel the smallest enthusiasm about them, and is painfully alive to the impression they will make upon those who have "rights of property." The consequence is, that the Buccaneers themselves fare very ill at his hands; and the interest of his book is weakened because he cannot fling himself with courageous *abandon* into the wild life he has undertaken to depict. The narrative grows flat from constant repetition; and as every incident is made of equal importance, and as every object is made equally prominent, the attention of the reader is not arrested. The author wants literary perspective.

We turned from Mr. Thornbury's pages to Exmelin's 'Histoire des Aventuriers,' and it was curious to see the different spirit with which the selfsame incidents may be narrated. Exmelin was a surgeon, who served in that capacity in several buccaneering expeditions. He has left us a record of the facts that came under his own notice. He reprobates the *cruauté détestable* of the Buccaneers; but the irresistible fascination in buccaneer adventures makes itself felt in every page, and the reader's pulse beats and his eyes gleam as he reads. Mr. Thornbury produces himself and his own opinions at every point,—Exmelin is entirely occupied with his subject; and his narrative, for its simple spirited reality, may take its place beside the *Conquistadores* of Bernal Diaz. We cannot resist giving the reader Exmelin's own description of his companions,—premising that a certain racy simplicity, which is its great charm, sadly escapes in translation.—

They every day perform incredible exploits against the Spaniards, so that if the Kings of France or England wished to conquer the Indies of the King of Spain, they might do so without other force,—for I state as a fact, and I have seen it more than once, that one of these men (Buccaneers) is equal to ten of the most valiant men of Europe. They are so brave, determined, and intrepid that no danger or fatigue can stop them in their course; and in battle they think only of their enemies and of victory,—all that, however, from a love of gain, and never from the desire of glory. They have no fixed country; their country is wherever they find wherewith to enrich themselves; their valour is their inheritance. They are altogether singular in their piety, for they pray to God with as much devotion when they are about to take the property of others as if they were praying him to preserve their own. * * They abandon themselves as willingly to labour as to pleasure; they are as hardened to the one as they are sensible to the other, and pass in a moment to the most violent extremes,—for one sees them sometimes rich, sometimes poor, now masters and then slaves, without ever seeming cast down by their misfortunes, or knowing how to profit by their prosperity. * * They associate fifteen or twenty together, all armed with a musket four feet long in the barrel, carrying a ball sixteen to the pound. Generally they have a pistol or two in their girdle, also a good sabre or cutlass. Being thus associated, they choose one of their number as chief, and embark in a canoe made of the trunk of a tree. They collect a few provisions to last them until they reach the place where they can get more; and for clothes, they have only a shirt and a pair of drawers, or at the utmost a couple of shirts. They set off in this style, and go until they reach some river or Spanish port, where they know ships will pass, and so soon as they see one they jump on board and make themselves masters of it. It seldom chances that they take a vessel where they do not find victuals and merchandise on board. With this they accommodate and clothe themselves! They usually have two meals a day when there is enough food; when there is not, they only have one. They pray to God before meals:—the French, being Catholics, chant the Cantiele of Zacharias, the Magnificat, and the Miserere,—the English, who pretend to be Reformed, read a chapter in the Bible and the New Testament, and sing Psalms!

The Buccaneers made war on none but the Spaniards, who were obnoxious to all the rest of Europe; and to hunt the Spaniards and pillage them wherever they could be found "*c'était faire au même tems le bien publique et privé!*" and, so long as it suited their politics, all other Christian kings and nations gave the Buccaneers absolution for whatever excesses they might commit. It is difficult to ascertain exactly when Buccaneering took its rise, probably about 1654 or 1655. At that period the *Boucaniers* were hunters in some of the islands of the West Indies, pursuing the wild boars and the wild cattle,—some of them for the hides, and some of them for the flesh, which they dried after a fashion called by the Indians *Boucan*. The Spaniards were ill advised enough to disturb these men, and to endeavour to drive them to extremities by famine, seeing only the temporary advantage of preserving the wild cattle, and securing some privileges of a coasting trade.

Those hardy hunters were a dangerous set of men to drive to despair. They took to the sea when their means of living failed on shore, and for fifty years were the terror and the scourge of Spain in her American possessions. At the Peace of Ryswick, 1698, Buccaneering was repudiated by the law of nations, but it was several years before that race of wild adventurers could be absorbed into other pursuits. Some accepted grants of land, and became planters; others became Pirates, and betook themselves to the coast of Africa, committing horrible atrocities, and attacking indiscriminately the vessels of all nations. They must in nowise be confounded with the Buccaneers; they were mere lawless brutal savages, like wild beasts rather than men. The last of them were hunted down about 1717. The chapter which gives an account of the Pirates of Madagascar is the best done in Mr. Thornbury's book.

This record of celebrated Buccaneers is not complete. Mr. Thornbury tells us nothing, for instance, of Capt. Kidd, whose exploits were scarcely inferior to those of Sir Henry Morgan himself. It would, also, have been worth while to mention the curious legend, that one of the Buccaneers, famous in his day, retired into peaceful life, and became an Archbishop of Canterbury, in the reign of William the Third! Blackmore was the name, if we recollect. Of course, the legend has been contradicted and exploded, but the fact of any Archbishop being suspected of such an antecedent shows that Buccaneering was not considered one of the deadly sins. Mr. Thornbury has taken much pains to give his facts correctly, and those readers who wish to obtain their information with the least possible trouble, may accept what he says without fear.

Biographical Memoir of John Montagu; with a Sketch of some of the Public Affairs connected with the Colony of the Cape of Good Hope, during his Administration as Colonial Secretary, from 1843 *to* 1853. By W. A. Newman. Harrison.

The Dean of Cape Town, in writing a Memoir of the late Colonial Secretary, has performed a useful task. It is fit that the services of public men, though of a secondary and subordinate rank, should be acknowledged and remembered; and Mr. Newman's 'Biography' is well timed now, when administrators are receiving lessons, and when civil functionaries are likely to need instruction in the discharge of their duties. This record—John Montagu's life—will be of value to all who care to know how a man who conceived original designs was able to develop them; how difficulties that appear insuperable may be removed; and how the dust of ancient practice may be swept away by innovations at once rapid and careful. The narrative has little of that attraction which belongs to the picturesque or to the romantic. It is a plain history, with State-paper annotations; but it possesses a special interest for those who believe that, after all that heralds can do, knowledge, ability, and sincerity of purpose, are necessary for the service of the State;—and to such no study is more beneficial than the example of administrative success: it is experience anticipated; it marks out and illumines the path of official life.

Affection had a considerable share in the composition of the Memoir. It was written by a friend, and for the friends, of Mr. Montagu. Nevertheless, it is so far impartial that, when individuals are concerned whose acts were hostile to the late Colonial Secretary, their motives are not impugned while his are defended. In the spirit of a true biographer, Mr. Newman, though he claims for John Montagu honours above those of ancestry, seeks to establish a lineage for him, and rather a long one too. Drogo de Monteacuto was a Baron of Normandy, who came over when William quartered his followers on the English soil. Afterwards a chasm of five centuries is overleaped; but the transition brings us to Sir Edward Montagu, Chief Justice of the King's Bench in 1539. In the first Parliament of James the First a Montagu sat for the City of London, who became Lord Treasurer of England, Baron Montagu, and Viscount Mandeville. In the next reign he rose to an earldom; and, at the Restoration, he was one of those who "crooked the hinges of their knees" to Charles the Second, and called him "great king." From his third son descended Edward Montagu, who fell in the bloody trenches before Seringapatam. At his death he left an infant, John, the subject of Mr. Newman's 'Memoir,' who was then only two years old. Few indications of talent appeared in his earlier years,—at least, his friends reported so; but his school career was by no means unsuccessful. In February, 1814, he was gazetted to an ensigncy in the 52nd regiment, and fought with its battalions at the battle of Waterloo. Two incidents which occurred at this period of his life are worth noticing, since they illustrate, not accidental impulses, but permanent features of his character.—

"When he joined his regiment at Brussels, he was ordered to the rear with a detachment of invalids. He had gone back a day's march when he met a party proceeding to join his own regiment: as an engagement was daily expected he was extremely anxious to be present, and with this view asked to see the date of the commission of a young man of the party he met: finding he was junior to himself he commanded him to take charge of the invalids, and next morning astonished his commanding officer by making his appearance before him, as his regiment was marching from Brussels to Waterloo. The officer was much amused at his story, and told him he hoped he would not suffer for having played the senior officer."

Peace, which was planted on that great field, would not allow him to play out his part as a soldier; but the 52nd made a brilliant figure at Waterloo. The next circumstance we shall note suggests a rare tenderness of conscience, as well as strength of will.—

"When the army was quartered near Paris, young Montagu, for the first time in his life, was tempted to the gaming-table, and, after some playing, lost what to him was a considerable sum of money; this he felt he was bound in honor to discharge, and thus found himself in serious pecuniary difficulties: but his was neither a mind to despair, nor a heart to shrink under embarrassments,—and difficulty to him was but an occasion of contriving how he should overcome it. Nor was he long in determining how to repair his losses,—for he formed at once the resolution to withdraw from the mess of his regiment until his debt should be defrayed. With this determination he went to his commanding officer, Sir John Colborne, acquainted him with his position, and requested that he might be allowed three months' advance of pay, and to live by himself, on his rations, until he had paid off his losses. His request being acceded to, he lived alone in his tent, for six months, during the whole of that time refusing all invitations to parties; and nothing could induce him to break through his purpose of living upon the smallest possible allowance, until his debts were honorably liquidated; or of ever again being drawn into the excitement and ruin of the gaming-table."

Fifteen years afterwards, having filled with honour some civil offices, he resigned his military rank, which was that of Captain; and, in 1834, was appointed Colonial Secretary in Van Diemen's Land. During two years under Sir George Arthur, and four years under Sir John Franklin, he continued at this post, respected by the colonists, esteemed by the public functionaries, and trusted by the Governor. In 1841, however, a difference of opinion between him and Sir John Franklin ended in his suspension, and he proceeded to England, to explain his conduct and vindicate his character. By the Home Government he was speedily relieved from any suspicion of perverse or dishonourable behaviour; and this confidence was practically avowed, in 1843, by his appointment as Colonial Secretary at the Cape of Good Hope. He and his official adversary never met again. The one gave a name to hills and passes in Africa, the other to channels and islands in the Arctic; the one lost his life, the other his fortune, in the public service,—for while Franklin passed the limits of travel, and entombed himself amid the accumulated winters of the North Pole, Montagu abandoned to waste his wealth in Van Diemen's Land to replenish the exhausted treasury of the Cape, and suffered losses which his earnings until his death were not sufficient to redeem.

His memory, however, is associated with ten years of Cape history. When he arrived the colony was immersed in debt, and prohibited upon any plea of utility or demand from incurring the cost of public works until the public liabilities were paid. Its journalists were prophesying a return to barbarism, its inhabitants were paralyzed by despondency; between its commercial outlets and the rich agricultural provinces of the interior a mountain border rose, with only a few passes winding between terrific heights, and available merely for cumbrous waggons. Bankruptcy seemed near; in truth, the South African colony was at its lowest ebb, and its condition, deplored by the population, represented to the Home Government and criticized by the Press, was alleviated by no one.

Sir George Napier was Governor, and he had the wisdom to admit that the financial scheme devised by Mr. Montagu was preferable to his own. Mr. Montagu proposed to clear the colony from debt, to improve its revenues, to open its roads, and give it an opportunity to flourish. Here was a task for an administrator. But, with the sanction and assistance of his liberal chief and of worthy subordinates, he accomplished his design, cancelled the entire debt within two years and a half, encouraged the colonists to hope for new prosperity, stimulated trade, added to the revenue, and restored confidence to the public mind. Yet he imposed no new taxes, but simply made use of resources already abundant, and only requiring a vigorous hand to open the sluices of financial plenty. One example of his method will illustrate the narrative. In Saldanha Bay, near the coast, is the island of Matagan, literally loaded with deposits of guano, which had hitherto been utterly valueless. Montagu brought thence a golden influx into the colonial coffers. But Mr. Newman, writing on the undeveloped capabilities of South Africa, has much to say of similar neglect.—

"The wide-stretching and romantic country, capable of any degree of cultivation, lying round the Amatola region, whose rich soil and genial sun cause the fruits of the ground to dispense with all care and labour save the reaping and ingathering, offers a pure atmosphere and a tranquil peaceful home to thousands upon thousands, if the tide of emigration could be poured into it as the most sure and philanthropic barrier against further and future Kaffir inroads. The extensive district of Natal, with its almost tropical luxuriance, and with its immense resources, lies well-nigh useless, notwithstanding all its capabilities of abundance, from the dearth of steady, industrious, improving labour; and only waits for an enterprising increase of colonists to make it 'a land flowing with milk and honey.' In the Western Division, the newly-discovered and inex-

haustible copper mountains of Namaqualand, which give prospect of finding employment and wealth for tens of thousands, must, without a far greater accession of labourers than the Cape can at present supply, remain comparatively unworked, and with their rich veins for the most part unexplored."

At that period the absence of roads reduced the Cape to stagnation.—

"It was in vain that fertile and yet improvable regions, like the cold and warm Bokkeveld, could yield under diligent farming large supplies of grain and other products, so long as unopened kloofs, and rugged precipitous mountains divided them from the Cape district and every port from which they might be exported. It was in vain that the French refugees by their industry, and the introduction of their native vine into the Fransche Hoek, made that sunny corner, and subsequently the Paarl and much of the Western division of the Colony, to hang forth their rich green and purple clusters, so long as the wine-growing districts found between them and an available market, weary tracts of sand, and rain-swollen torrents, which made intercourse at all times uncertain and hazardous, if not wholly unprofitable. Energy was cramped; farming was little better than growing for home want and family supply; each *boer's* homestead, with its cattle kraals and long ranges of outbuildings for slaves, was, more or less, a little world within itself, self-dependent for its means of support, with its dwellers consuming what they cultivated."

Montagu proposed to devote the wasted labour of convicts to cut highways through the maze of South African mountains. To drag a siege gun from Balaclava to the plateau before Sebastopol,—to haul a brewer's dray up the slopes of Snowdon, would seem to be less difficult than to pull a laden waggon across the ridges of Hottentots' Holland. Thirty-two oxen, yoked in pairs, laboured up the ascent; beyond this lay a plain, buried in sand, through which the wheels of the wine waggon were turned slowly by the strength of a prodigious team. Under Mr. Montagu's administration a raised causeway was carried along these flats, with bridges, culverts and drains of solid masonry. But this was by no means his principal engineering enterprise. Here is the account of an old road,—still more suggestively described in an illustration which accompanies the text. The oxen in front are out of sight of those yoked next the waggon.—

"The path was a mere ledge, with a terrific ascent up the rugged side of a steep mountain. To pass it was an undertaking of extreme peril, and almost certain destruction to some part of the travelling vehicle. Waggons had frequently to be unloaded, and together with their freightage, taken up the mountain by instalments of wheels, and sides, and yokes, and packages; and when this was not resorted to, it took from twenty to thirty oxen to each waggon to move it up a quarter of a mile an hour, and six men with ropes and *reims*, or strong thongs of hide, attached to the side to keep it from falling over the threatening precipice. The cruelty to the oxen on such occasions was extreme, besides the straining labour necessary for such a task; in the fury of the Hottentot driver to excite them upwards, frequently pieces of the flesh would be lashed out by the cracking whip, which could be heard sounding and echoing along the mountain windings; and not uncommonly one or more of the oxen would lie down and expire, from the very severity of the task, before the summit was reached."

By hewing and blasting the rocks, a "beautiful and easy passage" was made, which one team could traverse in three hours, but where a double team had sometimes toiled for three days and three nights together. Well might the colonists bestow the name of "Montagu Pass" on one of these avenues to the richest district within their borders. Some of the parapets built were only inferior in solidity and extent to those on the Alpine roads. In one place lofty walls were erected along the edge of a precipice three hundred feet high, beetling fearfully over the defile. Yet the road winds along to Hell Crartz, with an ample breadth, a gentle slope and perfect security for animals and men.

Mr. Montagu's endeavours were not confined to prisons and road-making. He aided the movement for judicial reform, for improved criminal discipline, and for the spread of education. Mr. Newman also lauds his efforts in behalf of the Church. In the Kaffir war his services were of considerable value. Sir Harry Smith was pent up in a fort in the midst of an African wilderness swarming with savages. Only the Kaffir could glide in all directions through the tangled masses of this brilliant but deadly jungle. The Colonial Secretary's co-operation was prompt and successful. He continued his Cape career, indeed, for nearly ten years with unabated vigour, when, broken in health, he returned to England, and died in November 1853. Mr. Newman's 'Memoir' contains a full account of his administrative acts, and of the methods by which he secured their success. It is, therefore, interesting as affording practical lessons in the great science of administration. As a biography, it is ill constructed, the end of the story being told in the beginning; but the style is pleasant, and the estimate of character, though friendly, is not exaggerated or unphilosophical.

Eustace Conyers. By James Hannay. 3 vols. Hurst & Blackett.

Salt water seems to have a vast attraction for Mr. Hannay. Whatever subject he begins with, in whatever scene he finds himself, he contrives ere long to get out at sea. As a story-teller he makes little progress: his women are as shadowy, swift of tongue, and fanciful in their attributes as ever; his incidents still forget themselves, and his motives still fall asleep, to the reader's great amazement and amusement. But there is, nevertheless, growth in the novelist's mind and in his style of writing. In 'Eustace Conyers' we find evidence of wider culture—deeper reflection—more generous sympathy with all forms of heroism and all conditions of life, than were apt to distinguish Mr. Hannay's writings in an earlier time. 'Eustace Conyers' is, beyond comparison, his ablest, wisest, and maturest work.

As we have said, there is not much story. But there is a something in it better than story—there is abundance of character. Character is Mr. Hannay's strength. Much of 'Eustace Conyers' will delight the reader beyond the portraits: glimpses of natural scenery—midnight meditations at sea—pleasant satire on political and social ways—eloquent repinings after the old chivalry—brief, brilliant, epigrammatic sayings, thrown off with an affluence and a carelessness testifying to no ordinary wealth of imagination; but the present fascination and the lasting charm of the book will be found in its gallery of living, vigorous and subtle portraits. Some of these are so delicately seized and so finely contrasted,—not by varieties of nose, of gait, or of costume, but by the nicer shades of mental constitution and moral aptitude,—as to be perfect studies in their kind.

To read of the various generations of the Conyers, in Mr. Hannay's book, is to walk in their old portrait gallery and study them on the walls. Here is a study for an artist:—

"The young Conyers of 1700 sold the last remnant of the property, carried with him various household relics, which his descendants still possess, and left England. He and his wife (the daughter of a family of similar fortunes) established themselves in Holland; he engaged in trade as a merchant, but he never lost the advantages of his *noblesse*. He was known to the English diplomatists, as the heir of the house of Conyers-lea; and his son was 'roeked, dandled, and swathed,' into that tradition. The eagle of Conyers was the earliest object that boy could remember. He grew up half a foreigner, and served in the German army; but the eighteenth century never so far influenced him, with all its satire, and its knowingness, as to make him indifferent to the romantic stimulus given him by his ancestry. The eighteenth century was the age of sneering and clever fellows, *par excellence*. It laughed at antiquities, at chivalry, and heraldry. It produced too, peculiar specimens of its own—gentlemen, for instance, who, while they quizzed coat-armour, and despised their own pretensions to blood, were merciless in their adhesion to privilege, and in their contempt for the masses. Charles Conyers had the wit of these pleasant personages, and rushed into many of their dissipations. But he was always hankering after some better outlet for the fire in his blood, than the mere spending the money which his father, the Amsterdam merchant, left him, could afford. Accident threw him into the way of the young Pretender. He was just the man whom the Stuarts knew (with their womanly gift for winning men,) how to attach to themselves. He fought at Culloden, that fatal field where Old Feudalism made its last stand against New Europe. He escaped the brutal ruffians, who crushed under their hoof, the white rose; wandered for weeks, a fugitive in the Highland glens, and was at last kindly sheltered in the mansion of a most worthy Scottish gentleman. The bonny young Jean Lockhart, the only daughter and heiress, fell in love with the handsome Englishman; he became her husband, and in due time (somewhat to his amusement,) 'Laird of Balmaclachan.'"

The great-grandson of this adventurous gentleman is the hero of our tale. In early life he begins to long for the sea; and his father, who has vainly endeavoured to form him into a scholar, or elevate him into an antiquary, lets him have his way. As we are told:—

"All notion of making Eustace a man of learning, had, by this time, vanished from his father's mind. Doubtless, he was thus saved much disappointment. Many a man bent on making his son 'follow in the footsteps of Porson,' finds that he follows them—only as far as the Cyder Cellars."

His "call" salt-waterward, is finely and tenderly moralized by his historian, in the following passage.—

"Is this mysterious longing for the sea which seizes some of us, in our youth, peculiar to the English? Does it run in our blood? It takes possession of you in your boyhood, (if you are one of its subjects) with a charm like that of love itself. It deafens you to all other music, and blinds you to all other beauty. Your nature becomes as full of the sea, as the poor murmuring shell. Eustace was born in an inland county, leagues from the ocean; but his thirst for its water was now that of a water-plant. There is no way of accounting for the fact in him, as in others, than by supposing, what is certainly true, that some men are born sailors, as others are born poets. Their case is like that of the sea-bird, which has been hatched far away from the rocks and caves; when it comes to its strength, the nameless Want seizes it; it rises into the air, and with a sure instinct, makes for the eternal waters. These sea-urchins of England have the sea-bird's eagerness; they must follow their instinct, or they pine. Their eye wanders to the horizon line, and they know that beyond it lies the great expanse. In storms they are awake, and think how the waves are lashed far away that night; and the genius whispers—your part is *there*. The longing comes first, as a pleasure, all the sweeter that it is vague and wild; by and by, it has a reproachful colour, and you feel that you are shrinking from your duty. The longing defines and narrows itself into a distinct resolution. Come what may, you and the sea have a part to play together; it has been arranged from the beginning of the world, and you must fulfil your destiny."

At sea, the boy meets with Lindsay, a young Scotchman,—all the Scots, in these volumes, let us say parenthetically, are good and noble fellows,—who becomes his guardian angel, and gives him a great deal of very wise advice, which

to our astonishment he takes. Mr. Hannay has certainly contrived to make Lindsay the favourite personage in his tale;—perhaps this is the consequence of making this character express the opinions which are evidently Mr. Hannay's own. Here is some of his excellent advice to Eustace:—

"'Younker! never let me hear you attempt sarcasm. When I was a boy, I thought it a great accomplishment to be satirical. It did not improve my morals. There's a certain animal that browses on prickly herbage, and he isn't the wisest one.' —'Studds says that epigram is the accomplishment of a gentleman,' said Eustace.—'Epigrams are the product of corrupt ages, youngster: witness Martial. They belong to periods of despotism—not to free, manly countries. If a man has offended you, kick him; don't make faces at him like a clown."

So, again, at another time:—

"'Look out before you, my boy!' said Lindsay, ere Eustace spoke again. Eustace looked out—and, behold! the Sound, seen to a peculiar advantage, with all its noble shipping, lay before them; and the beautifully chequered light and shade of an Autumn day fell infinitely various on the sea. Lindsay knew the effect, perfectly. He saw the boy's eyes kindle with pleasure at the grand sight. They were silent for a minute or two. 'Of course, I did,' said Eustace, answering the question, as if it had just been put to him that moment. 'Why should one ever lose these feelings?' observed Lindsay, meditatively. '*You* have not, Lindsay?' Eustace said, turning quickly. 'No! Happy am I to be able to say, honestly, "no." But, when a boy, I dulled them for a time. I thought life—the sea—my work—and all—poor, and dull, and un-romantic. I lost my zest for things, and my faith in things. But it was my own fault! Never you believe, Eustace, that what they call "circumstances" are to rule us; we are to rule them! You can't take the citadel while the people have a well there—as the Romans knew. That is to say, my dear Eustace, that keeping the *heart* fresh is the best security for the *principles*.'"

Have we not quoted enough to prove our assertion, that here is something wiser and better than a mere story of delicate distresses and questionable moral teachings? 'Eustace Conyers' is a fresh, genuine, healthy book—a book to make men nobler in aspiration and stronger in the conflicts of the world. Mr. Hannay has capital material in him—material of knowledge, of imagination, and of experience; and it will be his own fault if he do not succeed to one of the high places of the literary hierarchy.

Encyclopædia Britannica. Eighth Edition. Edinburgh, Black; London, Simpkin & Co.

THE 'Encyclopædia Britannica' has been a fortunate undertaking. Among its contributors was Walter Scott, and among its readers was Napoleon Bonaparte. It has run through seven editions in Europe,—and enjoys the honour, as well as sustains the loss, of having been reprinted in America.

On looking over the volumes already reprinted here, we feel, however, that our friend is *old*. This is in itself no fault:—"the gods themselves are old." But then the gods renew their youth perpetually,—as an "encyclopædia" should do. A great power of rejuvenescence is claimed by the publishers of the 'Encyclopædia Britannica'; and in some departments of their work renewal is very evident. In others it is less so; and in some it is altogether wanting. A few instances of neglect—which we propose to take at random from the re-issue—will warn the editors and publishers of oversights to be avoided in future volumes.

We turn—for example—to the article on 'Bibliography,' and find the following piece of information:—"There is a copious account of all the *Block-Books* in Baron Heinecken's learned work 'Idée générale d'une Collection complette d'Estampes,' published in 1771, in one volume octavo." That there could have been an account of *all* the Block-Books in a work bearing the date of 1771 will seem to most readers astonishing, when it is considered how little attention had then been given to the subject. The fact is, that Heinecken's 'Idée générale,' excellent as it is, contains an account of only six Block-Books; while Falkenstein's 'Geschichte der Buchdruckerkunst,' published in 1840, contains an account of thirty. But of Falkenstein's history, or any other history of printing issued within the last four-and-forty years, the 'Encyclopædia' remains amusingly unconscious. The last work on the subject which it honours with its notice is Lichtenberger's 'Initia Typographica' of 1811; and not a word is said of the subsequent researches of Wetter and Schaab in Germany,—of Scheltema and De Vries in Holland,—of Bernard and Laborde in France,—researches which have thrown light into many corners which to the English public are still very dark.

Yet even these omissions sink into insignificance when compared with those of the subdivision on 'Bibliographical Dictionaries and Catalogues' in the same article. What are the two books of bibliography the most familiar in this country to every one who feels an interest in the study? Beyond a doubt the four well-known quartos of Watt, and the four equally well-known octavos of Lowndes, the 'Bibliotheca Britannica'—issued, it may be remarked, by the same publishers as the Supplement to the 'Encyclopædia Britannica'—and the 'Bibliographer's Manual of British Literature.' Our ancient friend the 'Encyclopædia' is still unacquainted with either; though the 'Bibliotheca' was completed in 1824, and the 'Manual' in 1834. We put it to the publishers, in the interest of their own credit, which we as critics wish to sustain and increase, whether twenty years were not enough to enable their bibliographer to glance at Lowndes, and inform the world of his many imperfections? The secret of all this is contained in one word—stereotype.

On comparing past editions, we find that the article 'Bibliography' in the eighth edition of the 'Encyclopædia Britannica,' bearing date 1854, corresponds exactly, line for line and letter for letter, with the article in the seventh edition, bearing date 1842,—with only one exception: the article of the seventh edition bears no signature,—that in the eighth has the initials (M. N.) enclosed within parentheses. What the letters may be intended to denote, we are unable to say; but assuredly they cannot stand for "Much Novelty." Are we to go a little further? This article 'Bibliography,' we find, corresponds—two or three very trifling alterations excepted—with that in the Supplement to the sixth edition of the 'Encyclopædia Britannica,' edited by Mr. Macvey Napier, which was commenced in 1815, and finished in 1824. The precise date at which this article was written is shown by a passage on its first appearance, relating to Dibdin's edition of Ames's 'Typographical Antiquities,' which runs as follows:—"A third edition, illustrated with superb embellishments, and containing some valuable additions by Mr. Dibdin, is now (1817) in course of publication." This passage is altered in the seventh and eighth editions of the 'Encyclopædia' thus:—"A third, illustrated with many embellishments and containing some valuable additions, has been published by the Rev. Dr. Dibdin." It is odd that the information given so elaboratcly—and repeated with such nice variations—is not after all correct. Dibdin's 'Typographical Antiquities' came to a full stop before it had accomplished half its journey. The fourth volume of his edition goes no further than midway of the second volume of Herbert's 'Ames;' and the reader, who, on the faith of the 'Encyclopædia,' purchases the work as a complete one, will find himself disappointed and misled.

It may be observed—since we are on the subject—that the article on Bibliography, which has turned out so obstinate a stickler for its primitive form, was by no means remarkable for excellence even in its first manufacture. Not to waste time on small matters, it will be sufficient to advert to the description of Panzer's 'Annales Typographici,' a book the name of which is a "household word" to every dabbler in the science. We are told by the 'Encyclopædia' that this work, the most elaborate and trustworthy record yet published of the early history of printing, "comes down to the year 1536, though the title-page of the first volume limits it to the fifteenth century." The mystery is easy of solution. Panzer's great compilation consists of eleven volumes, published at intervals in the course of eleven years,—the first in 1793, the last in 1803. At first the author proposed to carry his Annals no further than the year 1500, and he achieved his purpose in five volumes; he then extended his design and carried the work up to 1536 in six volumes more; and though "the title-page of his first volume" expresses his original intention only, the title-pages of his sixth and of those that follow tell us just what the Encyclopædist gives as a discovery of his own. There is, it may be remarked, one very serious defect in Panzer's arrangements. While he inserted books in every other European language—Swedish, Dutch, Bohemian, &c.—he systematically omitted all those in German, because they were included, or intended to be included, in a separate work, the 'Annalen der ältern deutschen Litteratur,'—which he unfortunately did not live to bring down further than the year 1526. This circumstance is of some importance to those who make use of the invaluable labours of Panzer, and this the 'Encyclopædia' omits to notice.

We turned—by the merest accident—from "Bibliography" to "China." This article, as we see at once, is five-and-thirty years behind its date. It is true that at the end a few columns have been added about the "War with England," and that one paragraph has been inserted on the subject of the population,—but with these exceptions, and possibly a few other paragraphs here and there, the account of China furnished is the identical account written by Sir John Barrow for the Supplement of 1815—24. A glance at the notice of the Chinese plays and novels will be sufficient to show the disadvantages of this preference of old articles over new. "The little novel of 'Hao-kiau-tchuan,' edited by Dr. Percy from the papers of an English supercargo, is," says the 'Encyclopædia,' "so charming a specimen of that kind of writing as to make us regret that we have not more." This regret is now a little out of season. The 'Haou-kew-chuen' (to use Morrison's orthography) has now been translated three times, and oddly enough each time with a different title: though each time the translator intended to reproduce that of the original. The word "*Haou*" in Chinese means "good," "*kew*" may be rendered "choice," and "*chuen*" stands for "story." Bishop Percy, or rather Mr. Wilkinson, the supercargo, putting the three words together and making out of them the phrase "a good choice story," rendered the title 'A Pleasing History.' Sir John Francis Davis considered the words "good choice" to denote a happy marriage, and called his translation 'The Fortunate Union.' M. Guillard d'Arcy, alleging that "the good choice" was a Chinese para-

phrase for a lady whom a lover would do well to choose, introduced the novel to the Parisians as 'La Femme accomplie.' Luckily, the translators do not differ as much from each other in the rest of the book; and we have only to regret that they did not study variety more in making a "good choice" of what to translate. But this is by no means the only Chinese novel now accessible to European readers. There is another volume of short stories by Sir J. F. Davis,—'The Lasting Resentment of Miss Keaou-Lwan-Wang,' by the active Robert Thom, under his usual pseudonyme, of "Sloth,"—'The Rambles of the Emperor Ching-Tih,' translated into English by a native Chinese, Tkin-Shen,—the 'Iu-kiao-li,' rendered from Chinese into French by Abel Rémusat, and from French into English, under the title of 'Yu-kcaou-le; or, the Two Fair Cousins,'—the 'Blanche et Bleue,' by M. Stanislas Julien,—the 'Fi-fa,' by M. Bazin,—and the 'San-kwo-che,' by M. Théodore Pavic. There are, in fact, more novels from the Chinese now to be had in English circulating libraries than novels from Bohemian, Polish and Hungarian united—three European languages which are tolerably fertile in that kind of composition. The 'Encyclopædia' is equally unfortunate in its remarks about the drama. "The 'Orphan of the House of Tchao,'" it continues, "was not unworthy of the tragic muse of Voltaire; and yet it was the only specimen of this kind of composition that had appeared in an European dress till a comparatively very recent period. We have now another drama, more closely and more faithfully translated by Mr. Davis, taken from the same collection of 100 dramas, in which the 'Orphan' is found." The drama mentioned as just published by Mr. Davis (who for about the last thirty years has been Sir J. F. Davis) is 'An Heir in his Old Age,' published in 1817. Since then he has given us the 'Sorrows of Han,'—M. Julien, the 'Cercle de Craie,'—M. Bazin, a whole volume of the 'Théâtre Chiñois.' Nay, more, the ingenious and indefatigable M. Bazin has analyzed and reviewed, with copious extracts, the whole of 'The Hundred Plays of the Yuen Dynasty'—the glory of the Chinese drama, of which the 'Sorrows of Han' is one, and the 'Orphan of China' another. So much for plays and novels. On the subject of grammars and dictionaries, the 'Encyclopædia' is equally dark. The names of Rémusat, Prémare, Gonçalves, Endlicher, Medhurst, Bridgeman, are not to be found in it; and the Chinese student is referred in these days to the grammars of Morrison and Marshman. It is amusing to observe with what confidence, in the midst of all this "palpable obscure," the knottiest points in Chinese philology are disposed of to the writer's satisfaction, while his valuable lucubrations are illustrated by some of the most horrible misrepresentations of Chinese characters ever cut on wood by a non-Chinese engraver.

China is popularly described as a petrified land; and, perhaps, it was only a species of poetical justice that the article devoted to it in a book of popular reference should be a little obstinate and unchangeable in form. Here, however, is a summary of "Literary Chronology," brought up to the year 1854, and certain, therefore, not to be entirely a stereotype from the seventh edition. Indeed, on referring to that edition, we find that it contained no literary chronology at all; so that this article is altogether new. We are sorry to say so, but, on consideration, we are bound to record our opinion that such *new* matter as this article presents is worse than none at all. In the "Universal Literary Chronology" the only Chinese we can find is Confucius. It is true that the names of Meng-Tsze, of Sze-ma-tsëen, of Ma-twan-lin, and other Chinese literary men of the "first chop," are not so familiar at London or Edinburgh as they are at Nankin; but as this is a "universal chronology," they had surely as much right to admission as Nasir Khosru, Said-ben-Batrick, and other illustrious Arabs, whose claims have been considered imperative. Ma-twan-lin, especially, as the great encyclopædist of an empire so fertile in cyclopædias as the Celestial, had a peculiar claim on a brother compiler. Their neighbours of India have found still less favour. One of the greatest literary events of the last three-quarters of a century has been the discovery and exploration of the ancient cave of Sanscrit literature. It is somewhat singular, therefore, that not one Sanscrit poet or philosopher, or ancient Indian writer of any kind, should appear in the "Literary Chronology" of the most popular 'Encyclopædia' of the nation which holds that portion of the gorgeous East in fee. In a table of literary history which aspires to be complete, the name of Valmiki is now almost as indispensable as that of Homer, and the name of Kalidasa as that of Shakspeare. The Arabs, on the contrary, have been inserted with no sparing hand, except that a singular economy has been exercised in the spelling of their proper names. Abu Temam figures as "A. Temam," and Ibn Kotaibah as "J. Kotaibah": for what reason is not very apparent, as we find in full "Abu Jafar" and "Ibn Doraid." To swell the cohort of Arabs, other nations are sometimes stripped of their most illustrious names: Ferishta, the Persian historian of India, and Baber, whose 'Autobiography' is famous as a choice specimen of Jagatai Turkish, are both set down as Arabic authors. This transfer of literary glories is, indeed, among all the blunders of the "Literary Chronology," the very commonest blunder. A long controversy has raged as to the authorship of the famous ascetic treatise 'De Imitatione Christi,'—whether the glory belongs to Thomas à Kempis and the Netherlanders, or to Jean Gerson, Chancellor of the University of Paris, and the French. Some confused notion of it seems to have penetrated to the House of Commons, where, the other night, there was a not very luminous discussion between two of the literary members as to "who wrote 'Thomas à Kempis.'" The "Literary Chronology" coolly settles the pretensions of the French by informing us that Gerson was a German. Theodore Beza, hitherto thought a Frenchman, was, it appears, a German also. Luca di Burgo, heretofore considered an Italian mathematician, was a Spaniard; so were Coelho and Magalhaens, whose names speak somewhat in favour of their being Portuguese. On the other hand, "Her. y. Tordesillos," which is the abbreviated and also erroneous form under which the name of Herrera y Tordesillas, the great Spanish historian, appears, was, according to this catalogue, a Greek; and Lucan, Martial, Quintilian and Seneca, the fourfold pride of classical Spain, were all four Romans. It might be thought that by some singular principle they were called Romans merely because they wrote in Latin, but other Latin writers are described according to their countries. Priscian, for instance, is not called a Roman, but an Italian,—and this happens also to be a mistake, as he was born at Cæsarea.

It is unnecessary to pursue this branch of the subject further. The miscellaneous mistakes are numerous and sometimes entertaining. Ferdusi, the Persian poet, was, as we all know, alternately patronized and persecuted by Mahmoud of Ghuzni, the invader of India, who carried off the gates of which everybody has heard so much—and Lord Ellenborough will never hear the last—the gates of Somnauth. Of all dates, that of Mahmoud's first invasion is the most easily remembered, for it took place in A.D. 1000, neither more nor less. The Chronology tells us that Ferdusi was living in the year 1302;—if so, it follows that he must have attained the respectable age of over three hundred years. The name of G. L. Staunton is inserted for his connexion with the 'Chinese Code,' and he is stated to have died in 1801. It is true that Sir George Leonard Staunton died in 1801, and therefore he could not well have been the translator of the 'Chinese Code,'—the 'Ta-Tsing-Leu-Le,'—which was published in 1810, not as a posthumous work, but with the translator's Preface, and fresh from his hand. The Chinese scholar is Sir George *Thomas* Staunton, son of Sir George Leonard,—and he, we are happy to say, "still lives, a prosperous gentleman," and only last year, in conjunction with Mr. Major of the Hakluyt Society, completed a new edition of Mendoza's work on China. To some of the names merely a general statement is annexed of what they were famous for,—as, for instance, to the great school divine of the Middle Ages, Occam, we find appended "Law"; while, in other cases, a particular work is specified,—as in the case of Jovellanos, the Spanish dramatic and miscellaneous writer, against whose name stands, in inverted commas, "Agrarian Law," because one of his numerous works was on that subject. What motives may have guided the chronologist in drawing these distinctions it is not easy to divine. In the case of William von Humboldt, the entry stands thus:—"W. von Humboldt, *German*, 'Hermann und Dorothea,' Philology." Surely he ought to have added his authority for so startling a disclosure. William von Humboldt, the author of 'Hermann und Dorothea,' hitherto regarded as one of the brightest gems in the crown of Goethe! What may we look for next? Is Alexander von Humboldt the author of 'Hamlet'?—But a word to the wise suffices; and we believe we have said enough to render a useful service to the proprietors of a great and costly undertaking.

Before we leave the subject, it may not be amiss to call attention to the fact of there being in this Chronology innumerable cases of misspelling in proper names:—for instance, we have "Theodorus Me*l*ochita" for Theodorus Me*t*ochita, "Raymond Lull*o*" for Raymond Lull*y*, "J*u*an van Hele*n*" for Jan van Heel*u*, "Dro*g*lussus," the Pole, for D*l*ugossus, "Baron M*u*seres" for Baron M*a*seres, "Hugh de Bra*ch*on" for Hugh de Brac*t*on,—and so on. Such misprints are serious in a work of reference.

Moredun: a Tale of the Twelve Hundred and Ten. By W. S. 3 vols. Low & Son.

'Moredun' is out. The tale, whatever its authorship, proves to be a heavy and spiritless imitation of the historical romance,—not equalling the poorest of Mr. James's stories.

Seventy-two pages of Introduction precede the novel, in which pages M. St.-Maurice Cabany does his best to keep up the excitement, by re-producing every past statement, argument, and analysis, and by enlarging on certain points of these with an emphasis which, possibly, betrays more anxiety than he wished to display. Regarding the *Athenæum*, the 'Directeur Général de la Société des Archivistes de France' is particularly earnest in his use of adjectives. "Fiery" and "wicked" are hard words; and is it not enough to make any English journalist tremble, to read, as we do, that our refusal to insert a letter from M. Cabany,—rejected merely on account of its length and inconsequence, as our readers were told at the time,—"would

have been *a crime* and *punishable* in France, especially when a copy is not sent to the person attacked, the same as wounding with intent to kill is felony in England"? But let us tremble ever so much, we must ask a question. Needs it to be pointed out how, with showmen of a certain class, it is considered "a sure card" to represent examination as insult? The veriest quack who drags his drugged accomplice on to the platform of some "Institute," there to give details concerning the lost British discoverers in the ice; or to make the shade of Coleridge "rap out" the last words of his Anglo-German theology,—will bristle up, and talk of the feelings of a gentleman, "outraged honour," and such grand things, if a simple man of science, fancying the presence of a drug possible, and anxious for the truth, attempt to satisfy himself that no charlatanry or collusion can have existed. After many pages of Introduction, in which Mr. Skene, Mr. Huntley Gordon, Sir Walter's niece, and ourselves are lashed with a worn thong (for whips and wits *will* wear out, when they are used in the circus too miscellaneously), come a question and answer worth pondering.—

"Before I do so, may I be pardoned for saying, in as few words as possible, why I, a foreigner, am so bold as to undertake such a task. I have already stated that up to the period when I read of such fierce attacks as came in my way, with which I was assailed in England when I made known the existence of the MSS.,—I was as ignorant as the generality of my countrymen of every particular in the personal or literary life of the great Scottish novelist which could in the smallest degree guide me in replying to those attacks. But my profession is that of *Biographer*—in which department of literature I have already published more than Sir Walter Scott ever gave to the world either as biographer or historian: and as these biographical notices respect, for the most part, those of whom no memoirs have previously been published, and for which materials are sent to me from every country in Europe,—it follows that the translation and examination of MSS., the collecting and the sifting of evidence, being my profession, has become habitual and easy to me. I give *my whole mind* for the time to the life of the individual, whose family records I have to arrange and digest:—and now, applying the same *modus operandi* to the memoirs and memoranda of Scott lying before me, I ask my readers to form a candid judgment on a summary of what I have found in the course of that examination."

This profession of "biography," coupled with the name of a Society of Archivists, is an unlucky appeal to English readers. These may recollect a Circular from the *Administration des Archives Historiques*, last year circulated among Her Majesty's Ministers [*Athen.* No. 1377], in which the "Excellency" addressed was promised a good, better, or best biography, according to the amount his Excellency was willing to pay for the favour—"good," "better," and "best," being severally offered at 200, 500, and 1,000 *francs*. M. Cabany's statement of his claims to credence, when venturing to examine matters so difficult and delicate as the private affairs of Sir Walter Scott, too closely resembles in tone and import the Circular in question to serve him much among English men of letters.

As we have already said, his facts and convictions are not sustained by the Tale itself. In this, there will be found hardly a page of description or dialogue,—not a paragraph of speculation,—not a snatch of song which recalls the Author of 'Waverley.' Let us give a specimen, taken at random, of the scene-painting which is to be found in 'Moredun.'—

"The thaw had come on with unwonted rapidity, just as the tide had nearly reached its flow; and the thick crust on the river broke up, at and above the town, ere it gave way at two narrow gullies formed by an island lower down the river. The ice below, borne up by the ocean wave, sent back the water swelled by a descending current loaded with sheets of ice, of a magnitude and weight sufficient to have borne away the bridge before them, had they not been kept in check by the opposing tide. Thus the agglomerated mass of ice was forced up, and the waters with it, above the walls of the town in many places, and over the part of the bridge at which the passage of the king was stopped. In the lower parts of the town the inundation reached to the eaves of some of the humbler houses, filled with few exceptions the narrow streets, and hid the first and in some cases even the second stories of the higher habitations, amongst which was the palace itself. To the south and west the town resembled the *fantastic rocks of the Simplon rising out of the glaciers, and lighted up here and there by the torches of exploring travellers*;—to the north, far as the eye could reach, an icy lake carried on its surface myriads of white and ever-changing glacial groups, to which the soft light lent the strangest and most unearthly forms. Here and there, where torches were carried, their lurid gleams contrasted singularly with the silvery subdued light of the moon, and added to the wildness and terrors of a night which the then capital of Scotland carried long in its remembrance."

The fancy of describing Scotland by Savoy is very unlike Scott. But the allusion to the Simplon offers stronger evidence against the assumed authorship. M. Cabany represents 'Moredun' as "the Romance describing elder manners," announced by John Ballantyne in his letter to Miss Edgeworth, under date of 1814. An apt suggestion, but not a happy one. Will M. Cabany tell us *how* Sir Walter Scott, in 1814, could know anything about "the fantastic rocks of the Simplon"? Was the Simplon at that time—before the peace—known to English travellers?

Again, how unlike the ordinary talk of Scott's heroes is the following oration in a grotto, with which the second volume of 'Moredun' opened!—

"When the different parties had gone off on their several missions, the chief took Moredun aside into a grotto overlooking the stream, and, after they were seated, addressed him thus—'I will not pretend, Sir Robert de Moredun, *to be ignorant of or insensible to the annoyance thou must have felt yesterday, and must still labour under to-day, at being so suddenly snatched from the proper sphere of thine occupations and devoirs;* but, I hope, ere we part company, thou mayest think thyself recompensed for the delay, and rewarded for the patient and courteous manner in which thou hast conducted thyself under this trespass on thy patience and time. To convince thee in some measure that I have not done so—for Godfrey acted by my express injunctions—without being actuated by better motives than mere caprice, I must tell thee that, for reasons which cannot be made known at present, but which thou mayest be informed of afterwards, I take a deep interest in thy welfare, and am not ignorant of what hath happened of late at the Scottish court, not even of that which they are at present the most anxious to hide."

Thirdly, if the minstrel of 'Allen-a-dale,' and 'The Coronach,' and 'County Grey,' ever wrote the following namby-pamby, he did well to give away his MS. to his "daughter Anne," and almost deserved the honours of disinterment by M. Cabany:—

"A sweet voice from the chamber nearest the gallery, of the adjoining house, seemed to respond to his meditation, accompanied by a lute, thus—

Is it fear which keeps thee veiled,
Is it fear which makes thee fly,
Timid dove?

No rude hands have thee assailed,—
Can it be love, then, makes thee shy?
Yes, 'tis love.

—Godfrey, who knew the stanzas, took up the next couplet, and sang—

Why should gentle love alarm thee—
Love with wings like thine so bright,
Gentle dove?

'Neath its plumage what could harm thee?
Is it love that shuns the light?

—The refrain was given from the room—
Yes, 'tis love."

Can any evidence be more complete than such as the above passages from 'Moredun' furnish? There is a thing called "style," by which an author may be detected as surely as a painter may be known by his colour. This thing even palsy could not wholly destroy in the glorious veteran, when he toiled, as a dying man, to complete 'Count Robert of Paris' and 'Castle Dangerous.' By this, we were enabled to affiliate 'The New Timon,' even at the moment its parentage was steadily disclaimed by its author. By this, we ventured to indicate 'Cecil' as the work of Mrs. Gore, in defiance of every rumour, asseveration, and "certain intelligence," which assured the town that 'Cecil' owned an origin far more mysterious. By this, we are constrained to believe—despite M. Cabany's attestations, his siftings of evidence, and assertions of authority to decide such points—that Sir Walter Scott had no hand in 'Moredun.'

Sussex Archæological Collections, relating to the History and Antiquities of the County. Published by the Sussex Archæological Society. Vol. VII. J. R. Smith.

THERE is no local association of antiquaries more flourishing, or that deserves to be more flourishing, than that of the county of Sussex. It includes among its members, not only most of the nobility and gentry of that part of the kingdom, but others who have no connexion with it, beyond the general interest they feel in matters that are investigated, and questions that are discussed, in the annual volumes published under the care and sanction of the Society. On several previous occasions we have been glad to notice those volumes, always with approbation more or less; and having gone through that which has just been put forth for the past year, we can say that it in no respect falls short of those by which it has been preceded. If we have now and then felt called upon, heretofore, to point out a mistake, or to supply an omission, that course by no means detracts from the general excellence of the papers, which have often the more attraction, if not the more merit, because they are not the productions of habitual and experienced writers, who too frequently avail themselves of their skill to give importance to trifles, and to cast a gloss of novelty over topics sufficiently hackneyed.

Mr. Blaauw is an excellent secretary in more ways than one, for he is not only active in promoting the objects in view, by stimulating the members to research and exertion, but he has a considerable fund of what we may term remote knowledge, and a discreet pen in making it available. He has four papers in this volume, and though he is a little too apt to dwell on heraldic details, he shows considerable versatility, and makes up for the deficiencies of one subject by the superabundance of another. He has good supporters and seconders; and by the soberness of his own views and manner of writing checks the rather inconsistent flippancies of some of his younger contributors. His article 'On the Ornamental Brickwork at Lauhton Place' is his best; but his other essays, 'On the Effigy of Sir David Owen,' 'On the Tax-payers of Arundel,' and 'On the Monasteries of Sussex,' have their separate recommendations.

The place of honour in the present publication has been assigned to Mr. W. D. Cooper, who gives a rather interesting etymological dissertation 'On the Retention of British and Saxon Names in Sussex.' He observes, that—

"Even in Saxon times this district remained comparatively untouched by the Danes and the Northmen. Whilst Kent on the one side, and Hampshire, Dorsetshire, and Devonshire on the other, were attacked and devastated again and again; whilst the Isle of Wight was more than once occupied by the Danes, who drew their supplies in 998 from Sussex and Hampshire; whilst the Limene and the Thames were entered by the hostile fleet and the remains of one of the Danish vessels, discovered a few years since near Appledore, attest the accuracy of the account given in the Saxon Chronicle of the landing of the Danes in 893 at the very verge of East-Sussex: the district around Chichester alone contains records of Danish occupation, and the only town in Sussex in which a Danish settlement seems to have been fixed is *Hastings;* there is no record existing, which shows that Sussex generally was ever occupied by the unbelievers, and there are only very slight evidences of any serious attempt by the Danes to subdue the Saxons occupying the Downs and the Weald of Sussex."

Hence, after some further introductory observations, he proceeds with his subject geographically and topographically; and nobody who was not well acquainted with the whole district could pretend to compile such an accumulation of names of places and persons of British and Saxon origin. There is a good deal of fancy in some of these appropriations; but, looking at the result, it really is surprising how little alteration has taken place during the lapse of from twelve to fifteen centuries.

Mr. M. A. Lower's 'Memorials of Seaford' evince great industry and considerable research, and the materials are put together with ingenuity, but they are too numerous; there could have been no difficulty in assorting them into subjects, or in separating them into periods. On p. 94 Mr. Lower has inserted the oath administered to the grand jury of the hundred, anterior to the reign of Henry the Eighth; and, as the English is ancient and obscure, he has accompanied it by what he terms a translation in modern language. Here, we may remark, that the translator has rendered his task more difficult by not having used a good copy of the original. We will give two instances, where the transcript of the oath must have been defective. In one place it refers to the punishment of persons who clip the king's money or "counterfeth the kyngs senechal":—this Mr. Lower renders "who oppose the king's steward"; but it seems clear that the word *seal* must have been mistaken for the abridgment of the word "senechal," and that the infliction was intended for those who clipped the king's money or *counterfeited the King's seal.* Just above, "concett tresun" ought to be *concele* treason; and, further down, Mr. Lower was obliged to leave a blank for a version of "hoystroppers," because he could make nothing of it, when, in fact, the decipherer was unable to read *horstroppers—i. e.*, horse-troopers or highwaymen, who robbed at night. These defects are not to be charged so much against Mr. Lower, as against the person he employed to copy the relic. His paper, on the whole, is one of much local value and interest.

History of My Life — [*Histoire, &c.*]. By George Sand. Feuilleton of *La Presse.*

Since we last noticed Madame Dudevant's 'History' [*ante*, p. 345], the chapters added to it have contained only a moderate portion of such matter as the English care to read: and among this we have no study of character approaching to that of the tough and homely Priest whom we then presented to the reader. The section at the close of which we again meet the French Lady is mainly devoted to the history of her heart and affections,—to explanations of the manner in which her devotional aspirations were kindled, calmed and modified into what she now accepts for devotion,—and to apologies for those eccentric manners which subjected her, even before she was married, to reproach and animadversion. These changes and circumstances are narrated by aid of recollections so methodical, conversations so minutely reported, as to give the 'History' the air of a romance. It is noticeable that while, on the one hand, Madame Dudevant is so unnaturally explicit, on the other she becomes more and more capriciously mysterious as the tale proceeds, throwing every object into shade or sunshine, with an artist's rapidity of hand, for the purpose of self-exhibition or self-commendation.

Most of all does her plan of reckless disclosure, accompanied by reservations yet more damaging, strike us as strange and painful, when applied, as it is, to the character and proceedings of her own mother. For this wild and wayward woman Madame Dudevant professes herself to have always cherished a romantic and impassioned affection. The child Aurore (who as a young wife was to write 'Lelia') is described by herself as having early made election betwixt the natural genius of her mother and the courtly *esprit* of her grandmother,—preferring the former. For a time after the death of Maurice Dupin, the two ladies lived together on the family estate of Nohant, agreeing about as ill as mother-in-law and daughter-in-law are apt to agree. At length they determined on a separation. The young widow was to return to Paris, leaving her daughter behind her as the recognized heiress of the elder gentlewoman, to be trained as a young lady should be trained. According to our 'History,' Mdlle. Aurore was thrown into a passion of high-minded despair by this separation. She despised money —she hated the idea of accomplishments—she was as ready to trample upon coronets and orders as the English lady who is said to exact the performance of such a humiliation from all the titled folk who cross her threshold. She longed to run away from her grandmother with her tiresome circle of old Countesses; she would help her mother to keep a shop, or to work with her hands; she would take up any plebeian and practical mode of life, if only herself and her parent were not separated. These enthusiasms, however, by no means suited Madame Dupin the younger, who seems to have been as willing to disencumber herself of her daughter as the latter was eager to cling to her. The girl was soothed and amused with promises, and left at Nohant under the care of her grandmother. The old lady's adoption of her grandchild proved no sinecure. Aurore was sullen, rebellious and lawless, inaccessible to discipline or affection. It was necessary to explain to her in what light her mother was regarded by the family and by the world,—and accordingly the old lady made the revelation. But the grandchild (to believe Madame Dudevant) seems even then to have been able to analyze what was told her with the acuteness and toleration which are illustrated and preached in all her fictions; and so recusant did she continue to be, that other methods of "reducing the absurdity" of her irregular habits and unequal spirits had to be tried. The French system of convent education was thought of:—Mdlle. Aurore was placed in the English Convent at Paris, at that time a place of Catholic education high in European repute, where the ideas of certain English ladies—now circulating in the world of London fashion—were taught "how to shoot," and their manners received the due touch of French grace—the required varnish of French polish.

This part of Madame Dudevant's history is too dull and too puerile to interest the general reader; but the student of character will trace throughout it that steady spirit of self-exaltation which seems the settled purpose of this narrative. The 'Memoirs' of Madame de Genlis were frivolously, frantically vain, in the claims on wonder and regard asserted by their writer. Our own Fanny Burney, most demure of the demure, least conspicuous of the "conspicuous," exhibited in her 'Diary' a shy but solid sense of her own shrewdness, sweetness and spirit. But neither the Authoress of 'The Palace of Truth,' nor the Authoress of 'Evelina,' the two antipodes of the

—large-brained woman and large-hearted man

(as Mrs. Browning has styled *George Sand*),— was more self-conscious, — more resolute to recommend herself,—more quietly astute in "marking every trick" to her own advantage, —than is Madame Dudevant. There were plays in the English Convent:—*she* managed them,—*she* made them something quite different to what boarding-school plays have ever been, before or since. There was a poor lay-sister,— as superior a saint, in her way, as Miss Brontë's *Helen Burns*, in 'Jane Eyre,'—but who was homely, and ugly, and ungracious. *She* penetrated the homeliness, and ugliness, and ungraciousness,—worshipped the sanctity,—and took the sister to her heart. During her convent-residence, too, Mdlle. Aurore had ecstacies, visions, convictions. She would have taken the veil, had she been allowed;—and only mitigated her devotional asceticisms at the bidding of an admirable Jesuit, her spiritual director,—*à propos* of whose candour, justice and gentleness she finds occasion to say handsome things of Jesuitism, such as, coming from so vehement a Liberal, may perplex those who have not studied the elastic and incoherent system which herself and congregation accept for code of faith and morals. From the convent, Mdlle. Aurore was taken back to Nohant—to be married, according to the usage of the *ancien régime.* But here, again, something more than ordinary was arranged for her by her star. Her grandmother fell sick: — became partially imbecile. This circumstance placed Mdlle. Aurore at the head of her grandmother's household, to the management of which she was perfectly equal— according to her own report. But her better sense, in despising forms, ordinances, and established modes of attire, subjected her to antipathy, to insult even, from her country neighbours. She was given up, by the gossips of La Châtre, as "no better than she should be," —and on the occasion of this verdict, and of the impertinence which led to it, she reports a long philosophical argument, held by her and M. Deschartres, the family friend and preceptor, —with as nice an arrangement of *pro* and *con* as distinguishes the most didactic pretence at real talk which may be found in Miss Martineau's 'Illustrations of Political Economy.' After a period of decay, long-protracted enough to test the devotion of Mdlle. Aurore, Madame Dupin died:—conforming, outwardly, to all the solemn ceremonials of the Roman Catholic Church; but accompanying the rites with a running commentary of reserves and remarks, by which she saved her philosophical consistency with those who could understand her, and for whose benefit she had been used to criticize Priestcraft, with all its superstitions.

On Madame Dupin's death, Mdlle. Aurore's mother thought it proper to claim her. Time, the fading of beauty, and the irregular and obscure life which this strange person had led during some years of her widowhood, had made her more intolerable than ever. After saying many fine things in general concerning her mother's changes of humour, Madame Dudevant goes on with facts and traits.—

My mother [says our historian] had need of violent emotions; and though her life had been steeped in them, they had never been enough to satisfy that sort of strange and fatal hatred which she had conceived for repose of body and mind. She must for ever be refreshing the agitated atmosphere in which she lived by new agitations,—by changing her residence,—by quarrelling and reconciling herself with some person or some thing,—by going to pass some hours in the country, and then hurrying back into town to get rid of the country,—dining at one *restaurant* after another,—destroying and replacing her *toilette* from head to heel every week. . . . She would buy, for instance, a bonnet, because she thought it charming. The evening of the day she bought it, she would find it hideous,—take off the ribbons, and then the flowers,—take out the lace,—and change the arrangement with readiness and taste. Her bonnet would please her all the next day. But the day after, there must be another radical reform,—and so on, for some eight days, until the unlucky bonnet, always in a state of metamorphosis, became totally indifferent to her. Then she would wear it with the utmost disdain, professing that she did not care what she put on,—till the fancy should seize her to buy another new bonnet!—Her black hair was still very fine. She got tired of being a *brunette*, and put on a *blonde* wig: yet by doing so she could not manage to disfigure herself. She took a fancy for herself as a *blonde* for a while,—then she abused herself for being flaxen, and chose to be bright chestnut. Presently she returned to ashey-pale locks,—then went back to her own mellow black hair,—and this to such purpose that I saw her with different hair for every day in the week. This childish frivolity did not exclude laborious occupations and very minute domestic cares. She had her own delights of imagination, and would read the romances of M. d'Arlincourt with positive frenzy—far into the night;—but that did not hinder her from being astir at six in the morning, to begin anew her *toilettes*, her excursions, her needlework, her merriment, her despair, and her fits of passion.

This tumultuous woman (to borrow the epithet which Wordsworth applied to a Transatlantic heiress,) had not long resumed the charge of her daughter, ere, between the two, there was acted one of those scenes of confession or counsel, the record of which recalls the Martineau dialogues. The mother was candid, the daughter was Christian; and reasoned with her parent just as Madame Dudevant used to expatiate in her novels on points of faith and forbearance, with more eloquence than logic. Mdlle. Aurore, however, could not secure any permanent ascendancy over the wild woman—who spoke *to* her as "*Sainte-Tranquille*," and who spoke *of* her as "a pedant," and "strong-minded" and original,—discharging against her a volley of reproof, on the authority of the malignant gossip which had been transmitted from La Châtre:—compelling her to quarrel with the relations under whose tutelage she had been placed—accusing Deschartres of dishonesty and peculation in the administration of the old lady's estates—and committing as many violent and unreasonable excesses as a semi-savage creature bent on making a sensation could commit. Such people, however, as Madame Dupin exhaust themselves by their own vehemence. After a time she found her daughter "too much for her." One fine day, becoming weary of Mdlle. Aurore, just as she was used to become weary of the six-times-trimmed bonnet, she took our heroine into the country to pay a week's visit to some friends, and left her there four or five months. This new scene was a fine villa of the time of Louis *Seize* in the *pays de Brie*, about two leagues from Mélun. The hostess, Madame Roettiers Duplessis (who had married her uncle James, a captain of *Chasseurs*), and the host at once "took mightily" to this neglected girl. James and she presently came to one of the wonderful explanations which abound in this curious 'History.' He assured her that both he and his wife were interested by her unhappy look—that the best thing which could happen to her would be a discreet marriage—that her present abode offered many advantages in that respect, seeing that many young people were coming and going—and that he would take care, during her mother's absence, that she should not fall into bad hands. And many suitors did come accordingly; and most did go as they came, being dismissed, we are assured, by our heroine, with a generosity and considerateness which would have done honour to *Harriet Byron* herself. But the river was nearing the precipice Matrimony. Ere we are swept on to this, however, we must stop for the sake of what may be likened to a flower on the bank—a bright character of a famous French woman, encountered when she was a child by Mdlle. Aurore, and thus happily touched. No musical person need be reminded that Mdlle. Löisa Puget was for years one of the most popular *romance* composers of France, and that her 'Mauvais Œil,' (a one-act *operetta*) kept its place at the *Opéra Comique* of Paris longer than any musical work by a woman has ever kept the stage.—

Since I have mentioned Löisa Puget [says Madame Dudevant], of whom I lost sight after two or three years, I must devote a *souvenir* to this extraordinary child, who, when I knew her, had hardly come to girlhood. She was then some years younger than I, which made so great a difference that I cannot now recall the intimacy which we then struck up without astonishment. Yet certain it is, that she was the only creature with whom I could sometimes talk of literature and art while I was at Plessis. She was endowed with a remarkable precocity of intellect, and showed, at once, a surprising cleverness and a remarkable indolence in all her studies. She was, I imagine, a victim to her "*facility*." She understood everything in a trice, and at once digested all literary and musical ideas. Her mother had been a singer in the provinces; and though her voice was broken, could still sing admirably when she consented to allow herself to be heard in a small society. She was also a very good musician, and used to torment Löisa to study in earnest, instead of improvising at random. Löisa, who was fortunate in improvisation, paid no attention whatsoever to the mother. She was a terrible child, much worse to manage than any of the Plessis children. Pretty as an angel, full of quaint answers, she managed to get herself spoiled by all the world. I think, too, that she must have spoiled herself by her readiness in contenting herself with her facile ideas. The works she has produced are gay in purpose, spontaneous, happy in rhythm, clear in colour, perfectly rounded as to form,—qualities carrying off the common-place of the style in which they are written. But I, who recollect more about her than she, possibly, imagines, ... know that she has in her much more than she has ever given out; and if I were to be told that, retired as though she was forgotten in the provinces, she had produced some works more serious and thoughtful than her old *chansons*—were they still *chansons* (for form and dimension have nothing to do with the quality of the work)—I should not be in the least astonished at an immense progress made by her.

Among the persons to whom Mdlle. Aurore was handed thus unceremoniously by her mother was an eccentric, meddling old bachelor; one M. Stanislas Hue, than whom a more mean and troublesome person could hardly be conceived. A dull joke of his was the word of fate to the misunderstood and neglected girl. M. and Madame Duplessis came up to Paris, and brought with them Mdlle. Aurore,—taking her duly the round of *cafés*, theatres, and other resorts of good company and marriageable youths—and allowing her, half in jest, half in earnest, to call them father and mother.

One evening [says the 'History'] we were taking ice at Tortoni's after the play, when my Mamma Angele said to her husband, "Why, here's Casimir!" A thin young man, elegant enough, with a gay expression of countenance and a military bearing, joined them to shake hands and answer their eager questions about his father, M. le Colonel Dudevant, who was much loved and respected by the family. He sate down beside Madame Angele, and inquired in a low voice who I was. "My daughter," was the answer.—"Then," continued he, still speaking low, "is that my wife that is to be? You know you have promised me your eldest daughter; I thought it would be Wilfrid, but as this one seems of an age nearer my own, I will take her if you will give her to me." Madame Angele began to laugh; but this pleasantry was a prediction. Some days later Casimir Dudevant came to Plessis, and entered into our children's parties with a gaiety and eagerness which I could not but conceive argued well for his character. He did not court me—which, indeed, would have troubled our careless life—nor even thought of it. A quiet comradeship was established between us,—and he would say to Madame Angele, who had long been in the habit of calling him "son-in-law," "Your daughter is a good fellow," while, in my turn, I would say, "Your son-in-law is a fine boy." I don't know who encouraged us to carry the pleasantry on. Father Stanislas, determined to get some mischief out of it, cried to me, when we were playing at *barres* in the garden, "Run after *your husband!*" Casimir, excited by the game, shouted in turn, "Set *my wife* free there!" So we came to call one another "husband" and "wife," with as little awkwardness or passion as the children, Norbert and Justine, could have had in using like names. One day, Father Stanislas having said some impertinent thing about the matter in the park, I put my arm under his, and asked the old bear why he wished to give a bitter turn to such insignificant trifles.—"Because," replied he, "you are mad when you fancy that you are going to marry that young man. He will have sixty or eighty thousand *livres* for income; and certainly he does not want *you* for his wife."—"I give you my word of honour," said I, "that I have never, for a single instant, thought of him as a husband; and since a pleasantry, which would have been in bad taste if it had not been carried on among persons so correct (*chastes*) as every one here is, can be turned into earnest by wits so cross-grained as yours, I shall desire my *papa* and *mamma* to put an end to it at once."

Accordingly, Mdlle. Aurore did make the request to M. Duplessis; but *Papa* James did not accept her scruples. He told her that Father Stanislas doted when he talked of the marriage as impossible. On the contrary, it might be, or it might not be; but, if it *should* be, it would be no bad match for either:—and so the two went on playing in the garden, and, by pretending to no love, came (as many a youth and maid in a comedy have done) to the point at which the youth said "*pray*," and the maiden said not "*nay*." Family connexions began to arrive,—due introductions were made; Madame Dupin came from Paris to survey "the intended," was struck by the gentlemanly manners of the old Colonel, M. Casimir's father, and went back, being for once, apparently, laid out to behave reasonably. Then reciprocal arrangements about fortune began to be talked of, and all was going on to admiration, when,

at the end of a fortnight, my mother fell like a bomb amongst us all at Plessis. She had *discovered* that Casimir, among other disorders of his life, had been for some time a waiter in a Parisian *café*. Where she had fished out this trashy rumour I have not an idea. I think it must have been some dream of the night before, which she had persuaded herself, on waking, to fancy was a real fact. This grievance was received with a laughter which threw her into a passion. James took the pains to answer her seriously,—to assure her that he had never lost sight of the family Dudevant,—that Casimir had never fallen into any irregularities. Casimir, in his turn, protested that he should not be ashamed to have been a waiter in a *café;* but that, having only quitted the military school to make a campaign as sub-lieutenant, and having only left the army, on furlough, to take his degree at Paris,—living with his father, on a good allowance, or following the campaign like

a young man of good family,—he never could have had, during eight days, during twelve hours even, leisure to play waiter in a *café*. She became obstinate,—pretended that they were tricking her,—and getting me aside, burst out, in the most insane invectives, against Madame Angele, her manners, the tone of her house, and the intrigues of the Duplessis, who drove the trade of marrying heiresses with adventurers, in order to get bribes and perquisites, &c. &c. She was in a paroxysm so violent, that I was alarmed for her reason; and to divert her attention, I told her that I would pack up at once, and depart with her there and then: that at Paris she could obtain all the information which she professed to wish for, and that until she was satisfied we would not see Casimir again. She became calm immediately. "Yes, yes," she said; "Come! let us pack up." But my packing had scarce begun, when she said—"On reflection I will go; I do not like this place. You stay, then; I will find out what I want to know, and inform you what I learn." And away she went that very evening.

There is no reading the above without remembering the exclamation—"This looks not like a nuptial"! So tepid a courtship, prosecuted in such squally weather, was hardly likely to conduct a phlegmatic gentleman and a transcendental young lady to the haven of a peaceful domestic life. Mdlle. Aurore and M. Casimir managed to weather the tempests raised by Madame Dupin, who retained her antipathy for her son-in-law elect, because the shape of his nese displeased her. She proved to the last troublesome in the article of settlements, — though unable to resist their resolution to be married. The next entries in the 'History,' following those which concern the marriage, announce disparities. They tell of the young husband away, or, when at home, establishing an order which was detestable to his better half,—they confess that the young wife was either as freakish as a child, or else morose, self-concentrated and gloomy. Among these "disparities" we take leave of Madame Dudevant for the present,—by no means sure that she will not, in future chapters, break the resolution announced in the opening of her 'History' [vide *Athen.* No. 1407] of saying nothing concerning her partner. On the contrary, we fancy that with the same angelic and damaging candour, which she has employed in "showing up" her mother, she may work out her "solidarity" theory by "showing up" her husband.

OUR LIBRARY TABLE.

Widow-Burning: a Narrative. By Henry Jeffreys Bushby, Esq., Barrister-at-Law. (Longman & Co.)—Mr. Bushby, who was for three years assistant to the President in Majpootana, contributed to the *Quarterly Review* a paper on the Hindoo rite of Suttee, which paper he has now reprinted with some additions. Suttee, or as it should more correctly be written Satí, signifies simply "a virtuous woman," "one who completes a life of conjugal fidelity by Saha-gamana—accompanying her husband's corpse." The word, however, has come to designate the cremation of a widow with her husband's dead body; but Mr. Bushby has preferred to give his *brochure* a name more generally intelligible to the English ear. It is a singular fact that the barbarous custom of widow-burning arose in the first instance out of a corruption of the text of the Rig-Veda. By substituting the single word *agneh* for *agreh*, a precept to lead the widow, after her husband's obsequies, to her dwelling, was changed into one for her cremation. This mistake has been clearly proved by Prof. Wilson in a paper read before the Royal Asiatic Society. But so long ago as 1829 Col. Tod had pointed out the inconsistency of Suttee with other precepts of Hindú law. The difficulty was to convince the natives of the error. Various injudicious attempts to induce them to lay aside the inhuman practice led to an increase of zeal on their part in supporting it. At last in 1834, Col. (then Major) Ludlow, political agent at Typore, succeeded by the most dextrous tact and management in persuading some influential members of the Regency there to abolish the rite. The example of Typore was followed by other Rajpoot States, and, as these hold a proud pre-eminence among the great Hindú nation, other conversions rapidly followed, so that now but a comparatively small extent of country remains in which the new principle has not spread. This movement, of infinite importance in itself, acquires new weight from the consideration, that after the capture of this one bastion of Hindúism, the whole citadel may be expected to fall ere long. Such is the outline of the facts with which Mr. Bushby has dealt. His style is lively and agreeable, and he has handled his interesting subject with much ability.

The Exile: a Tale of the Sixteenth Century. By Phillip Phosphorus. (Bosworth.)—'The Exile' contains the first great requisite of a story:—it is amusing. Its probability, or possibility, is another matter. In the *naïve* unconsciousness of difficulties, and the childish reliance upon the reader's good will, we are carried back to the nursery legends of the days of our youth; and it is written with an evident sense of enjoyment, which of itself creates an interest. Of course, as a picture of the manners and mode of thought in Germany during the Revolt of the Netherlands, it can stand no criticism: 'Thaddeus of Warsaw' and 'The Scottish Chiefs' are historical documents in comparison. The villains of the story are of the true old-fashioned kind, and the good characters all speak and move like so many Sir Charles Grandisons;—even the Grand Inquisitor of Valladolid, before whose tribunal the hero has been brought by the machinations of his enemies, dismisses him "with a polite bow," and the assurance that "he is at perfect liberty to take his departure when convenient to himself"! He also directs that all the money and effects in the possession of the prisoner shall be restored, and allows the jailer to deliver him "two letters, with their seals intact"! All the incidents proceed through the book in the same jaunty way to a happy termination, which certainly spares the reader any great expenditure of anxiety. There is talent in Phillip Phosphorus, and we expect he will do much better things, but he needs study and practice.

The Pride of the Mess. By the Author of 'Cavendish.' A naval novel of the Crimean War. (Routledge & Co.)—Mr. Routledge certainly gets up his "original novels" in the form and type most certain to repel fastidious readers. No one, looking at this book without previous knowledge of the series, would expect to find anything good in it. Nevertheless, those who begin to read 'The Pride of the Mess,' will be very likely not to lay it down until they have got to the end. It has the great virtue of a novel,—it is amusing and is readable (if people are not blinded by bad print). When they have come to the last page it is probable they will grow critical and declare they have read every incident before in the letters of "our own Correspondent,"—which it is very likely they have. Nevertheless, an individual interest is given to the scenes in the person of the young hero, who before he is three-and-twenty goes through more adventures, performs more wonderful acts of heroism, and makes more hair-breadth 'scapes than would have sufficed to make the reputation of all the Knights of the Round Table, if they had been fairly divided amongst them.

My Brother's Keeper. Reprinted from 'Excelsior.' (Nisbet & Co.)—'My Brother's Keeper' is about the least satisfactory reprint we have seen of this style of American story. It is full of sickly religious sentimentalism and affectation, which, besides being extremely tiresome, is liable to mislead those who may in their simplicity be inclined to look for the same wonderful results from the same means. Real religious life is not found amenable to texts and hymns, nor do these afford support to sorrow and anxiety, any more than in actual life the best advice and the wisest apophthegms avail to assist a sore heart to bear its burden. The idea of 'My Brother's Keeper' is good, and it is to be regretted that it should have been spoiled in the handling. A young girl devoting her life to reclaim her brother from questionable courses, might have been made not only interesting, but inspiring. It required, however, great skill and judgment in the author, and, above all, common sense,—and the story bears trace of none of these things. Rosalie, the heroine, is ineffably tiresome; she preaches without mercy, and wears a certain sweet victimized look of patient perfection which must have been unspeakably aggravating to any mortal brother. This offending brother is the only character that excites a particle of sympathy throughout the book; he has to endure not only exhortation, in season and out of season (generally out of it), but he has also to see himself treated with the utmost sweetness as a reprobate, and to have all his whims studied and indulged, in the same way that condemned criminals are allowed to choose their own viands on the day of execution. We consider that the way in which he is represented as enduring this state of things is admirable, whatever the rest of his conduct may be! The story itself is meagre and sketchy; the reader is led on in the hope of an incident, and meets with long dialogues inclosing a text or the verse of a hymn by way of kernel—in the same way that we sometimes begin to read a poem on a promising theme and find ourselves drop at the end into a pot of "Warren's Jet Blacking!" We are severe upon this book because we consider the subject is far too good and too important to be exposed to ridicule by overlaying it with twaddling sentiment.

The Planetary Worlds: the Topography and Telescopic Appearances of the Sun, Planets, Moon, and Comets. By James Breen. (Hardwick.)—It has not often happened that we have met with a small book containing so large an amount of valuable information conveyed in a pleasing manner as 'The Planetary Worlds.' The chapters devoted to the physical condition of the sun, and to the general character of the comets, are, in this respect, especially remarkable. The work is illustrated by plates engraved by the author himself. The drawing is correct, but the engraving is coarse and ineffective. We recommend this work to young people desiring some acquaintance with the worlds beyond our own.

Coal-Mining: investigated in its Principles and applied to an improved System of Working and Ventilating Coal-Mines. By Joseph Marlor, Sen., Oldham. (Bartlett.)—Mr. Marlor has a pet scheme for ventilating coal-mines, and this book is devoted to its development. There are some few remarks in it on the present modes of working the coal which, as the result of experience, are of value; but, generally, the work contains little that is new or interesting beyond the circle of professional readers.

The Photographic Primer. By H. Cundall. (Cundall.)—Here is a "very primer" of photography, which may prove useful to persons who have everything to learn. These photographic books are far too numerous. Every trader in cameras or photographic chemicals appears to have grown learned in the art, and, what is far less endurable, imagines he has a mission to write for the instruction of his customers. What necessity is there for the multiplication of indifferent works?

Vanity's Victim: a Comedy. (Nottingham, Rawson & Richards.) — We are disposed to imagine that 'Vanity's Victim' in his most perfect type must be the author who publishes plays such as this. But the anonymous writer with whom we are dealing seems to vibrate betwixt visions of presenting himself as another Congreve, or as a new Sheridan Knowles, going from prose to verse, and from verse to prose, with a versatility which is as artless as it is charming. With his wit we will not trust ourselves; but the reader shall judge of his sentiment as measured out "in lengths," by the following new lines on an old subject.—

Bertha. No, no.
When a man, from the love he bears a woman,
Tells it to her he loves, he pays her then
The highest compliment she can receive,
The utmost adoration man may offer—
The homage of the heart; and, wanting which,
The bended knee were fulsome mockery,
The honied words a bitter sarcasm.
Nor are men weak when they admit they love;

Rather, they own a feeling then that casts
A radiance over them and all that's theirs,—
Their thoughts, their aspirations, words, and actions,—
That tempers till it makes ambition noble;
(For when it loves, it ceases to be selfish;)
An influence that enlarges our affections—
Till loving one, we are for that one's sake
Benevolent to all:—whose magic spell
Sweetens the words till they become like those
Used by the bright inhabitants of light.

—The farce of 'Vanity's Victim' is as racy and bright as its feeling is gentle and delicate; and its quality may, perhaps, be inferred from the passage extracted above.

Sisters of Charity, and Some Visits with them; being Letters to a Friend in England. (Masters.)—This is a well-intentioned little book, and is intended to press on the attention of the English public the question of the organization of charity, especially as regards the exercise of female benevolence. There are many lively and interesting details given of the practical working of the out-of-door orders of charity in France. The spirit in which the book is written is good and sensible, and especially urges the necessity there is that those who desire to devote their time or their money to objects of charity and benevolence should learn how to apply their means to the best advantage; for charity is a science as well as a virtue, and is no exception to the rules of common life. It cannot be taken up on the spur of the moment, but requires patient learning and discipline—an apprenticeship—as much as any other art. Amateur charity, except for the good will it indicates, is, to all practical purposes, of as little value as the general run of other amateur performances:—only it is more mischievous,—it is a more precious thing spoiled or run to waste. What John Kemble once said of his own profession holds good for all who take up *any* calling without the necessary training:—"No amateur actor I ever saw would be worth eighteen shillings a week!"

The War pamphlets form a body of fierce and pungent crimination. They resemble the separate counts of a great indictment,—one impeaching the Cabinet of France, — another asking for a verdict against Prussia,—a third charging the English Government with high crimes and misdemeanours,—and a fourth imputing recklessness, without daring, to the Earl of Lucan. A more militant series of these writers, the Parthians of the pen, has seldom defiled before us. Most conspicuous, and most telling, is the memoir attributed to Prince Napoleon, entitled *The Crimean Expedition.* It is inaccurate and abrupt,—yet significant and impressive.—Lord Lyndhurst's speech *On the Position and Policy of Prussia* deals in terms of more direct severity with the acts of another Government.—Capt. White, in the *Government and the War,* accuses the departments at home of the neglect which has annihilated an English army. Thus, we have three pamphlets, of different calibre, against the belligerent and neutral powers.—The succession is continued by Mr. John Langford in *The War with Russia; its Origin and Cause,* which divides its bitterness between the Czars and the Quakers, though in a style not calculated to damage either.—Rear-Admiral Scott, in *Naval Reform,* makes a far more skilful use of his opportunity. Every line is well aimed.—With equal force and precision, "a Cavalry Officer" reviews *The British Cavalry Action at Balaklava,* in reply to Lord Lucan's defence of his fatal error, which lost the Light Brigade.—The Queen's proclamation of a fast is criticized by T. Binney in *Illustrations of the Terribleness of God's Doings towards Men and Nations.* Mr. Binney appends an argument in favour of copyright in sermons.—A theory on *The Reform of the Army* is explained by a writer who discusses it *in Connexion with that of our Schools and Universities.*—Leaving such practical topics in the rear, the Right Rev. Dr. Southgate, of the American Episcopal Church, examines *The War; its Origin and its Consequences.*—Mistaking its origin, he is naturally bewildered as to its consequences, describing it as "purely a Christian question."—Cardinal Wiseman's lecture on *The Future Historian's View of the Present War* is by many degrees more instructive and philosophical, — As a political study, however, M. Alexander Herzen's *Discourse,* delivered last February on the occasion of a revolutionary anniversary, has more point and meaning than the foregoing.—We had thought to find a similar subject developed in *Russia's Policy and Napoleon's Prophecy;* but it is a mere advertisement.—The remainder of our War miscellanies consist of an excellent manual, by J. S. Erlam, late of the Royal Engineers, *The Outlines of Military Fortification,* — and a useful *Glossary of Military Terms, intended as a Handbook for Junior Officers, &c.* — In contrast with these is the Rev. Mr. Glover's *Poetry of War,* including rhapsodies, criticisms, and compound epithets.

LIST OF NEW BOOKS.

Bible History for Young Children, Vol. 2, cr. 8vo. 2s. 6d. cl.
Boys of the Bible, sq. 16mo. 2s. 6d. cl. gilt.
Brameld's (Rev. G. W.) Practical Sermons, 2nd series, 6s. 6d. cl.
Chambers's Educa. Course, 'Rudiments of Zoology,' new ed. 3s. 6d.
Confession (The) of Faith, 8vo. 7s. 6d. cl.
Crabbe's Extracts from best German Authors, new edit. 12mo. 5s.
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Evans's Vintage Gleanings, 3rd edit. 32mo. 3s. cl.
Felix on the Bat, 3rd edit. 4to. 9s. cl.
Fleury's L'Histoire d'Angleterre, 18mo. 2s. 6d. cl.
Fleury's L'Histoire de France, 18mo. 2s. 6d. cl.
Goodwin's Guide to the Parish Church, 2nd edit. 18mo. 3s. 6d. cl.
Grant's (Dr. A.) Historical Sketch of the Crimea, fc. 8vo. 3s. 6d. cl.
Gray's Elements of Arithmetic, by Rutherford, new edit. 1s. 3d. bd.
Hallam's Europe during Middle Ages, Vol. 1, post 8vo. 6s. cl.
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[ADVERTISEMENT.]—EXHIBITION OF ART-INDUSTRY IN PARIS.—The ART-JOURNAL for JUNE contains an Illustrated Report of the most beautiful and interesting contents of the Exhibition in Paris. The ENGRAVINGS from the ROYAL PICTURES in the ART-JOURNAL for JUNE are:—'Portsmouth Harbour,' after C. Stanfield, R.A.; and 'Ariel,' after H. J. Townsend. The Sculpture is 'The Nymph of the Rhine,' from the statue by Schwanthaler. The Exhibition of the Royal Academy and the two Water-Colour Societies are noticed at full length; also articles on 'Kaulbach's Illustrations of Shakspere'; 'British Industries,' by Robert Hunt, F.R.S.; 'The Exhibition of French Pictures in London,' &c. &c.—VIRTUE, HALL & VIRTUE, 25, Paternoster Row.

VOLCANIC ACTION.

AT the present time, when Vesuvius is belching forth its molten floods,—of which your Naples correspondent has given us so graphic a description,—it may perhaps add to the interest which your readers take in the accounts of this sublime phenomenon that they be put in possession of a few remarks as to the true nature of volcanic action in general,—the sublimity of the contemplation of which appears to me to be so vastly enhanced when we take a correct view of its real nature, namely, that the floods of molten lava which volcanoes eject are, in truth, nothing less than remaining portions of what was once the condition of the entire globe when in the igneous stage of its early physical history, no one knows how many years ago!

When we behold the glow and feel the heat of molten lava, how vastly does it add to the interest of the sight when we consider that the heat we feel and the light we see are the residue of the once universal condition of our entire globe, on whose *cooled surface* we *now* live and have our being! But so it is; for if there be one great fact which geological research has established beyond all doubt, it is that we reside on the cooled surface of what was once a molten globe, and that all the phenomena which geology has brought to light can be most satisfactorily traced to the successive changes incidental to its gradual cooling and contraction. If this one grand principle be kept in mind, all the apparently complex and perplexing phenomena which the present condition of the earth's surface presents to our contemplation disappear, and the nature of those actions which have, through a vast succession of ages and changes, given to its crust its present character and aspect becomes comparatively simple and understandable.

And, as before said, when we behold a volcano belching forth its fiery floods, how vastly is the sublimity of the sight enhanced when we consider that in the molten lava we have before us a sample of the present condition of the interior of our globe, and also of what was the condition of its entire mass during the earliest days of its physical history!

In former times, when geological research had made but little progress, volcanic action was ascribed to some adventitious union of substances, whose combination resulted in the development of intense heat and violent eruptive action. This notion as to the nature and cause of volcanic action has been long since abandoned by all those who have carefully studied the phenomena of all classes of volcanic action. Volcanic action depends on a great cosmical principle, and when rightly considered, is an expiring phenomenon,—one whose vehemence in early periods of the earth's history was infinitely more tremendous, frequent and extensive than it is now, and is destined by the lapse of time gradually to disappear as one of the active phenomena of nature.

That the influx of the sea into the yet hot and molten interior of the globe may occasionally occur, and enhance and vary the violence of the phenomenon of volcanic action, there can be little doubt, but the action of water in such cases is only *secondary.* But for the pre-existing high temperature of the interior of the earth, the influx of water would produce no such discharges of molten lava as generally characterize volcanic eruptions. Molten lava is, therefore, a true vestige of the Natural History of the Creation, and, as such, is held in the most profound veneration by, Yours &c.

JAMES NASMYTH.

Patricroft.

FOREIGN CORRESPONDENCE.

Florence.

PERMIT me a few words on the principal Florentine sculptors. Santorelli has been usually acknowledged as the chief,—though Costali would now take the precedence. There were few things in his studio but repetitions, yet, as they are of works not generally known to the British public, I may venture to describe them. The 'Concezione' is a fine and exquisitely finished statue, the original of which is in the Cathedral of Montpelier. The figure is standing on a serpent, and the robe which covers her head falls down in graceful folds to her feet, being caught and supported half way on her left arm. Every traveller who has spent twenty-four hours in Florence must know that Santorelli executed the noble statue of Michael Angelo under the Colonnades of the Uffizii. He has a repetition of this work now in his studio. I do not describe what is so well known, and only allude to it to observe on the exquisite finish which is displayed in it,—the rich damask tunic—the robe! It was only last year that he sent off his portion of the great monument erected to Columbus in Genoa. The cast of it remains. It is a colossal figure, called "La Forza," and is crowned with laurel; in her left hand she holds a club, whilst her right rests upon her knee. A work now executing for the first time is a 'Maddalena.' She is seated on her left leg; the other is turned backwards. On the ground is a skull, and to her breast she clasps a cross. There was a bust, half executed, of Sir Walter Scott, who is canonized in Italy, and a girl at her prayers, in very bad taste. She is a little, premature, French coquette, with her hair turned back, who seems to be saying "Am I not very interesting?" Without rising to the sublime, Santorelli is always classical, pure and elegant,—and the finish of his statuary is not surpassed, if equalled, by anything I have seen in Florence. The drapery reminds me of that of some fine Greek statues excavated at Cumæ some two years since. There is not merely surface finish, but the interior

is as highly executed as the exterior. You may put your finger into a fold and coil it round. With all his merits, however, Costali is, perhaps, gaining upon him in the great race of Art. He is now at work on a large colossal bust of Charles Duke of Lorraine. The commission is for the descendants of the Duke at Paris. A grand national work now occupies much of his time, and will require two years more to complete. It is one of the four *bassi-rilievi* for the great monument of Columbus at Genoa. The moment chosen for description is when the great discoverer has just landed and is about to plant the Cross. His sword is in one hand. On either side of him are six figures, twelve in all, besides Columbus, and they are in various attitudes, according to the passion which animated them. One is praying; another, on his knees, is kissing the hand of Columbus, and asking pardon. On the further left stands the notary, in his long robe, reading the form of taking possession. As yet, this splendid *rilievo* is only in cast. A beautiful group, and made more interesting from the history connected with it, is 'Columbus presenting America to the World.' She is on his left, dressed in an Indian costume, and there are three other female figures, clasping hands,—due attention being paid to their geographical relations. He turns his back on Europe and Asia, as though he were facing the New World. The idea is good, and it was offered to the Committee at Genoa for the erection of the monument as a centre-piece. However, in a fit of economy, it was voted too expensive, and rejected. Subsequently, some brethren of the art cast some slights upon its merit,—when the Grand Duke took the matter up, ordered it to be cast in bronze, and placed it in one of the great galleries here—if I remember Costali aright—in the Pitti Palace. I have given the anecdote as having some interest in connexion with Art. The group has never, I believe, been executed in marble. There is in his studio now executing for Mr. Crawford, an Englishman, a repetition of his beautiful statue of 'The First Grief.' This is the third he has executed: the first was for a Milanese nobleman, and the second, which the artist considers his best, for Lord Rendlesham. A beautiful girl has just received intelligence of her first sorrow. Nothing can equal the overwhelming depth of grief expressed in the countenance, or the utter abandonment to her sorrow, by the drooping of the hands and the loose manner in which she holds her letter. In Lord Rendlesham's statue it has already fallen to the ground, which gives, I think, much more expression to the idea.—Before leaving the Italian sculptors, let me say that, so far as I have been able to gather, they set their faces against colouring statuary,—at all events, they have not adopted the practice; and at Santorelli's I was told that such works did not please.

Amongst the artistic celebrities of Florence must on no account be omitted Mdlle. de Fauveau, —and though her genius is not of the highest order, her works are distinguished by taste, high finish, and delicate execution. Indeed, I had some difficulty in gaining admission, but on intimating that I had a specific object in view, she opened wide her folding doors. Mdlle. de Fauveau works in marble, gold and silver, and wood. Her style is the mediæval, arabesque and grotesque, and her works are scattered over the world. Her Majesty has a Fountain executed by this artist for her boudoir;—and for the Emperor of Russia she executed a Bell, which was cast in bronze, and has since been wrought in some precious metal. The design was curious, and is much talked of still. From the base to the top is a whole train of dependents in a royal establishment, awakened by the sound of the bell, and put in a state of the most energetic and ludicrous activity,—all except the chaplain, who at the base is tranquilly pursuing his orisons, in presence of the Madonna and the Bambino. Of works now actually in band, first, there is a 'St. Dorothea,' a Prussian saint. At the top of the column is a façade of a church which was built on the site of her martyrdom, and for which the monument is intended. The figure, half nude, is looking to Heaven, whence descends an angel with the flowers of Paradise as the reward of her faithfulness. Her *chef-d'œuvre*, however, just completed, is a 'Vase for Holy Water,' executed for the Grand Duchess, and intended for her private chapel: a beautiful and rich work of Art. The outline is that of a cup. Round the rim are eight winged angels, who direct the prayers on their ascent to Heaven; whilst the handle is formed by an archangel with extended wings, who presides over the company of kindred spirits. Underneath and around the body of the cup are the Bourbon lilies, expressive of the descent of the Ducal family. Their respect for religion is their strength, which is more fully expressed by these words on a scroll:—"Hoc fœdere lilia florent." Underneath again are flowers, the lilies of Tuscany, concealing a serpent; whilst not far distant is a lizard panting and listening with inquictude. The pedestal is triangular, and at each corner is a lion's head, the emblem of Florence. A Crucifix, representing Christ in the moment of death, is remarkable for its anatomy, and its complete *abandon*. Nor must I conclude this notice without alluding to a curious and highly-wrought piece of carving in pear-wood, called 'The Mirror of Vanity.' On the top is a peacock, the emblem of Pride. Under his feet are the attributes and ornaments which awaken the vanity of man and the coquetry of woman. Two personages in the rich costume of Louis the Thirteenth, one on each side, are completing their toilette in a glass, and, too much occupied with themselves, do not perceive the snares which a satyr below is setting for them, —in which the lady has been already caught. Beneath the mirror and on either side are carved the following old French verses.—

> Parfois en ce cristal maint galant qui s'admire
> Va droit au trébuchet que lui tend un satyre;
> Et la coquette aussi, trop facile aux appeaux,
> Livre son pied mignon au lacet des oiseaux.

Florence is not so rich in painters as in sculptors; but it is impossible to pass over a young American artist, Mr. Buchanan Read, already well known to the English public and still better to the American, as the author of a volume of poems. They were favourably noticed in the *Athenæum* and other English reviews, and have arrived at a second edition in America. He has just sent off to his country for publication another poem, entitled 'The New Pastoral,' descriptive of American pastoral life. His poetical genius is manifest in his paintings. The subjects are all of the most highly imaginative character. The 'Culprit Fay' is one, —the idea being taken from a poem of the same name by Dr. Drake of America. The King and Queen, surrounded by their Court, are seated on a toadstool for their throne, with a lily for their canopy of state. The culprit Fay, who has dared to marry a mortal, stands before them on his trial, whilst on a lower step to the throne is the court jester, with a convolvulus for his cap. Lilies, flowers and various kinds of shrubs are growing around. There is much expression in the figures, which tell their own tale; and the light which surrounds the royal presence contrasts well with the dark background. 'Undine carried off by her Lover' is another successful painting. The passion and triumph of the mortal as he turns his head round to gaze on the water sprite are well given,—whilst she, on other thoughts intent, seems to be pointing to the waters she has left, and smiling with unimpassioned feelings. 'The Lost Pleiad' is the most original and imaginative painting in his studio. "I formed the design of painting such a subject," he said, "as I was gazing one splendid night upon this beautiful constellation, appearing as it did to float in the ocean of blue atmosphere." The Pleiads are represented by six lovely female forms, clad in a gauzy dress, which scarcely serves to conceal their forms. They are embracing one another, and seem to be unconscious of the loss of their sister, all except the highest in the group, who perceives the vacuum that has been created, and is shading her eyes whilst she looks down on the falling Pleiad. The adjustment of the hair is open to correction. She is supposed to be falling so rapidly that her hair, instead of streaming down, is carried upwards, and assumes, therefore, almost its natural position. Each Pleiad wears on her forehead a star, which ornaments of course are arranged in the form of the constellation. The ground or sky on which they float is that hazy, silvery blue which marks an Italian sky on an Italian night. The painting is full of imagination. The grouping is well managed. The faces are marked by sweetness and placidity, with the exception of that of the higher Pleiad, who from her more exalted position perceives the loss from the family group. Altogether, it is a highly original and beautiful painting, and we trust that it will create golden opinions for the young artist in America, whither it is shortly to be sent. A.

OUR WEEKLY GOSSIP.

Prof. Graham's elevation to the post of Master of the Mint left vacant the office of Assayer to that establishment; and we understand that the staff has been completed by the nomination of Dr. Hoffman, Chemist to the Museum of Practical Geology, to the vacant office. We have not heard whether Dr. Hoffman proposes to continue his duties in Jermyn Street. While there are so very few state occupations for men of science, it is scarcely desirable that the best of these should be gathered into single hands.

A topographical model of our Indian Possessions, constructed by Mr. Montgomery Martin, has been on view during the week at the Privy Council Office.

Col. Rawlinson has arrived in London from Bagdad, having brought to a close the excavations in Assyria and Babylonia which he has been superintending for the last three years on behalf of the Trustees of the British Museum. The results of these excavations have already in part reached the Museum, but the most valuable portions of them are still in transit. One hundred and fifty cases containing sculptures, inscribed tablets, terra-cotta cylinders, and a very large collection of small objects of Assyrian Art, were recently unpacked at the Museum. One perfect obelisk, and the fragment of a second, are the only objects of this collection which have been yet exhibited to the public in the Assyrian Gallery; but the inscribed tablets, which amount in number, we believe, to at least 10,000, the two fine cylinders from Kileh Shergat, and all the smaller relics—which, for better security, are deposited in closed cases—can be examined by the curious. A collection of almost equal extent and of greater value—inasmuch as the sculptures belong to the culminating period of Assyrian Art, and are infinitely superior to those which form the present Nineveh Gallery at the Museum—was shipped last month at Bussorah, and may be expected to reach the Thames in August or September; while a third or supplementary collection, composed of select specimens, the master-pieces of Assyrian Art which were disinterred from the new Palace at Nineveh during the past autumn and winter, is about to be brought to Europe, in virtue of an arrangement concluded between Col. Rawlinson and M. Place on board the Manuel, a vessel which was sent out by the French Government for the purpose of bringing home the collections of MM. Place and Fresnel. Col. Rawlinson has further brought with him overland a single small case, containing, among other relics of especial interest, the Nebuchadnezzar cylinders which he obtained from Birs Nimrûd in the autumn of last year, and those still more valuable cylinders of Nabonidus, the last king of Babylon, which record the name of that monarch's eldest son Belshar-ezer, the Belshazzar of Daniel. It is sincerely to be hoped that means will be found for exhibiting these slabs to the public, as soon as the whole of the three collections shall have arrived, either by a new arrangement of the present Assyrian Gallery, or by the allotment of fresh space to the Antiquity Department of the Museum. Unless, indeed, some measures of this nature are taken, the fruits of the late Assyrian Expedition, of which the labours are now brought to a close, will be lost to the great majority of the nation,—the number of those who can appreciate the historical and scientific results, obtained from so vast an accumulation of cuneiform materials, being, of course, comparatively few.

On Tuesday, such supporters of the Literary Fund as love it with all its faults, or cling to it earnestly in hopes of future good, dined together at the Freemasons' Tavern, when the Bishop of Oxford occupied the chair, and the usual toasts and congratulations passed to the usual accompaniments. When the fruit and wine had been discussed, it was announced, in the midst of cheering, that "the subscriptions of the evening amounted to upwards of 800*l.*,"—a very satisfactory announcement, on which it is needful for us to make only two remarks. The sum is so large as to silence for ever the assertions of those who contended that the Committee of Revision, now sitting, would disgust the patrons of the Fund and spoil the annual dinner. Such was clearly not the case. The compliments were as choice, the speeches as little to the point, as in times past, ere the dream of the sleepers was broken by the intrusion of the literary body. The Bishop of Oxford told the old anecdotes, the Society made the old allusions, and with one or two exceptions the old speakers repeated their ancient speeches. As nearly as possible the dinner was stereotyped:—assuredly, therefore, it was not spoiled. The other point on which it is needful to remark is more important. "The subscriptions of the evening amounted to upwards of 800*l.*":—is this announcement literally true? Is it true, in any sense, literal or figurative, that the evening—the dinner—produced for the Fund this large amount of money? Such is the inference to be drawn from the terms used; such is probably the belief which the Committee making the statement desire to see received. But is it true? We fancy, on the contrary, that much—probably the greater part—of this sum is derived from sources independent of the dinner, and which the abolition of the dinner would leave as actively beneficent as ever.

Lord Ellesmere held his second Reception on Wednesday last, at Bridgewater House. A very large company—including a goodly number of ladies—assembled in the Picture Gallery. Among the novelties exhibited was Mr. M. Martin's model in relief of our Indian Empire.—Mr. Weld had a *conversazione* on the same evening in the rooms of the Royal Society. Some new and very large photographs by Mr. Mayall excited interest. A horn-book, belonging to Mr. Longman, lay on one of the tables; and a fine specimen of chromo-lithographic printing was shown. But the "lion" of the evening was the Calculating Machine, invented by Messrs. Scheutz and Son, the action of which was obligingly explained by Mr. Gravatt.—Mr. Weld's second *soirée* will be held next Wednesday.—Earl de Grey had issued cards for a reception last night (Friday.)—On Tuesday, next week, a *conversazione* will be held at the rooms of the Civil Engineers.

Illustrations of the War are multiplying round us. A new picture of Sebastopol has been opened during the week at Burford's Panorama, in Leicester Square. The picture includes within its field of view the Harbour and Fortifications of Sebastopol, the encampments, the field-works, the approaches of the Allies, the stations of the Fleet, the eminences of Balaclava, the ridge of the Alma, the battle-ground of Inkermann, and the vast sweep of magnificent hill-country in the rear of our forces towards Theodosia. Altogether, this is one of the grandest compositions ever exhibited in Leicester Square.—Mr. Wyld, in addition to his very attractive model of Sevastopol, announces a new model of Cronstadt and the surrounding shores of the Gulf of Finland,—and also a new model of the Baltic Sea and the countries on its borders.—Messrs. Grieve and Telbin add to their deeply-interesting series of War Pictures graphic and effective illustrations of every new event in the progress of the great contest.

Majesty did not visit Drury Lane—on occasion of the Amateur Pantomime—in vain. Seven hundred pounds have been handed over to the Wellington College from the proceeds, after paying all expenses. Fifty pounds, we are glad to hear, has been sent from the same source to the fund originally raised in behalf of Mr. Angus Reach by the first performance of the pantomime. Pressing entreaties for a third performauce in London have been received at the Fielding Club; but the merry Mimes have played their play, and are not disposed to turn their sport into a trade. If a third performance shall take place at all, it will probably be in Paris,—where the pantomime, as a form of dramatic entertainment, is almost unknown. Imperial allurements, it is said, have been thrown out; and from what we hear it seems not unlikely that they may prevail.

The English Transatlantic Telegraph Company have effected arrangements with the American Company bearing the same designation, by which the latter are held bound to lay down submarine wires between Ireland and St. John's, Newfoundland, before the 22nd of January, 1858. Wires will be laid down before the close of this year between Newfoundland and Prince Edward's Island; and, as a telegraph already exists between that island and New York, the communication, when these projected operations are carried out, will be complete between America and Europe.

The Departments connected with the teaching of the Oriental languages in Russia, which, up to the end of last year, were somewhat irregularly distributed amongst several institutions, have been consolidated. The Oriental Languages now form a special Faculty in the University of St. Petersburgh. The curriculum is extended from four years to five. The languages taught are: 1, Arabic; 2, Persian; 3, Turk (or Tartar); 4, Mongol (Kalmuck); 5, Chinese; 6, Hebrew; 7, Armenian; 8, Georgian; 9, Mantshu.

Mr. "O." Smith, the master of histrionic *diableries*, as some of our readers may know, was a collector of hooks illustrative of the stage; and his death having thrown these into the market, they have been dispersed by the hammer of Messrs. Sotheby & Wilkinson. Some of the lots were of extreme interest for their class, and brought good prices. — Lot 312, Collections for a Dramatic Every-Day Book, formed by the late Mr. Smith, sold for 8*l.* Lot 313, Dramatic Autographs, consisting of letters of David Garrick, Mrs. Siddons, and other dramatic celebrities, sold for 17*l.* 5*s.* Lot 558, a collection of materials towards a History of the English Stage, by the late Richard John Smith, Esq., 25 vols., half-bound, sold for 31*l.* Lot 559, 'Manuscript and Printed Collections relative to the English Stage,' compiled by the late Mr. Joseph Haslewood, 9 vols., sold for 25*l.* Lot 608, 'Garrickiana,' a collection of engravings to illustrate the life and theatrical career of David Garrick and his contemporaries, in 2 atlas folio vols., sold for 95*l.* Lot 617, a collection of 47 Initial Letters from Illuminated Service Books, sold for 8*l.* 15*s.* Lot 871, Theatrical Caricatures, a large collection of engravings, mounted in a volume, sold for 7*l.* 7*s.* Lot 872, Title-Pages, a very large and interesting collection, presenting examples by Faithorne, Cross, Dorigny, De Bry, and others, in 2 vols., sold for 5*l.* 12*s.* Lot 876, Wilkinson's (J.) Theatrum Illustrata, Memorials of Ancient Playhouses and Modern Theatres, copiously illustrated by the late Mr. Smith, sold for 8*l.*

Among the letters of thanks, of remonstrance, and of recrimination with which we are daily honoured by grateful or aggrieved correspondents, are many which would startle and amuse the reader had we ill-nature enough to print them. As a rule, we mercifully abstain from using the arms placed in our hands, and rarely notice any abuse levelled at ourselves, unless appeal is made in print against our judgments. For example, what good can arise to an author from remonstrances so oddly composed of gratitude and anger as the following, received from a gentleman whose verse-book, 'The World and its Beautiful Lights and Sympathies,' we have had the duty to read and the pain to describe?—

"Taunton, May 20.

"I beg to express my gratitude for the service you have done me in noticing my volume, for it was an infinite condescension on your part to bring it before the public. But I do think you erred in the *rules of criticism*, which assert a double power,—one of discovering the faults and the other of discerning the merits. It must really be a sad thing for a work to possess no value at all, not even a single thought worth a critic's notice. Though you have damned the book so fearfully, I am not daunted nor discouraged. Thirty opinions on the opposite side counterbalance an individual effort, however influential among a class of society. You may be right about my mistake in the tastes of my patrons, but allow me to say the names were sent in after a portion of the work appeared as specimen pages. It might not be your taste, and I am grieved it was not, for I should then have had as honest a review in favour, no doubt. I hope another time to produce something which may obtain your good opinion. I shall be happy, however, to forward you another advertisement shortly; and I hope by your severe critique to learn something. I am, &c.,

"James Waymouth.

"P.S. I am sadly vexed that the fallen Adam within me should rise above the better nature, but cannot avoid making one odd comparison, suggested by your critique. You speak of 'Archangels' and 'Sylvia' 'blending.' Do you suppose they will not in a future state of existence? I might have discussed the Devil on one page and the Editor of the *Athenæum* on another. Is it requisite they should 'blend'? Hope they wont shake hands or be handcuffed hereafter. If angels and men meet in Heaven, is it unreasonable to 'blend' them in a book, or couple their names on a page? Unsound logic rather!"

—In another style, we have received a letter from the Rev. P. H. Mason, of Cambridge, joint-author of 'An Easy, Practical Hebrew Grammar,' noticed by us last year [No. 1371]. Other critics, it appears, have been severe upon Mr. Mason,—and he has taken it into his head to fire his guns at them and at ourselves, in the shape of 'Strictures.' Against this course we had nothing to object; his reply was open to examination: and the public was able to judge the cause. Mr. Mason, indeed, as he says, "shows his contempt" for our opinion "by reprinting it" in his reply; though it is possible enough that readers will suspect quite another motive for its re-appearance than "contempt," when they see the following note, which accompanied the 'Strictures':—

"St. John's College, Cambridge, May 22.

"I feel bound to lay before you the accompanying pamphlet, in which I have quoted and remarked upon a notice that appeared in your valuable paper about a year ago. I hope you will not think that I send you this in bravado; my only reason for laying it before you is, that I do not think it right to make behind your back the remarks I have there made. I dare say you will consider the pamphlet itself a thing not at all worthy of notice:—to myself, it seems unworthy of notice. But, should you think proper to notice it, you will, perhaps, allow me to say that there are a few expressions in it which are taken (I am told) in a far different sense from any I intended them to bear—some, which were intended to express merely a little amusement, being taken for needless severity. I most extremely regret their occurrence; since my object was by no means to cause my friend pain, but only to repel his attack,—as, in fact, I *told* him when I carried him the pamphlet a few minutes before its publication. But, really I fear you will think this quite unnecessary to yourself. I fear I have trespassed too much on your valuable time.

"Believe me, &c., P. H. Mason."

—Cannot Mr. Mason exhibit "the courage of his opinions"? In his 'Strictures' he accuses us of "anonymous writing"—of "ignorance"—of "bitter railing" against his work—of "throwing mud and dirt" at him personally. What need then for this deprecation? If our "opinion" be worth no more than the "critical notices" quoted from other quarters, in his favour, and to which he triumphantly appeals, why apologize to us by letter for his abuse of us in print?

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to Seven o'clock), 1*s.*; Catalogue, 1*s.*
JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square.—Admittance, 1*s.*; Catalogue, 6*d.*
JOSEPH J. JENKINS, Secretary.

The SECOND ANNUAL EXHIBITION of the FRENCH SCHOOL of the FINE ARTS is NOW OPEN daily, from 10 to 6 o'clock, at the Gallery, 121, Pall Mall, opposite the Opera Colonnade.—Admission, 1*s.*; Catalogue, 6*d.*

GALLERY OF GERMAN ARTISTS.—The THIRD ANNUAL EXHIBITION of the WORKS of MODERN GERMAN ARTISTS, in London, IS NOW OPEN daily, from 10 till 6.—Admission, 1*s.* Catalogues, 6*d.*—Gallery, 168, New Bond Street, next door to the Clarendon.

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street.—Open from 10 to 5. Admission, with Catalogue, 1*s.*

ADAM AND EVE.—This great original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, Pall Mall, opposite Marlborough House, from 11 to 6 daily.—Admission, 1*s.*

THE BATTLE OF THE ALMA.—NOW OPEN, from 10 until 6, at the Egyptian Hall, Piccadilly, the GREAT PICTURE of this important Military Event, Painted by Mr. Cooмans, from studies made during four months spent in the Crimea during the present war. Admission, 1*s.*

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The Railway at Balaklava, Battle of Inkermann, Storm in the Black Sea, Battle of the Alma, Cavalry Charge at Balaklava, Pictorial Map of Sebastopol, &c., are now exhibited in the Diorama, illustrating "Events of the War." The Lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1*s.*, 2*s.* and 3*s.*

SIEGE of SEVASTOPOL.—GREAT GLOBE.—All the New Approaches and Siege Works are placed on the MODEL of SEVASTOPOL, including Inkermann, Balaklava, and the Tchernaya, at the GREAT GLOBE, Leicester Square. BALTIC: also a large Model of the Baltic Sea and Cronstadt.—Admission to the whole building, 1s.; Children and Schools, Half-price. Open from 10 to 10. A large Collection of Trophies taken from the Russians.

LOVE'S POLYPHONIC ENTERTAINMENTS.—UPPER HALL, REGENT GALLERY, 69, Quadrant, Regent Street.—Every Evening at 8, except Saturday; Saturday, at 3.—Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called THE LONDON SEASON, and other Entertainments. On Wednesday, Thursday, and Friday, Mr. Love will present the Entertainment called LOVE IN ALL SHAPES, to be followed by a ZOOLOGICAL CONCERT, and LOVE'S LABOUR'S LOST. On Saturday, at 3, LOVE IN ALL SHAPES, with other entertainments.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; and at the Rooms.

WHITSUN HOLIDAYS.
ROYAL POLYTECHNIC INSTITUTION.—The LECTURES and EXHIBITIONS, as delivered before HER MOST GRACIOUS MAJESTY and HIS ROYAL HIGHNESS PRINCE ALBERT, the PATRON of the INSTITUTION, will be CONTINUED, consisting of the TELEPHONIC CONCERT, DISSOLVING VIEWS of SINDBAD the SAILOR, Duboscq's ILLUMINATED CASCADE, the DIORAMA illustrating the VOYAGE across the ATLANTIC, and the CITIES in the UNITED STATES.—LECTURES on MUSIC, by GEORGE BUCKLAND, Esq., with VOCAL ILLUSTRATIONS.—DISSOLVING VIEWS of the WAR, &c.—Monday Evening, the 28th inst. LECTURE to the INDUSTRIAL CLASSES, by Dr. LANKESTER, F.R.S. &c., on PLANTS and ANIMALS, their Differences and Resemblances.—WHITEHOUSE'S ELECTRIC HARMONIOGRAPH and RHUMKOFF'S COIL explained daily.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—*May* 16.—W. J. Hamilton, Esq., President, in the chair.—Mr. E. H. Hargreaves was elected a Fellow.—'Notes on the Geology of the Hudson's Bay Territories, and of portions of the Arctic and North-Western Regions of America, including Oregon and Russian America, with a Coloured Geological Map,' by Mr. A. K. Isbister.—'On the Geology of Georgia, United States,' by Mr. W. Bray.—'On the Geology of New Zealand,' by Mr. C. Forbes.—'On the Geology of Some Parts of New Zealand,' by Mr. J. C. Crawford.—'On the Dicynodon tigriceps,' by Prof. Owen. In this paper Prof. Owen described a new species of extinct bidental reptile (*Dicynodon tigriceps*), transmitted by A. G. Baiu, Esq., from South Africa. The skull surpasses in size that of the largest Walrus, and resembles that of the lion or tiger in the great development of the occipital and parietal ridges, the strength of the zygomatic arches, and the expanse of the temporal fossæ,—all indicating the possession of temporal (biting) muscles as largely developed as in the most powerful and ferocious of the carnivorous mammalia. This unique modification of a sauroid skull is associated with the presence of a pair of long, curved, sharp-pointed, canine tusks, descending as in the machairodus and walrus, outside the lower jaw when the mouth is shut, these tusks being developed to the same degree as in the smaller species of Dicynodon (*D. lacerticeps, D. testudiceps*, &c.,) described by the author in a former memoir; and, as in those species, so in the present more gigantic one, no other trace of teeth was discernible, the lower jaw being edentulous, as in the extinct Rhynchosaurus, and the Chelonian reptiles. Most of the extinct reptiles exemplify the law of the prevalence of a more general structure, as compared with the more specialized structures of existing species. The Labyrinthodonts combined sauroid with Batrachian characters; Rhynchosaurus, sauroid with Chelonian characters. The Ichthyosaurus had modifications borrowed from the class of fishes, and the Pterodactyle others borrowed from the type of birds and bats,—in both cases engrafted on an essentially sauroid basis. The Dicynodonts—which were like lizards in their more important cranial character, as, for example, the divided nostrils, the dependent tympanic bone, and the pair of symmetrical suboccipital processes—resembled the crocodiles in the extent of ossification of the occiput, resembled the Tryonyces in the extent of ossification of the palate, and in the form and position of the posterior nostril; and resembled the Chelonia generally in the edentulous trenchant border of the whole of the alveolar part of the lower jaw, and of a great part of that of the upper jaw. But they also superadded to this composite reptilian structure of the skull a pair of long, sharp, descending tusks, and temporal fossæ and ridges, which seem to have been borrowed from the mammalian class.

SOCIETY OF ANTIQUARIES.—*May* 17.—Admiral Smyth, V.P., in the chair.—The nomination of E. Hawkins, Esq. to fill the vacancy in the Council by the death of Sir R. H. Inglis was read to the meeting.—The Rev. W. C. Lukis, the Rev. J. Booker, and the Rev. J. M. Jephson were elected Fellows.—The Society's extensive collection of proclamations, arranged by Mr. Lemon, was exhibited.—The Rev. T. Hugo exhibited a fragment of a Roman pavement found in the city.—The President, Earl Stanhope, communicated a copy of the inscription on the sarcophagus found at Sidon. It had been received by the Dean of St. Paul's from the Hon. E. Everett.—Mr. H. Jackson exhibited a pedigree of the family of Fitch.—Mr. Allies communicated an account of the discovery of Roman coins in the Forest of Dean.—A communication was read from Dr. Bell 'On the Palladia and Prophecies of Constantinople.'

STATISTICAL.—*May* 21.—Col. Sykes, V.P., in the chair.—Messrs. R. D. Baxter, J. B. Haycraft, W. F. Nooth, G. K. Rickards, J. R. L. Walmisley, and Josh. White were elected Fellows.—'On the Mining Resources of France,' by H. R. Lack, Esq.—'On the Distribution of the Emigrants from Europe over the Surface of the United States,' by the Rev. R. Everest. The author showed, from data given by the late American Census, the total number of each European nation resident in the United States, and the proportion of each resident in the four different divisions which he had described, viz., the old free States, the new free States, the old slave States, and the new slave States; the old States being those founded prior to the Declaration of Independence, and the new those founded subsequent to that event. The natives of Switzerland, Norway and Holland, which had been shown to enter the prisons and almshouses in smaller proportions than the others, were also those who settled in the largest proportions in the new States,—thus avoiding the old States, in which the great cities were situated. The migration of the citizens of the United States from one part of their territory to another was next adverted to; and it was shown that a much larger number of persons migrated from the slave States into the free than from the free to the slave States,—thus evincing a preference for the free States, and accounting for a fact, often observed, the comparatively small population of the slave States.—The Chairman then adjourned the meeting to Monday, the 18th of June next, and took the opportunity of announcing that a paper of great public interest would then be brought before the Society, entitled, 'The Mortality caused by Naval and Military Operations.'

ZOOLOGICAL.—*May* 22.—Dr. Gray in the chair.—Mr. P. L. Sclater read a paper, containing descriptions of four new or little known Tanagers from Bogota and Ecuador. They were characterized under the names of *Arremon erythrorhynchus*, (Scl.), *Tachyphonus xanthopygius*, (Scl.), *Tanagra notabilis*, (Jardine), and *Saltator arremonops*, (Jardine).—Mr. E. W. H. Holdsworth read an account of a new species of Sea Anemone, which he referred to the genus Scolanthus. His specimens were all found near low-water mark, embedded in the fine, chalky mud which fills the crevices of the rocks at Seaford, near Beechy Head, their expanded discs being just level with the surface, but so nearly covered that only a faint, star-like outline was visible. On being alarmed, they retire into the mud, their extraordinary powers of inversion enabling them to hide at some little distance below the surface. The body tapers a little posteriorly, and terminates with a rounded base, having a distinct central perforation. When closely contracted, the two ends of the body are nearly alike, and the animal assumes the appearance of a more or less flattened sphere or bead, the resemblance to which is much increased by the terminal orifices. This bead-like form suggested the specific name of *Sphæroïdes*, which Mr. Holdsworth proposed for the animal.—The Secretary read a communication from Mr. W. A. Lloyd, containing some notes of his experience in the management of an Aquarium supplied with artificial sea water.

ENTOMOLOGICAL.—*May* 7.—J. Curtis, Esq., President, in the chair.—Messrs. H. Ansell, J. S. Baly, and J. M. Jones were elected Members of the Society.—The death of Dr. De Haan, of Haarlem, one of the Honorary Members of the Society, was announced.—Mr. Crewe exhibited two specimens of *Notodonta cucullina* reared from the eggs.—Mr. Stevens exhibited five specimens of *Notodonta Carmelita* reared from the eggs, and five of *Aleucis pictaria*, taken at Dartford Heath.—Mr. Newman exhibited three species of the Australian genus Deretaphrus,—two specimens of the rare *Diphyllocera gemellata*,—the till recently unique *Dohrnia miranda*,—and three specimens of the scarce *Athous Campyloides*, taken on the flowers of elder at Ramsgate.—Mr. Foxcroft sent for exhibition three specimens of *Endromis versicolor* recently captured in Perthshire.—The Rev. W. H. Hawker exhibited a specimen of the very rare *Cloantha perspicillaris*, found in a spider's web at Ashford, Hants, and two *Argynnis Lathonia* taken at the same place.—Mr. Douglas called the attention of the Society to the statement by Dr. Boisduval, in the 'Annales' of the Entomological Society of France, that the Saturnia, recently imported from India into Malta and Italy for the sake of the silk spun by the caterpillar, is a species distinct from *S. Cynthia*, and for which the name of *S. Ricini*, after its food-plant, is proposed.—Mr. Douglas also brought under the notice of the meeting the 'Verhandlungen' of the Zoologisch-botanisch Verein of Vienna, containing many articles of interest to English entomologists.—Mr. Stainton brought before the Society the 'Berättelse' of Prof. Boheman, just published at Stockholm, being a very complete report on all the entomological papers and notices of 1851 and 1852.—A note by Mr. Stainton on the occurrence in tropical countries of the small genera of Tineina,—a fact hitherto doubted, but established by the discovery of the larvæ of three species of Litbocolletis at Calcutta by Mr. Atkinson.—'On the Entomostraca of South America,' by Mr. John Lubbock,—and 'A Description of a New British Agrotis—*A. Ashworthii*,' by Mr. Henry Doubleday.

SOCIETY OF ARTS.—*May* 23.—Sir W. Cubitt in the chair.—'On the Mutual Relations of Trade and Manufactures,' by Prof. E. Solly.—This paper was introductory to the opening of the Collection of Animal Produce and Manufactures, formed under the joint authority of Her Majesty's Commissioners for the Great Exhibition of 1851 and the Society of Arts, and designed to form the first division of a General Trade Museum. After drawing attention to the mode in which either progress or decay in either trade or manufactures has always influenced, and ever must influence, the prosperity of the other, and to the evils which throughout have arisen from unfair monopolies, as well as from the wilful or accidental ignorance of technical matters in those by whom restrictions and protective enactments have been framed, the author proceeded to point out the nature and objects of the proposed Trade Museum, and how he conceived it would be of national utility, serving at the same time to illustrate the history of past industry, to indicate the sources of present prosperity, and to suggest the best and most desirable objects for the exertion of future energies. The Trade Museum, he considered, should contain samples of the productions of all parts of the world, both raw and manufactured;—there should be samples of the leather, wool, silk, woods, gums, oils, dye stuffs, drugs, stones, ores, and other productions, whether wild and indigenous or the result of cultivation; so that a visitor could at once compare the silk or wool of France, Russia, Sweden, Italy, or England with that of Canada, the United States, Persia, China, the East Indies, South Africa, or New South Wales. Again, if he wished to see the productions of any country, he should find arranged together in proper order the produce of each country, so that he could at once know those which form articles of commerce and those not at present imported. These were two perfectly distinct kinds of information, and the Museum ought to afford them both. Secondly, there should be illustrations of all manufactures,—from the collection or raising

of the raw produce, through every stage or operation to which it was subjected, down to the most finished products; and these should he so complete as to exhibit all the more important variations in the process employed in different countries. For this purpose, the tools, implements and machinery should be shown, accompanied by working specimens showing progress, and illustrating the advantages and disadvantages of each process. Tbirdly, the Museum should show progress. It should contain specimens of raw and manufactured articles of known age, for the purpose of comparison with those of the present time, in order that the precise kind of improvement effected might be accurately known and estimated, — an element which was quite essential in any attempt to generalize or to arrive at correct conclusions as to the future progress of any art. In order to be practically useful, Prof. Solly helieved that such a Museum should be situated in London, within reach of merchants and others likely to desire the information which it would he calculated to give; and at the same time he thought it ought to he made a centre for the dissemination of technical knowledge, for aiding local Museums in all parts of the couutry, and, indeed, in the colonies also.

MEETINGS FOR THE ENSUING WEEK.

Mon. Geographical, 1.—Anniversary.
— Institute of Actuaries, 7.—'On the Analogy between the Aggregate Effects of the Human Will, and those attributed to Chance,' by Mr. Gay.
Tues. Institution of Civil Engineers, 9.—President's Conversazione.
— Royal Institution, 3.—'On Voltaic Electricity,' by Dr. Tyndall.
Wed. Society of Arts, 8.—'On Earth-Boring Machinery,' by Messrs. Mather and Platt.
— Royal Institution, 3.—'On Electro-Physiology,' by Dr. Du Bois-Reymond.
— Geological, 8.—'On the Occurrence of a Bore at Port Lloyd, Bonin Islands,' by Mr. Graves.—'Notice of the Occurrence of an Earthquake at Brussa on April 11, 1855,' by Mr. Sandison.—'On the Extension of the Coal Measures beneath the South-Eastern Parts of England,' by Mr Godwin-Austen.
Thurs. Royal Institution, 3.—'On Christian Art,' by Mr. Scharf, jun.
Fri. Royal Institution, 8½.—'On the Currents of the Leyden Battery,' by Dr. Tyndall.
— Archæological Institute, 4.
Sat. Royal Institution, 3.—'On Electro-Physiology,' by Dr. Du Bois-Reymond.
— Asiatic, 2.

FINE ARTS

ROYAL ACADEMY.

Having reviewed the works of imagination and all the more noticeable portraits, we come now to the Landscapes, which are, we think, less numerous than last year.

They are divisible into two classes: — those in which eternal spring or eternal autumn reigns. Green and brown are at present struggling for dominion, and, by the violence of their opposition, are producing two sects who refuse to modify each other's peculiarities. Early autumn bas rich ochres and golden browns,—late spring, much of the opaque green and dusky richness of late summer; but at present the Pre-Raphaelites and their opponents see no medium between treacle and duckweed. Liquorice and emeralds are their war-cries, as if Nature dealt with sucb ingredients. Autumn, surely the old master fanatic night see, steeps her brown woods in sunshine till they grow mere masses of golden vapour, as she sometimes veils the spring woods with mists and rain-clouds till they are dusk as autumn when autumn is the dreariest.

Mr. Lee disports himself this year in Devonshire, and is more than usually coarse, unfinished, and mannered. His pictures are—*A Devonshire Mill* (No. 154),—*Sketch from Cliefden, looking towards Maidenhead-on-the-Thames* (186),—*Trees, on the Banks of the River Taw, North Devon* (219),—*The River Awe, Argyleshire* (356),—*Cattle on the Banks of a River* (422),—and *The Taw Vale, North Devon* (624).

These Devonshire scenes seem to us very unartistically chosen. Take, for instance, 'Thc Taw Vale.' There is no pictorial subject in it; nothing but a dull stream with a boat, and straight, unbroken, clayey banks, flat meadows, sloping woods, and so many acres of thc landscape-painter's bluc and white sky. The water is not lucid, hut a smear of rather opaque paint. The trees are knobs of brown and green, and thc sky is hard and wainscoty. The scene is cold, and full of insipid buff colours and dull greens; and was by no means (though *vale* sounds pretty) worth the trouble of painting. When we think that Nature's variety is inexhaustihle, that every nettle-leaf is a world, and every hedgeside a system wide as space, we must say we do feel galled at this clever and patronizing sort of sketching,—painted either at once on the spot, wet paint over wet paint, with no subtle retouching, no loving consideration of hour and season,—or else lahoured at in winter fogs, in a London studio, when the old feeling of the original draught is forgotten, the atmosphere of winter unconsciously added to a summer foreground, or a November sky foisted on to a spring background. Of course, with Mr. Lee's talent we have air, colour, light, breadth, vigour, and a thousand mechanical delights; but we have much undecipherable foliage, where spiky touches serve for willow, fan-work for chestnut, jags for oak, dots for elm, and spots for birch; and over all there is an air of confidence and of mastery which makes us lament that such skill should stop short at hints where it could, if it would, convey a scene of most perfect heauty. Above all, a want of imagination is painfully evident in Mr. Lee's works. For instance, "Trees on the Banks of the Taw" want much to make them trees,—depth, roundness, intricacy, multitude, varieties of distance and of colour. Trees are not all one colour at any time of the year. In Spring (take the elm) they have the thousand gradations of transparency, from the golden tincture of the flaccid newly-opened bud to the richer emerald of the thickening tissue; later still, they have their minute cloudings of red blossoming, and their pink-tipped shootings; then the summer advances, and the green light deepens into dark sombre masses that shroud a thousand birds, and keep out the sunheams, and hide the framework scaffolding of the houghs that lately stood out dark against the green; and they crisp and fade into golden spots, and then into rich masses of ochreous browns, and earthy reds and yellows, and at last turn into jewelled mountains of tremulous gold, slowly crumbling away into barrenness, desolation and death. But the foliage we see painted now is the monotony of Summer's green, without the variety of Spring, or the sombreness of Autumn. Then Pre-Raphaelites paint with a mustard-and-cress minuteness—a certain quantity of raw, unqualified green, unmodified by sun or light, night or morning, throwing eternal Spring over their pictures, and seldom daring to touch Autumn, as if from very fear of falling into those liquorice monotonies that distinguish the more faded and obscured of the old masters. Italian painters, accustomed to the olive and the ilex, to evergreens and deciduous trees, can hardly be blamed for not painting thc showery freshness of our May forests, and still less would they blame us for not bartering this delicious and virgin hrightness for that "brown horror" that lent a strange equality of twilight to the landscapes of a school that painted in cities and not in the open air.

Mr. Lear has a beautiful scene of desolation in *The Temple of Bassæ, in Arcadia* (319). Though the scene is formed of a few trces and rocks, a mere ruined temple, and a line of hill, it embraces —as every spot iu closely-packed Greece does— a world of associated thought. Here in the rock-strewn valley, low among the hills, stand the pillars of the temple to which gencrations of shepherds and peltasts havc come to worship, where now the Klept hivouacs or smokes round the fires which boil his kettle. In the front are the oak woods of Mount Cotylium,—in the distance are the hills of Sparta, Athome and Navarino. That is the barrier over which Cleomenes leapt and Agis marched at the head of his mountaineers. We cannot quite account for that oak-tree rising from the solid rock; hut still believe in some secret marble cleft in which its roots burrow. There is an air of honesty and truth over the whole. The rock surface is gritty and lichened, and the oak trunks are serpentine and bossy. Every glimpse of such a country is interesting.

Mr. Cooke's best picture is *A North-Sea Breeze on the Dutch Coast—Scheveling Fishermen hauling the "Pinck" out of the Surf* (269). It is all air and motion,—sails hreaking loose, flapping, washing, foaming, drifting, shouting,—all the excitement of danger without the fears. How these sailors tug at the capstan and strain at the helm. The air is full of spray, and hlows strong and fresh on the cheek. The sea is of a dull, hoar green, and the sand, fresh-washed, reflects the rich umbery colours of the sails and of the swift clouds,—and the sea-birds fly startled ahout. We do, however, object to that cool fisherman on the shore, who without any audience, is carrying off an anchor of some hundred-weight upon his shoulder. The outline is less firm and distinct than in some of Mr. Cooke's previous works. Indistinctness is not softness; and we see no reason why the lugger's mast should not cut clear and hold against the windy sky. Mr. Cooke delights in these sturdy, homely hoats, so sure and stedfast, beating on through surf and storm. Increased force would not injure the figures, and seems demanded in a subject of human interest like this; for the first concern of the spectator is, of course, the safety of the lugger's crew. The silt and coloured grit on the shore are a peculiar excellence of Mr. Cooke's. Another clever picture is a fresh aspect of the same place, *Scheveling Sands, low water, Tide making in* (323). The colour here is deep and clear and fresh, three great requisites in such painting; for the sea is a blank monotony to a mere hack painter. A very bright and pleasing work is *Riva degli Schiavoni* (344). Some fishing-boats have just arrived, gay with coloured sails, light against the hlue; and covered with badges and religious crosses and emblems.

Mr. Hook's *Market Morning* (9), though too like Mr. Redgrave, is a pretty fresh hit of Nature. We like the market pony and the girl who rides it, —we like the old grandmother on the brow of the hill and the little child who shouts a farewell,— we like the two children who watch the scene, half intent on the passing pony, half on the pet pigeons that nestle in their arms. The sheep hreak down naturally enough through the brambles at the side, and the fresh green of the herhage to the left is spring-like and inviting. The figures, too, are hetter than the landscape-painter can generally supply,—the faces heing innocent, bright-shadowed, and embrowned. We are not quite certain that the chest and fore-legs of the pony would bear severe criticism,—hut let that pass.

Thc *Ruins of the Castellum of the Julian Aqueduct, Rome* (337), by Mr. Linton, is a good sound picture of the old school. We cannot say so much for the wonderful buffaloes and eccentric herdsmen in the foreground. We like the distant arches traversed hy shadows in the distance to the right. The atmosphere and tone of the whole seem to us Italian in feeling.

There is something clever in Mr. Dearmer's *Magpie Island, near Henley-on-Thames* (665), though the greens are rather raw and, in some places, inky; aud the sunbeam, glinting across on the left, is more like a sprinkle of flour than light of sun. Still, the place is a snug nook of greenery, with its willows light and sparkling, the fishing party below, and tbe water all green with reflections, and netted with black shadows of roots and houghs, twisting and waving about as if the water were a nest of scorpions or knotted snakes. The foliage, though clever, is not very successful. Where close imitation cannot be obtained, nothing requires so much artistic feeling as these masscs, where cvery touch must convey an impression.

Mr. Redgrave is less ambitious than last year, hoth in subject and size, hut equally delicate, and tenderly poetical. He does not view Nature with a very masculine mind, and seems not to attempt to bind the Proteus by force, but sits down rather in sunny corners, and watches lovingly the shiftings of her spells. He requires no great or epical materials; give him a hroad reach of gilded grass, a few emeraldine boughs, feathery, speckled and wavy, a few wild flowers, and a little gurgling spring,

> That makes a moan o'er moss and stone
> As through the fields it rambles,

and he is happy. Over all he does there is the

pleasant smiling benevolence of a contented and quiet nature, full of gentle Wordsworthian feeling, and not much perturbed by the mysteries or the sorrows of the earth. Add to this a calm technical skill and unostentatious satisfaction at the results, and you have the impression these pictures convey. *The Sylvan Spring* (88), full of crisp, spotted, little foliage; and the children at the spring, in the foreground, happily introduced,—*The Bird-Keeper* (240),—and *The Source of the Stream* (347) are Mr. Redgrave's contributions this year. They are all full of daylight and of honest English nature, refined by a judicious eye, and animated by a quiet, fresh poetry, not startlingly original, but yet pleasing and delightful. We think stronger painting in the foreground would help to increase the distance and softness of the receding parts.

Mr. Creswick is conventional and repeats himself. For instance, in his *Morning—the Mouth of an English River* (65), we have the mill of last year's Exhibition. The scene is, however, original. The mill is picturesque, with its wild arms, and its contrasting greys and browns. About all Mr. Creswick does there is vigour, though not minute truth, — pleasing colour, though not much variety; but there are always broad air and light, and a feeling of width and freedom—a great merit this, for in some landscapes no one could breathe.—His *Afternoon—the River's Bank* (94), is a pretty scene, with its rustic bridge, but is less fresh than the 'River's Mouth.'—These with *Common Scene, in Surrey* (302), a *Welsh Hill* (415), and the *Nearest Way in Summer Time* (440), form his quota to this Exhibition. The last picture is painted in conjunction with Mr. Ansdell, who contributes the horses that are dragging the timber truck across the ford. Much is slurred, much is hasty, and the effect produced is rather by established rule than by thought on the spot directed to the individual instance. But allowing for this mechanical treatment, the whole is admirable. The water is green and turbid, with gleamy ripples, —the ducks swim at their ease,—the distant willows are grey and receding, and the sun burns with white heat upon the distance hidden by the light. The cottage is picturesque and deeply coloured—the windows glimmer just as landscape windows do, and every accessary of the art is attended to; but either artist producing for fame, and not for a market, could have carried the picture ten times further. Half their strength has not been used.

Mr. F. Danby surprises us by the richness of his imagination, and still more by the narrowness of its range. Why must this coppery firelight for ever tinge those dark, close-set, bushy trees, and flicker about that water? What a marshy enamelled surface—what a confectionery hardness of polish, with such strange little dimples, just as you see in baked sweetmeats; and yet with all this, what poetry—what an elaborate monotony of systematic finish covering all—sky, water, tree!—*A Party of Pleasure on the Lake Wallenstadt, in Switzerland*, (46) is conventional. The figures dancing in a boat—the strange Claude Lorraine, toy-like figures that seem of all sorts of epochs. Mr. Danby repeats himself when he should repeat Nature.—Better than *Evening* (287), with its hard sky, is a very impressive picture — *Dead Calm—Sunset at the Bight of Exmouth* (563). The sky is again too green; but the masts and tapering spars of the vessel rise with singular force against the sky, throwing its shadows down below upon the quiet darkling water.

The *Poet's Hour* (527), by Mr. T. Danby, has great repose about it, though the poet seems uncomfortable, and the glowworm at first does not quite account for itself. The nightingale, moreover, is generally a bird that, as Milton says—

> In shadiest covert hid tunes its nocturnal note.

It is too shy a bird to sing in such a brazen, public way, as it is doing now. The water, with the trailing grasses and bristling rushes, — and the tone of the whole, though it has not the glow of summer, are full of a pensive melancholy, excellent in its way.

Mr. Linnell has *A Country Road* (542),—a scene full of Surrey nature, broken sand slopes, leafy hedges, winding lanes, and everywhere, in the horizon, a broad, vapoury sea of hills, with white cots peeping out here and there, like doves' wings against the blue expanse of a pure sky. The trees are careful and singularly bossy and leafy; but the ground has a strange, carpety effect, most artificial and mannered,—not solid and defined, or broad enough for Nature. It actually, as we look, seems heaving or lifting, like a matting on a windy day. We need scarcely say that the painting is richly empastoed,—the very antipodes of the thin tinting that, though careful, is so emasculating in its effect.

Mr. Dearle's *Trout Stream, in Wales* (686), is full of talent. This painter is fond of strong contrast; his sky always twinkles through bars of latticed boughs, and the shadows lie heavy and dark on his streams. His foliage is vigorous and self-supporting, but the oak, in this case, seems covered with flakes of wool. Unless this is an effect of road-dust, we hardly know what it is meant to imply, for we cannot feel its truth. An error in composition is the cutting off the feet of the unfortunate angler in the foreground. Such defects check the imagination, and do not allow it to do full justice to the truth of the scene.

Mr. Witherington is a matter-of-fact observer of Nature, and does not see very much beyond the first front leaves that fringe his streams. His greens are dark, and his water is sometimes metallic. *Gathering Water-Cresses, on the Banks of the Mole* (207), has fresh, bright bunches of leaves, and is hearty and English, but it is not a creation. It is a mere every-day bit of nature, with the usual English facility of conveying out-of-door effects and the charm of atmosphere.

The works of a young but evidently gifted observer, though hung out of all reach, are Mr. Inchbold's—*The Moorland* (244), *At Bolton* (1075), and *A Study in March* (1162). They are prodigies of labour, rather flat, and a little mouldy, but full of the minute poetry that lurks under every lichen and in the heart of every bud. The artist's mind seems of a pensive cast, for the one picture has the wind-sifted dreariness of spring, with all its promises but none of its charms; the Moorland is dreary as an abandoned battle-field, and is a sort of place where crows croak and hawks whistle; while Bolton is a piece of sunlit decay—a ruined arch of a deserted monastery, traversed by a stray sunbeam with the well-known White Doe wandering past to gather its scanty pasture from the nettles of the choir. The touch displays a feminine delicacy and an almost painful elaboration of the motive of every spot and speck in nature's handiworks. This gives these pictures a variety of surface that the eye never exhausts, and can try to master with as little success as it can the mellow gloom of a summer twilight, —letting the fancy loose and keeping the imagination in exercise.

A most delicate mechanist is Mr. Hicks. His *Haymaking* (268) is a beautiful bit of colour, and all about it has a grace and a charm which neither the scene nor the subject is sufficient to account for. The pink dress and the blue sky are in beautiful harmony, and the pretty figure of the haymaker has all the delight of a lark's song or an impromptu lyric.

Mr. M. Anthony is not so successful as usual in his *Close of an Autumnal Day—Stratford-upon-Avon* (23). The sky is of an unpleasing yellow, the foreground is heavy and wanting in air, and the scene itself is not chosen with much felicity. The spire of the distant church, that shrouds

> Our Shakspeare's hallowed bones,

the closed lock, and the weedy banks are all singularly and rigorously truthful; and yet the whole is not pleasing.

Mr. Webb has scarcely made the most of his *Mount's Bay, Cornwall* (8). The Castle is there like a fairy pile looking seaward to greet no longer returning pilgrims and exiled kings. The shore is pretty and many coloured; but the whole refuses to rise into anything but a clever transcript of a mere fact.

Mr. Ansdell is less ambitious in subject than last year, but more vigorous and dramatic in colour and grouping. His *Feeding the Calves* (343), in which Mr. Frith has added a female figure, is his least interesting work. His *Scotch Gamekeeper* (468) and *English Gamekeeper* (520) are well contrasted, and very pleasing in colour and texture. The dead game is painted with care and power, and the touch is firm and more than usually successful in imitation. We think it is in small pictures after all that Mr. Ansdell's greatest triumphs will be achieved.

Mr. S. Cooper paints too rapidly. His cows are all from the same mould—coarse, and blocked in with a dangerous facility. His *Cattle on the Banks of a River* (422) are not very well drawn. The black head of one of these lying down is of exorbitant length, and the back of another out of all shape. There is no dry crisp imitation of hair or texture; but a wet, glistening succession of touches of raw paint, wanting in care and individuality.

FINE-ART GOSSIP. — Mr. Solomon, in his companion pictures—'The Departure' and 'The Return'—now on view at Messrs. Colnaghi's, preparatory to passing under the engraver's hands, deals with the sentiment of the moment after a very sentimental and romantic fashion. The scene of 'The Departure' is the interior of a second-class railway carriage. A humble and ambitious youth is being whirled to the port of embarkation, attended by a sorrowful mother and sister,—committing with a pang of the heart their hope to the risks of storm and war. The scene of 'The Return' is a first-class carriage. The youth has realized his dream. He is an officer of rank; and is riding to lay his glory at the feet of those who sent him forth to win it in the service of his country. No longer silent and uneasy, he is telling the story of his career to his companions in the carriage,—an English Brabantio and Desdemona. In the look of the latter lies the future of the hero. These pictures are excellently timed, and will doubtless appeal to many strong hopes and many ardent affections.

M. Monti's "Lectures" on Ancient and Modern Art are postponed—"at the desire of the Subscribers"—for a week. They are now announced to begin next Wednesday.

A shilling subscription has been entered into at Brighton for the purpose of raising a fund to purchase a bust of General Sir De Lacy Evans,—the work of Mr. Pepper, a local sculptor. A clay model of the hero, in his regimental costume, and covered with decorations, has been on view during the past week at M. Claudet's gallery in Regent Street.

A Correspondent draws our attention to the wretched way in which the Royal Academy Catalogue is prepared, and enters a protest—we fear an unavailing one—against the wrong done to many artists by misdescription, by suppression, and by bad spelling. While on the subject of errors, let us amend one of our own. Last week, it appears, we did *not* "remember rightly" as to the place of Evelyn's first meeting with Gibbons; and we hasten to correct the impression. Mr. Cary had the authority of a literal text for that portion of his picture.

Some sight-seeing antiquaries have been chipping the Dacre Tombs at Lanercost Priory. Are antiquaries in league with Time to destroy, that they may write the sooner about the forgotten?

A French gentleman has discovered a vehicle for painting, which he calls Colocirium; and believes it identical with that used by Pompeian artists. It is described as brilliant and durable—as having no smell—as capable of being used in any weather.

A French journal speaks of a subterranean city, proposed by some American speculators. An external "smoke" pyramid is talked of as an ornament for the suburbs.

There is to be an Exhibition at Brighton in the autumn,—as there will be soon, we hope, at every town in England, for good pictures are silent preachers in Art:—very potent missionaries in the cause of Art-progress.

The Scotch seem progressing with their public improvements. The fair Castle of Linlithgow, the favourite residence of the Stuarts, where the unhappy Mary was born, is about to be restored. The loch is to be cleaned out, and the grounds are to be beautified. The Edinburgh meadows are

also to he turned into plantations, gardens, and walks; so that modern Athens will soon have a shady Academe for its rising philosophers, even if it be to discourse on political economy rather than the essences.

An equestrian statue in bronze of Napoleon the Third has been erected on a pedestal opposite the eastern front of the Exhibition Palace. The statue is of the size of life, and was cast by M. Gaillard, from a model by M. Debay. The Emperor is represented in the uniform of a general officer, and is mounted on a magnificent horse. His Majesty holds the reins in the left hand, and is saluting with his hat in the right.

In the *Melbourne Argus*, under the novel title of 'Art in the Colonies,' occurs the following paragraph of Art-news in Australia:—"One illustration of the singular manner in which the results of high civilization have been transferred to this new country is to be found in the degree of artistic skill possessed by many of our artizans. The Port Phillip Farmers' Club have lately distributed gold and silver medals to the successful competitors at their recent annual Exhibition. These medals are furnished by Messrs. Campbell & Ferguson; and in design and execution are unexceptionable. The scrip of the Victoria Vineyard and Fruit Gardens Company, lately issued, is an exceedingly beautiful specimen of artistic design and successful engraving. An enterprising artist has recently exposed for sale plaster casts of the 'Greek Slave,' half-life size; but this daring act of his was immediately interfered with, and the statue which 'enchanted the world' as assembled in the Crystal Palace, Hyde Park, has been protested against as unfit for the public view in Victoria."—We are glad to notice even such small beginnings in the cradle of the southern empire of Great Britain.

MUSIC AND THE DRAMA

MUSICAL UNION.—H.R.H. PRINCE ALBERT, Patron.—TUESDAY, May 29, half-past Three.—WILLIS'S ROOMS.—Quartett, No. 79, in D, Haydn; Trio, No. 2, in G, Pianoforte, Beethoven; Double Quartett in E minor, Spohr. Solos, Pianoforte. Executants: Sainton, Cooper, Hill, Piatti, Goffrie, Carrodus, Webb, and Paque. Pianist, Halle.—Visitors' Admissions to be had of Cramer & Co.; Chappell & Ollivier, Bond Street. Owing to the crowded state of the Rooms, no more free admissions can be given to artists. All Letters to be addressed to
J. ELLA, Director.

MISS MANNING begs to announce that her CONCERT will take place at the HANOVER SQUARE ROOMS, on THURSDAY EVENING, May 31. The following distinguished artistes will appear:—Madame Clara Novello, Miss Huddart, Miss Lascelles, Herr Reichart, Mr. Miranda, and Mr. Frank Bodda. Pianoforte, Herr Pauer. Conductor, Signor Filotti.—Tickets, 10s. 6d., to be had at Messrs. Cramer & Beale's, 201, Regent Street; Mr. Mitchell's Royal Library, 33, Old Bond Street; and at Miss Manning's residence, 17, St. George's Terrace, Kensington.

HERR ERNST PAUER has the honour to announce that he will give a GRAND EVENING CONCERT, with the full Orchestra of the Celebrated Orchestral Union, under the direction of Mr. MELLON, at the HANOVER SQUARE ROOMS, on FRIDAY, June 1, to commence at Eight o'clock precisely, when he will be assisted by—Vocalists: Miss Emilie Krall (from the Imperial Opera, Vienna), Miss Dolby, and Herr Reichardt; Conductors, Mr. Alfred Mellon and Herr Ernst Pauer. The Members of the highly distinguished London Deutscher Männer Chor have kindly consented to perform on this occasion selections from Mendelssohn's 'Antigone' and 'Œdipus.' Herr Ernst Pauer will play Hummel's Concerto in A flat, and his new Symphony in C minor, will be given for the first time. Stalls, Half-a-Guinea, Tickets, 7s. each, may be had at all the principal Music Warehouses, and of Herr Ernst Pauer, 32, Alfred Place West, Thurloe Square.

MESSRS. H. and R. BLAGROVE'S GRAND ORCHESTRAL CONCERT, at the HANOVER SQUARE ROOMS, MONDAY EVENING, June 4, at half-past Eight o'clock. Vocalists: Miss Dolby and Mr. Sims Reeves. Mr. H. Blagrove will perform Mendelssohn's Violin Concerto, 'La Tremolo de Beriot,' and in his new Duett with Mr. Richard Blagrove, who will also perform on the Concertina, Mayseder's 'Premier Morceau de Concert,' and his Fantasia on the 'Prophète' and 'Huguenots.' Conductor, Herr Molique.—Stalls, 7s.; Tickets, 5s. and 3s., to be obtained of Messrs. Blagrove, 71, Mortimer Street.

MISS MESSENT and MR. BRINLEY RICHARDS'S CONCERT will take place at the HANOVER SQUARE ROOMS, on FRIDAY EVENING, June 8. They will be assisted by Madame Clara Novello, Miss Messent, the Misses M'Alpine, and Miss Dolby; Herr Reichart, Mr. Bodda, Mr. Brinley Richards, Mr. John Thomas, Herr Carl Deichman, and Signor Bottesini. Conductors, Mr. Frank Mori and Herr Ganz.—Single Tickets, 7s.; Reserved Seats, 10s. 6d., to be had at the Musicsellers; and of Miss Messent, 6, Hinde Street, Manchester Square; and of Mr. Brinley Richards, 4, Torrington Street, Russell Square.

MISS DOLBY and Mr. LINDSAY SLOPER'S ANNUAL GRAND CONCERT will take place at ST. MARTIN'S HALL, on WEDNESDAY EVENING, to commence at Eight o'clock, June 13, when they will be assisted by Mdlle. Jenny Ney, Madame Rudersdorff, Miss Amy Dolby, Mr. Sims Reeves, Signor Belletti, M. Sainton, and Mr. Benedict. The Orchestra will be conducted by Mr. Alfred Mellon.—Stalls, 15s. each, and Reserved Seats, Half-a-Guinea each, to be had only of Messrs. Cramer & Co., 201, Regent Street; at Ebers's Library, Old Bond Street; of Miss Dolby, 2, Hinde Street, Manchester Square; and of Mr. Lindsay Sloper, 7, Southwick Place, Hyde Park Square. Gallery Tickets, 5s. each, and Area Tickets, Half-a-Crown each, may be had at all the principal Music Warehouses and Libraries.

MADAME BASSANO and HERR WILHELM KUHE'S ANNUAL GRAND MORNING CONCERT, will take place at the HANOVER SQUARE ROOMS, on MONDAY, June 11, to commence at Two o'clock, when they will be assisted by Mesdames Clara Novello, Gassier, Weiss, Stabbach, Teresa Bassano, and Madame Bassano; Messrs. Reichardt, Formes, Weiss, Gassier, Ernst, Paque, John Thomas, Wilhelm Kuhe; Conductors, Messrs. Golmick, Lehmeyer, Beryer, and Kuhe. Tickets, 10s. 6d., Stalls, 15s., to be had of all principal Musicsellers, at Madame Bassano's, 18A, Margaret Street, and Wilhelm Kuhe, 70, Margaret Street, Cavendish Square.

Under distinguished patronage.—Mr. AGUILAR respectfully announces that he will give a MATINÉE MUSICALE at WILLIS'S ROOMS, on THURSDAY, June 14. Vocalists: Madame Anne Bockholtz-Falconi, and Madame Ferrari, Mr. Miranda, Signor Ferrari, and Signor Ciabatti; Violin, Herr Ernst; Flute, Mr. R. S. Pratten; Violoncello, Signor Piatti; Pianoforte, Mr. Aguilar; Conductor, Mr. Frank Mori.—Reserved Seats, 15s., Single Tickets 10s. 6d., to be had of Mr. Aguilar, 68, Upper Nortou Street, and at all the principal Music Publishers.

NEW PUBLICATIONS.

INSTRUMENTAL.

Quartett for Two Violins, Tenor and Violoncello. By Robert Volkmann. Op. 14. (Scheurmann.)—Were there a score of this Quartett, the critic might speak to its merits from sight; though in this case, even, he must speak with hesitation, since that reader who can prefigure to himself all the effects of sound which may result from this chord or the other sequence of chords must be endowed with the lightning quickness and prodigious experience of a Mozart or a Mendelssohn. Judging from the separate parts according to our best ability, we dare but say, that Herr Volkmann appears to have found energetic subjects—to have connected and conducted them with ease and spirit. In place of *menuetto*, we have a *scherzo*, in $\frac{6}{8}$ *tempo*, apparently in the style of Mendelssohn's favourite *scherzo* to his noble Quartett in E flat. When we add, that greater variety of key might have been given,—three among the four movements being in the wild and gloomy key of G minor,—as much is said as can be said with safety, until Mr. Ella, or M. Sainton, or some other Quartett-giver, shall afford us an opportunity of hearing the work.—We are rendered all the more desirous of such opportunity by having heard of other chamber-music by Herr Volkmann, betokening promise. These are not days in which any new composer, who is only partially musical, can be overlooked. From M. Scheurmann, also,—who seems desirous of enlarging the charmed circle in which London publishers of music are too apt to move,—we have three grand *Solos* for the *Violoncello*,—a *Fantasia on Themes from 'Norma'* (Op. 25),—and *Recollections of Switzerland, Fantasia* (Op. 28), by A. Lindner;—and a *Cantilena ed Allegro Moderato alla Mazurka* (Op. 10), by F. A. Kummer.—All three are brilliant, demanding violoncel*lism* of a greater perfection than is attained by the generality of amateurs. If the last seem to us "the worthiest" (as old-fashioned grammars say), it is because we are satiated not merely with themes from Bellini's Druid Opera and from Swiss melodies, but also with the *Fantasia* and the *pot-pourri* in general:—no species of manufacture requiring so small an expenditure of originality and science.

Another assurance that the "bass fiddle" flourishes amongst us is to be found in Herr Pauer's *Sonata for Pianoforte and Violoncello* (Op. 45), published by MM. Schott; and, according to excellent modern fashion, published in score. Of this duett, we spoke when its composer introduced it to the public. Herr Pauer makes progress as a writer in the good forms of music. Here and there his touch is undecided; and till the creator has come to agreement with himself, whatever be the promise, there is no creation. Let any one who may desire illustration of this maxim refer to the chamber-music of Schubert. Hardly a *sonata, duett*, or *trio* by him could be cited, which is not animated by interesting and clear ideas. But tact in presenting these, and in limiting their development, was totally wanting to him; and hence we find that even now, when a fresh musical thought could almost claim *Pitt* or *Pigott* diamond as its reward, the instrumental music of Schubert, known as it is to many amateurs, has still no musical public:—a speaking illustration of the necessities of science, proportion, experience, to the art of music, not to be nullified by the mention of such examples as Mozart, Rossini, Mendelssohn,—in whom instinct either superseded study, or enabled its possessor to employ the fruits thereof at an age when meaner men must be contented still to appear as students.—Another speculation has been revived by the publication of Herr Pauer's clever and agreeable *ductt*. Why is it that, seeing the number of attempts made to produce the violoncello, so few writers attempt to supply one of our most urgent wants,—which is, more *sonata* music for pianoforte and violin?

CONCERTS OF THE WEEK.—At *Madame Puzzi's* Concert most of the foreign artists who do not belong to the *Royal Italian Opera* were heard:—among others, Madame Luigi, who has a fair *mezzo-soprano* voice and some style,—Madame Fiorentini, whose beautiful *soprano* seems to have suffered little by journeying to America,—and Madame Gassier, whose peculiar organ is more effective perhaps in a concert-room than in a theatre. Some finish and measure are still wanting to this Lady's execution:—were these attained, she might rank with the foremost among those modern *cantatrici* having command over the *altissimo* tones of the voice; whose appearance in such numbers, at a period when the diapason is almost a tone higher than it was a hundred years ago, is a curious phenomenon. Such were among the entries of Madame Puzzi's lavish "bill of fare."

On Monday evening the last *Amateur Concert* of the present year was held. These concerts claim the regard of all true lovers of music, for the very reason which should make the critic more indulgent in chronicling them,—because they are more strictly amateur concerts than formerly. Yet the instrumentalists are not afraid of orchestral or of *solo* music, be the difficulty what it may. Hummell's *Septett*, for instance, is no piece for Tyros to meddle with:—yet it was given, on the whole, well on Monday, and by amateurs; with a Lady at the pianoforte. It would seem as if vocal proficiency and vocal courage were in a less developed state,—the songs at Monday's concert being supplied by that useful and rising singer, Mr. Herberte, and by Mdlle. Emilie Krall. The *cantabile* in A flat, from 'Der Freischütz,' enabled this young Lady, who is a new comer, to display a clear and not unpleasing *soprano* voice,—trained, we fancy, according to the German rather than the Italian method.

At Wednesday's *New Philharmonic Concert* the "great card" was H.R.H. the Duke of Cambridge, who was advertised with a more than usually vehement flourish of trumpets. The two next and last concerts of the series will be conducted by M. Berlioz.—Yesterday evening 'The Creation' was to be given by the *Sacred Harmonic Society*, and *Miss Stabbach* was to hold her Benefit Concert.

STANDARD.—Simultaneously with the reproduction of 'Henry the Eighth' in the West, one of far humbler pretensions has been attracting large audiences in the East. This theatre, capable of holding a number of persons that would be deemed fabulous in more fashionable quarters, and of whom half could not be crowded into the more fashionable theatres, has for several nights, during the last two or three weeks, been filled to the roof, to witness the sorrows of *Queen Katharine*, without more than the ordinary accessories afforded by a district theatre. It has not been found needful to bribe, by excessive pageant, those who could not appreciate fine poetry and good acting, to hear Shakspeare, or to see Miss Glyn. Prices within their means, a play-house in their neighbourhood, and a fair assurance that the drama would be decently acted, have proved sufficient inducements. "There is always morning somewhere in the world;" and there is always dramatic taste somewhere existing which needs no extraordinary stimulant and prefers no foreign ware for its gratification. We are not, therefore, called upon to concede that Shakspeare is now dependent for his audience on the scene-painter and the machinist;—at most, it is but a question of place and circumstance, not of absolute necessity. An evidence like this relieves the mind of much that might be depressing. At the same time, we may acknowledge that

'Henry the Eighth,' with but ordinary appliances, would possibly exhaust its attractions in a dozen nights, whereas, with the aid of the pride and pomp of archæological illustration, it may continue to draw for a hundred. But, is it desirable that an old play should keep the boards for a longer period than the first named?—and must not the extended term be placed to the credit of the spectacle, not to that of the drama? The cause of the latter is, indeed, injured in precise proportion to that extended term, during which the revival is made the stop-gap of the season, excluding the possibility of original genius appearing, and preventing the necessity of engaging new talent. Such is then the evil; but it is happily restricted in its operation by its extravagant expense. Ultimate profit, it may be arithmetically demonstrated, there can be none. The vanity of the actor, who is thus enabled to appear so many nights in an old character, may be gratified; but this is the only advantage that can be gained. George Frederick Cooke regarded the fact of an actor having to study a new character as a proof that he had ceased to attract in the old; and John Kemble himself sympathised with this opinion. Such, then, is the feeling which may be supposed to animate the actor-managements of the present day. The greater number of theatres operates against it, however, in a beneficial manner, and affords room for experiment beyond interested circles. While then, on the one hand, we can see with tolerable clearness the ruinous tendency of the spectacular movement to the capitalists who embark in it; we have promise on the other, from the extended arena now permitted by law, of a purely dramatic counteraction, which has already begun to be efficient, and will yearly gain strength, having its ground in popular education, and its motive in the natural competition of which the new-born freedom of the stage must be productive.

MUSICAL AND DRAMATIC GOSSIP.—We are informed that the management of the *Royal Italian Opera* has found no better way of making up the loss caused by Signor Ronconi's discreditable conduct, than by engaging Signor Tamburini to sing in a few operas. There is no doubt that this veteran artist will be more acceptable on the stage than younger men, who can neither act nor sing anything save a *cavatina* or two by Signor Verdi; —but what a reproach is such a necessity, and such a preference, to the rising baritones and basses of Italy! Is there no one else capable of taking the parts specified?—Signor Belletti, it is true, is in London, and an excellent and conscientious singer, but hardly a *Don Juan*—hardly a *Figaro* for the two Beaumarchais operas.—The management again brought forward Madame Grisi, on Thursday, for the first of ten "*very* last performances," pleading that substitute for her there is none at present. With regard to these appearances, and others of the kind, of old favourites in old parts, we shall be silent on principle. For the sake of many pleasant memories and past obligations do we wish that those who have pleased us much might be left untouched by remark, when inexorable Time ordains that they must please us less; but for the sake of Art, and in guardianship of true admiration, if we are compelled to contemplate change, we must declare that change there is; nor abuse public faith by declaring that weakness is strength, because the weak artist was once strong, —that a bad voice is a fine one, because that which is had erst was fine. It may suit managements to tempt artists to postpone the day of retreat,—it may suit the artists to be so tempted; but it cannot suit truth-tellers, who stand by, to ratify the compact, except by favour of insincerity, to which it is painful that any old friend should needlessly expose himself.

In pursuance of that oddest of odd records, the story of attempts made in London to produce operas with English text, we may notice that Miss Romer's season of management at the *Surrey Theatre*—announced, by-the-bye, as her last managerial season there—is to be opened on Whit Monday with 'Mephistopheles,' a new setting to music of the legend of Faustus and Margaret, by Herr Meyer Lutz. The *libretto* is announced as by Mr. Henri Drayton, who will personate *Mephistopheles;* Mrs. Drayton is to be *Margaret.*

The farewell performances of Madame Thillon, at the *Lyceum Theatre,* have been brought to a sudden pause,—the advertisements state by an accident which has happened to that lady.

Among the many doings of this busy musical season must be counted a series of Lectures, at the *Royal Institution,* by Mr. Ella, the last of which was delivered the other evening.—Among June pleasures, in preparation at the Sydenham Palace, we observe that concerts are announced, at the first of which Mesdames Alboni and Fiorentini, Herr Ernst, and Signor Bottesini are to appear.

The grand organ at St. George's Hall, Liverpool, is to be opened by two performances on Tuesday and Wednesday next, presided over by Dr. Wesley, and in aid of the "Elmes Testimonial Fund."

M. Halévy's new opera, 'Jaquarita,' which has just been produced at the *Théâtre Lyrique* in Paris, seems to be only a partial success,—so far as we can translate the irony of M. Berlioz and the managed phrases of other French journalists. The story is one of Eastern savagery; and for its tigress-heroine, Madame Cabel is by common consent described as too pretty and graceful. The music, so far as we can make out, is found queer and violent, without startling originality, though with some attempt at rudeness and Oriental ferocity.—A new tenor, M. Montjauze, is described as having thoroughly succeeded, and as combining such rarities as a suave, delicate voice with passionate action, when the scene demands passion.

There will be a Musical Festival at Poitiers on the 19th, 20th, and 21st of June. The *programme* includes Haydn's 'Imperial Mass,' Beethoven's Symphony in B flat, and some of Mendelssohn's 'Midsummer Night's Dream' music, and an Overture by M. Eugène Chaîne.

The manager of La Scala, at Milan, has "thrown up his book"—the balance in his disfavour amounting to more than one hundred and eighty thousand Austrian florins.

The home obituaries of this week include the name of Mr. Thomas Romer, "known to the musical profession as Mr. T. R. Travers."—The French chronicle of deaths announces that M. Delphat, oldest among the musicians of France, died the other day at Lyons, aged 99 years. To him, says the *Gazette Musicale,* "we owe the first monster concert organized in France." This was given in 1791, by way of funeral celebration in honour of the officers killed at Nancy; and Vogel's overture to 'Demophon,' arranged for twelve hundred wind instruments, was performed on the occasion. The town of Nancy complimented M. Delphat with the present of "a flute of honour." The old musician, when on the point of death, requested that this flute might be buried with him.

Miss Faucit is under-lined as shortly to appear at the Haymarket. A new and original play, by Mr. John Saunders, entitled 'Love's Martyrdom,' will also be produced, in which Miss Faucit will sustain the part of the heroine.

MISCELLANEA

Prevention of Smoke in Steam-vessels.—An experiment has been tried at Portsmouth, on board the royal steam-tender Elfin, with Mr. Prideaux's furnace valves for the prevention of smoke. Not only was the smoke effectually got rid of, and with West Hartley (!) coals, but the steam was kept up in the boilers at full pressure after one furnace fire out of four was extinguished, showing that the advantages conferred by these valves in preventing smoke and reducing the temperature of the engine-room are obtained without any diminution of the steam-generating power of the furnaces. Upon Mr. Prideaux's valve doors being removed and the ordinary doors substituted, the thermometer, which had previously stood at 66 degrees, rose to 96; exemplifying what must certainly be regarded as one of the features of this invention—viz., that during its use the exterior of the fire furnace door always remains cool no matter to what extent the firing may be pushed.

TO CORRESPONDENTS.—T. W. — J. W. — W. M. — F. S. A. —received.

MR. CHURCHILL'S
PUBLICATIONS.

A Guide to the Practical Study of DISEASES of the EYE. By JAMES DIXON, Surgeon to the Royal London Ophthalmic Hospital. Post 8vo. cloth, 8s. 6d.

"All who have attended Mr. Dixon's *clinique* at the Moorfields Ophthalmic Hospital will be prepared for the remarkable excellence of this work.....We must content ourselves with expressing our strong conviction that this is a work of sterling and permanent value, carrying all the weight that belongs to years of skilful experience, and deserving, even as a hand-book, to rank with the best practical monographs in our language."—*Lancet.*

The Diagnosis of Diseases of the BRAIN, SPINAL CORD, and their APPENDAGES. By J. RUSSELL REYNOLDS, M.D. 8vo. cloth, 8s.

The Pathology and Treatment of LEUCORRHŒA. By W. TYLER SMITH, M.D., Physician-Accoucheur to St. Mary's Hospital. With Engravings, 8vo. cloth, 7s.

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HORTICULTURAL SOCIETY of LONDON.—NOTICE IS HEREBY GIVEN, that the NEXT EXHIBITION of FLOWERS and FRUIT, in the SOCIETY'S GARDEN, will take place on WEDNESDAY, June 20, at 2 P.M.
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N.B. By accident, some of the Tickets issued are wrongly dated July 5, instead of Wednesday, July 4.

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20, Bedford-street, Strand, May 17, 1855.

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REVIEWS

Fairy Tales. By the Countess d'Aulnoy. Translated by J. R. Planché. With Illustrations by John Gilbert. Routledge & Co.

Our Easter public is well acquainted with the Countess d'Aulnoy. Night after night, they have been held in a brief enchantment of two hours by some humorous adaptation of her fairy romances. In these stage travesties—though the allusions are brought down to passing events—the supreme elegance of the original is not for a moment lost, but rather made plainer by the bright sparkles of epigram, the flashings of nimble repartee, the graceful, easy verse, the frequent interposition of popular music, and (in these latter days) by the poetical scenery of the prince of fairy painters, Mr. Beverly. Mr. Planché had already taken his station by the side of Madame d'Aulnoy,—who, could she have come back from the grave, to witness one of these gay and many-coloured extravaganzas, half-reflecting, half-mocking, her own rainbow fantasies, would confess that, even in the days of the *Grand Monarque* himself, no such worthy realization of her fairy world either was or could be seen. As if to celebrate the intellectual marriage (for Mr. Planché has been a Benedick lover, making mischievous sport of his mistress, and fencing at her with the quick rapiers of his wit),—there comes forth this earnest and respectful translation of her tales. The nuptials are complete.

Madame d'Aulnoy—d'Anois, our ancestors used to call her, with that perverse aptitude for being wrong in such matters by which they were distinguished—has been for the last century and a half the great treasury of juvenile romance. Her rich and sparkling mine has supplied, at a moderate computation, half the graceful stories of enchantment which contribute to the sunshine of childhood, and, by encouraging our sense of the beautiful and marvellous, the humane and heroic, make the external world more glorious and life more noble and exalted. From her we derive the old familiar tales of 'The White Cat,' 'The Yellow Dwarf,' 'The Fair One with Golden Locks,' 'The Royal Ram,' 'The Invisible Prince,' and many more. Several generations of children have grown up to be old men and women, and have passed away from mortality, since the amiable French Countess, even in her English dress, began to amuse, and, we will add, to improve, the juvenile mind. For it is as long ago as the commencement of last century—Mr. Planché tells us in his Preface—that the first English translation made its appearance. This is the book from which the stories in children's collections have been abridged and altered. It was entitled 'A Collection of Novels and Tales of the Fairies, written by that celebrated wit of France, the Countess d'Anois, translated, from the best Edition of the original French, by several Hands.' The period was one in which a taste was arising for that kind of literature,—induced, probably, by Galland's introduction to Europe of the Arabian Nights, and fostered by Addison and Steele in their little Oriental apologues in the *Spectator* and *Guardian*. The tales of the "celebrated wit of France," therefore, seem to have become immediately popular; and we find that in 1766 the collection had reached a fifth edition. In 1817, we are informed by Mr. Planché, the same translation re-appeared in two small volumes, with a new preface, under the title of 'Fairy Tales, translated from the French of Madame d'Anois.' But this version—though the writer of the preface to the edition of 1766 vouches for the rendering being literal and not paraphrastical—is far from a fair representation of the original. Mr. Planché states:—

"It will scarcely be believed that, although the collectors introduced the novels which link the second series of her Fairy Tales together, after the fashion of the old Italian novelists, they not only omitted the whole of the first series, but also several of the best of the second; substituting, in the place of the latter, tales by the Countess de Murat, and the Countess d'Auneuil, without distinction or explanation, changing the titles where they occurred in the intermediate narrative, and altering or wholly omitting the remarks made upon them by the personages for whose entertainment they are supposed to be related, so that the reader could not suspect the imposition that was practised upon him, for what reason it is difficult to imagine. Nor was the injustice to the author limited to this singular caprice. The tales, instead of being faithfully translated, were recklessly abridged and loosely paraphrased; while the incidental couplets occasionally, and the versified morals invariably, were dispensed with altogether."

Mr. Planché adds, that the volume which he now presents to the public contains nothing which is not the composition of the Countess d'Aulnoy,—though he has found it advisable to make certain omissions.

The name of Madame d'Aulnoy being better known than the circumstances of her life, such as they were, the reader may perhaps be glad to see some account of her. Here is the brief sketch with which Mr. Planché favours us.—

"Marie Catherine, daughter of Monsieur Le Jumel de Barneville, was born in 1649, and died in Paris in January, 1705. Her father was connected with some of the first families in Normandy. She married François de La Mothe, Comte d'Aulnois, who was accused of treason by three Normans, imprisoned, and would have lost his head, had not one of his accusers, struck with remorse of conscience, declared the whole charge to be groundless. The Countess herself was at another period compromised through her intimacy with the beautiful Madame Tiquet, who was beheaded on the Place de Grêve, for the murder of her husband. To considerable personal attractions, Madame d'Aulnoy joined much wit and great facility of expression. She was universally popular in society, and possessed to a remarkable extent the talent of combining instruction with amusement in her most ordinary conversation. She had read much, travelled a little, and was gifted with an excellent memory. Whatever might be the subject under discussion, she is said to have always had some information to impart upon it. Nobody could relate an anecdote better or more seasonably, and her facility in composition equalled that evinced in her conversation."

The Fairy Tales of Madame d'Aulnoy are essentially different in their general character from the legends of the Brothers Grimm, or from those other stories of elf-land which we have recently derived from German and various Teutonic sources. The latter have the character of ancient myths or primitive legends,—are brief, intense, earnest, and sincere,—often grave and thoughtful, sometimes almost religious, in tone, yet freaked with wild, rich, jovial humour, like the glintings of tremulous gold on the dark plumage of birds. They are written, also, for the people,—are reverend, and as it were grey-bearded, with antiquity,—and have in them the energy and vital manhood of Teutonic democracy. The French stories treat of none but princes and princesses, kings and queens: the German legends have their royal splendours too (for who could endure a Republic in a fairy tale?); but they have also their heroes and heroines among the poor and lowly-born, and thus possess almost a dramatic sympathy with many-visaged human life. The inventions of Madame d'Aulnoy, however, are more elaborate, ingenious, and magnificent. They are, in fact, little romances, exhibiting much imaginative and fanciful invention, yet retaining, in spite of their narrow limits, something of the diffuseness, prolixity and artificiality of the Tales which amused the readers of a century or so earlier,—the 'Arcadias,' 'Dianas,' &c. of the pastoral writers,—the endless novels of Calprenede and Scudéri,—and the narratives of knight-errantry which Cervantes burlesqued. It may seem extravagant to place in anything like the same category with these huge folios, fictions, of which the longest barely extends to fifty of the light pages now before us. But, as all size is comparative, so is all prolixity; and a tale which would be very short if treating of human incidents and passion, may be somewhat too large in its proportions when placed upon the evanescent earth of fairy land. A fairy tale should be rapid, airy, volatile; should "hop as light as bird from briar," and have in it as little tendency towards the centre of gravity as the down from off a summer blow-ball when shaken into the wind. But, perhaps, these observations apply to the elf-legends of the North rather than to the stories which Madame d'Aulnoy wrote, and which, as we have indicated, are little novels of chivalric adventure, combined with the stately enchantments of Southern poetry and fable,—the fairies in them being by no means the elves of Germany and England, but the *fées* of Italian and Provençal poetry, the lineal descendants of the Greek nymphs. Still, we incline to think that the two kinds of fairy tales are sufficiently analogous to justify their classification, with more or less stringency, under the same literary laws; and we, therefore, hold that Madame d'Aulnoy would have improved her fictions had she woven them a little closer, and omitted some of the courtly formalities which now contribute to their bulk and detract from their ideal truth.

This brings us to a consideration of the most prominent feature of these narratives. They are all, on the face of them, manifestly written for court reading,—intended for the perusal of none but ladies and gentlemen of "quality" and "condition." They are also intensely French, — or rather let us say, intensely French according to the time of Louis Quatorze; full of amiabilities, prettinesses, insincerities; showing to us virtue as she appears when fit to enter the drawing-room, heroism in court suits, simplicity with "a thousand artless charms" and an equal number of artful epigrams, and morals with "the most engaging air and mien,"—as if the only purpose of virtue, heroism and morals was to add yet another indolent pleasure to the amusements of court Strephons and Chloes. "*La grande nation*" of the time of Louis Quatorze is visible in every line of the volume which Mr. Planché has translated. Versailles is the model of every enchanted palace in the series (saving, of course, those of the bad enchanters); not a hero or heroine but speaks the language of M. Le Dauphin and Mdlle. La Princesse;—all is according to the etiquette of the most accomplished of nations and the most brilliant of courts. This *politesse*, this everlasting readiness to fall in love, and to make a fuss about it, and talk about it, and write verses about it, and address "Ye gods," concerning "the cruel fair,"—these languid hyperboles and full-dress conceits, were learnt in the *salons* and the "circles" of Paris, though they here present themselves among the purple lights and magic glooms, the baseless visions and golden fantasies of fairy-land. Madame d'Aulnoy might have asked, in the language of Autolycus—"Seest thou not the air of the court in these enfoldings?" As we read, we do indeed seem to "taste the air of palaces;"

though not so much of palaces in general, as of French palaces in particular, and of French palaces during the sensuous exuberance and gorgeous noon of the *Renaissance*. And besides this moral reference to the Court of those days, there are, as Mr. Planché informs us, several implied historical allusions to particular persons and events. These narratives, we are told, are "not only amusing fictions, but curious reflections of the Courts of Versailles and Madrid at the close of the seventeenth century; the dress and manners accurately described, and the pomps and pastimes in many instances scarcely exaggerated." In elucidation of these matters, Mr. Planché has added some interesting foot-notes, and an Appendix.

Another remarkable feature of these stories may be found in their intensely "moral" tone. This may seem strange in productions of the close of the seventeenth century; but it sometimes happens that the most self-indulgent epochs produce, by the very necessity of an antidote, the most rigid exhibitions of virtue. The fair Countess herself, albeit a beauty, a wit, and a gay and fascinating woman, moving about in high society, seems to have been a model of propriety; and her stories, though kindly, cheerful, and seductive, are (with two exceptions which Mr. Planché has omitted) as unimpeachably "virtuous" as Exeter Hall itself could require. But, as usual in such cases, the thing is a little overdone. Not to mince the matter, some of these princesses and shepherdesses are intolerable prudes. They think themselves very wicked when they find they are falling in love with the handsome young princes, and have plenty of prudent maxims and rules of conduct, ready cut and dried, with which to meet the advances of those amorous youths. We cannot be surprised at this. It is one of those little simpering insincerities by which a licentious, effeminate, and over-artificial age contrives to persuade itself that it is mighty fond of simplicity and virtue. Not that Madame d'Aulnoy is chargeable with hypocrisy in the matter, for she appears to have been a very estimable person; but every one is moulded by contemporary influences. We are also disposed to object to a fondness for mental reservation and deceit on the part of the heroes and heroines when they are in a dilemma—a characteristic in which, perhaps, we may detect the circumstance of these tales having been written in a land where Jesuitism was—and, alas! still is—an institution of the State. Nevertheless, there is much in Madame d'Aulnoy's stories that is morally beautiful. We find in them the old chivalric virtues of kindness, courage, devotion, and honour; and the principle of protection to the lower animals is often enforced.

Mr. Planché does not inform us what was the source of Madame d'Aulnoy's tales, or whether they were pure inventions. If the latter, they certainly indicate a most extraordinary power of imaginative creation. Probably they were new combinations of old materials; indeed, some of them are evidently Eastern in their character, and suggest for themselves a remote Oriental paternity. Mr. Planché, in an obscure comment upon 'Finette Cendron' contained in his Appendix, says that the story is partly taken from Perrault's tale of 'Cendrillon,' known to us under the title of 'Cinderella'; and suggests that "the authors had a common original which has hitherto escaped notice." We are not sure that we understand Mr. Planché's meaning aright; for there is a confusion in the paragraph, which renders the words we have quoted rather ambiguous. But we think the above is a fair representation of what he says. Yet, is it possible that he can have forgotten that the story of Cinderella is an old Greek or Egyptian tradition,—and that versions of it are to be found scattered through the whole of Germany and the other Teutonic nations, as well as through Russia, Poland, Servia, Wallachia, Italy, Wales, and indeed almost the entire length and breadth of Europe? Even, however, if we grant that Madame d'Aulnoy found the raw material of her slight romances ready to her hand, she must have possessed great fertility of invention in weaving the old matter into new forms; and she cannot have derived from others all the events, the scenery, and the rich details of enchantment which flush and glitter through her pages. Some of these are extremely beautiful. We know of nothing finer than the opening of 'The Golden Branch.' That solitary, dusty tower, closed up for two hundred years,—the books in a long-forgotten language,—the painted windows, with their vital and prophetic histories,—the pictures that have life and motion in them,—the discovery of the unexpected treasure,—and the sleeping princess, suddenly awakening from the dream of two centuries:—all these conceptions possess a vision-like splendour unsurpassed by anything in fairy fiction. But the latter part of the tale is tedious. The pastoral scenes are neither real nor ideal; and Dresden china shepherds and shepherdesses, disporting themselves after the manner of ladies and gentlemen in Watteau, are very uninteresting beings. Mr. Planché was true to the spirit of these scenes when, in his extravaganza, he introduced into them the *Menuet de la Cour*. In fact, the pleasantest thing about them is, that they remind us of that brilliant spectacle, which still lives in our memory,—though we have had since then we know not how many revolutions, insurrections, and European convulsions, together with the birth and death of several Republics, the creation of a new Empire, and a war with Russia.

The literary style of these productions may be sufficiently judged from the foregoing general remarks. It is full of artificialities, set forms of expression, and a certain mechanical and predetermined impulsiveness which is peculiarly French. At the same time, there are many felicities of phraseology. For instance, in the story of 'Gracieuse and Percinet,' we read of an ugly old woman who aspires to be thought young and handsome.—"She was hoisted up on the beautiful horse, *and looked like a bundle of dirty clothes. Eight gentlemen held her, for fear she should fall off.*" The same old lady being thrown (notwithstanding the eight gentlemen), and her artificial "making-up" being scattered, we are told that the attendants "picked her up *in pieces, like a broken glass.*" There is satirical genius in this, and a snatch of grotesque poetry, too.

Notwithstanding all drawbacks, these Tales must always remain great favourites; and in the present translation Mr. Planché seems to have performed his task lovingly and well.

Modern Jesuitism; or, the Movements and Vicissitudes of the Jesuits in the Nineteenth Century, in Russia, England, Belgium, France, Switzerland, and other Parts. By Dr. Edw. H. Michelsen. Darton & Co.

When Walpole heard that a Russian poet and actor had translated 'Hamlet' into the Russ tongue, and that the play had been represented before Catherine, his ecstasy was charming. He would have given anything, he said, to have witnessed the scene of the poisoning of the husband represented in the presence of that Catherine who had murdered her own. There was but one other circumstance of the time which afforded the lively letter-writer equal pleasure. The admission of the Jesuits into Russia by the unclean Czarina, when they had scarcely another refuge in Europe, would be followed, he thus expressed his hope, by their establishing a permanent superiority which should shake the throne of that ablest and most wicked of ladies. With few exceptions, the pages in the volume before us contain little that is new. A great amount, however, of scattered material has been brought together,—and of this the notice of the Jesuits in Russia is the most interesting, and perhaps would have in some degree gratified even Walpole. It is less for the sake of the reverend fathers than for that of citing samples of Muscovite character, that we make an extract from this portion of Dr. Michelsen's volume. The sons of Loyola had been permitted to enjoy an asylum in Russia on condition that they made no proselytes. They accepted the condition, and disregarded it, with equal alacrity.—

"Two circumstances in particular accelerated the catastrophe in the political drama of the order in that empire. Prince Alexander Galitzin, nephew of the afore-mentioned minister, after having visited for two years the college of the pious fathers at St. Petersburgh, openly declared, in 1814, his conversion to the Roman Catholic church, a circumstance which excited the more attention, as he had, until that period, been notorious for his fanatical attachment to the established church of the country. Although he was at once removed from the college, and installed among the pages at court, he clung to his new religion with all the devotion of an orthodox Catholic, and was even once seen clad in the dress of a penitent monk, with curious amulets hung round his neck, and a scourging girdle round his body. It was long before the Archbishop *Philarethes* succeeded in bringing him back to the religion of his family. While the above event was still the talk of the town, another intrigue of a similar character plunged one of the first families in the empire into the deepest mourning. A charming young princess had been by her parents confided to the instruction of a disciple of Loyola, who, to convert her to his creed, continually represented to her in the most fiendish colours the eternal torments she would have to undergo beyond the grave as a heretic. The poor girl, unwilling on the one hand to offend her parents, and wishing on the other to accustom herself in lifetime to the torments by fire, which she was sure awaited her after death, tried to exercise herself into endurance by scorching her body several times a day with a hot-burning copper pan, until the repeated agonizing pain at last threw her on a sick bed, from which she never rose."

The ukase decreeing the abolition of the order was published in 1816. The Jesuits were thrust forth, but they asked alms of Constantine on their way westward. The following is characteristic of both parties:—

"Soon after the banishment of the Jesuits from the two metropoles of Russia, two of the worthy members arrived at Warsaw, for the purpose of requesting the Grand-Duke Constantine to allow them to establish a college in the Polish capital. Not venturing, however, to make such a bold request after their recent expulsion from the Russian capitals, they began by asking the favour of an audience from the Grand-Duke, naming for its object the permission for themselves and a few of their exiled brethren to take up their residence at Warsaw during the cold winter season. The readiness with which Constantine granted them their reasonable simple request during their interview with him, encouraged the fathers to enter into the details of their sufferings, and as the Grand-Duke seemed to listen to them with interest and sympathy, they had the imprudence or rather impudence, to take chairs and sit down at the *side* of Constantine without his having bid them to do so. In the heat of their gesticulation, they gradually approached so near the Grand-Duke as frequently to touch his arm. The latter felt so annoyed at the familiarity, that he rose and called for his carriage. The two fathers, however, far from taking the hint, actually followed him to the very steps of the carriage, and were about to enter it after

Constantine had taken his seat, when the latter, losing all patience, said to them: 'Now I am truly sick of it; you have just shown me, my good fathers, the manner in which your Order is accustomed to abuse the least favour held out to them. Within one single hour you have become, from timid petitioners, impudent claimants, not even allowing me the free use of my own time and carriage. I now limit your abode at Warsaw to only fourteen days.' The anecdote was told by the Grand-Duke himself to the French ambassador, the Duke of Richelieu."

When the question of the expulsion of the members of the Order was agitating Switzerland a few years ago, the supporters of the question quoted as their justification a Catechism composed by Sconville, and which is *now*, on the recommendation of Bishop Laurent, the Papal Nuncio in Luxembourg, taught to the youth under his episcopal care. We quote it purely as a sample of the theological literature of the Order. Our readers may form their own opinions upon the instruction here conveyed.—

"*Q.* In what place will each one arise in the resurrection?—*A.* Each one will rise in that place where the largest portion of his body remains.

"*Q.* In what form will each rise again?—*A.* Of a middling stature, with well-proportioned limbs, and each according to the sex previously possessed.

"*Q.* In what age shall we rise from the dead?—*A.* In the age of Christ, as if we all were thirty-three years old.

"*Q.* Shall the world be inhabited again?—*A.* Some think, unbaptized children will inhabit it, but none else, not even the beasts. * *

"*Q.* Is it a sin not to pay tithes?—*A.* Yes, it is a great sin. * *

"*Q.* Where is hell?—*A.* Hell is in the middle of the earth.

"*Q.* Is hell very large?—*A.* Not very, for the damned lay packed in it one upon another, like the bricks in a brick oven."

We do not remember, in the literature of pains and penalties, to have met with a more curious illustration than this last. We know of but one other which approaches it,—namely, in the old German list of retributive punishments, wherein it is asserted that all unworthy clergymen who pass into the next world will be condemned to pass the whole of their time in reading all the bad sermons which have been written in this. Poor fellows! But the idea is too horrible.

Essays on the Spirit of the Inductive Philosophy, the Unity of Worlds, and the Philosophy of Creation. By the Rev. Baden Powell. Longman & Co.

Worlds Beyond the Earth. By Montagu Lyon Phillips. Bentley.

The first of the three Essays in the volume by the Savilian Professor of Geometry is a reprint,—or, as Mr. Powell more correctly calls it, "an amplification of a few paragraphs" in a former article on 'Necessary and Contingent Truth.'

The argument in this essay is directed to show that the inference of a Supreme Moral Cause, which is itself distinct from and above Nature, "results immediately from the recognition of the eternal and universal maintenance of the order of physical causes, which are its essential external manifestations." The conclusions of the Third Essay, after due weighings of the speculations of the philosopher and the arguments of the divine, are that "the idea of a *beginning*, or of *creation*, in the sense of the original operations of the Divine volition to constitute nature and matter, is beyond the province of physical philosophy, and can only belong to that of faith, and find expression in the language of inspiration." The Second Essay is the most important of the three. Its conclusions, however, can hardly be said to be dissimilar. That we know little, and yet may be permitted to speculate much, without fear that the end of speculation can tend to the uprooting of our theological system,—may be said to be a portion, at least, of the conviction arrived at by the accomplished Professor; who says, wisely and significantly, that—"Men who take comparatively little interest in the tangible details of real attainable science, feel stimulated by the desire to penetrate those recesses where all is obscure, and *certain* knowledge unattainable." As a sample of how the Savilian Professor employs and compares the opinions of others, and adds to them the weight of his own, we can find no more appropriate passage than the following:—

"The materials of which Jupiter is composed are of a specific gravity about equal to that of water, which is the same nearly as that of the sun. The essayist, in his assumed magisterial vein, lays it down as by no means an arbitrary hypothesis, that Jupiter is a globe of water; and argues accordingly that his inhabitants, if any, must be aquarian creatures of a soft, pulpy, boneless, watery character, to which, he thinks, we should naturally feel it very difficult to ascribe intelligence or moral attributes, that is, without violating those analogies which we are so prone to form (perhaps groundlessly) from contemplating our own species. But, as Sir D. Brewster, on the other hand, very justly observes, there are many solid substances, and even some minerals, as pumice, pitchstone, &c., and the metals of the alkalies, of less specific gravity than water. Jupiter, therefore, may just as well be composed of solid materials, and be tenanted by animals capable of living on land, as by aquatics. Similar calculations have shown, that in all the outer planets the conditions of gravitation are nearly the same; nor need the small specific gravity requisite for such animated beings occasion any difficulty. On our own planet, animals differ widely in this respect. It is hardly necessary to remark that birds, *e. g.*, have their bones, coverings, &c., of much greater specific lightness than the corresponding parts of terrestrial animals. Nay, Sir D. Brewster has shown, by direct calculation, that even a human being, constituted as we are, would not really be much inconvenienced if transported to the surface of Jupiter; and buildings and trees, such as occur on our earth, might grow and stand secure, in so far as the force of gravity is concerned; and the same would be true for the planets exterior to him. At any rate, when we reflect on the extremely varied forms of animated life on our own globe, on the diversified structures of different classes of animals, and the marvellous adaptations of their respiratory and circulatory functions to the conditions of their existence under the most varied circumstances, yet all preserving the most recondite relations to analogy and unity of composition, we conceive there can exist no difficulty in *imagining the possibility* of living beings constructed with bodies of greater or less specific gravity, suited to the most widely different conditions of gravitation or atmospheric pressure in which they might be destined to live, and with respiratory, muscular, digestive, or locomotive powers and capacities developed in infinitely varied degrees, according to the different conditions under which they might subsist, and the media in which they might have to move—yet always preserving an unbroken analogy with *some* grand and universal scheme of uniformity, of which we enjoy only partial glimpses; while under any such variety of external form or condition, they *may* be equally capable with ourselves of being the recipients of higher principles of intellectual, moral, or spiritual life."

From Prof. Baden Powell's earnest and graceful volume, we turn to that of Mr. Montagu Phillips. The author sets out by asserting that preceding writers on the same subject have founded their arguments on incorrect and confined views of the constitution of the universe;—and he professes to take a much wider range than any other writer. We do not find, however, that he excels Prof. Powell in this respect. The latter, in his inquiry touching the assumed inhabitants of the planets, begins with that nearest to us, and goes even beyond the "chilly orbs on the verge of creation." It is due, however, to Mr. Phillips to say, that he is an original thinker, and gives fearless expression to every thought. We will not accompany him through his argument, but rather quote his conclusion. After showing that gases by chemical union become solids, he proceeds to examine the objection that has been made to the assertion, that animal life may be supported on the plane of planets that have no atmosphere.—

"Is air indispensable to the existence of all animals? *Are lungs absolutely necessary?* When we consider the infinite variety of living creatures on our own Earth, some breathing air, others dying in it; some with lungs, others without; when we learn from geologists the former existence of such strange and monstrous forms as those which have tenanted the earth itself, in remote periods, long before the creation of man; when we look at their restorations of the ichthyosaurus, the strange labyrinthodon, the monstrous pterodactyl, how can we pretend, upon any philosophical principle, to limit what may or what may not be the forms assumed by animal life? Why is so large a globe as the Moon, and the still greater moons of Jupiter and Saturn, to remain untenanted? Is it merely because we cannot understand how animals can exist without air? That would be to limit the power of the Creator; to deny that He could make any other than air-breathing creatures, an assumption for which we have no warrant. The Moon may be inhabited, and possess a very numerous population. The only reason that can be urged against them is that *we cannot see them.* The public, generally, expect too much from the power of the most gigantic telescopes yet constructed. If the inhabitants of the Moon do not require habitations as we do, perhaps they will not erect them; if they do erect buildings, they may have chosen, for some reasons best known to themselves, to elevate them on that side of the Moon's surface which is never turned towards us. Consider the similar condition of things in our own Earth. If we turn a terrestrial globe towards ourselves, in one direction we shall scarcely see *any land at all* upon which cities could be built; and, certainly, none of our large towns. If that side of the Earth were turned towards us, from a distance, we might infer, from the almost total want of a solid surface, the uninhabitability of a globe which yet contains a busy population of millions upon millions. Now, suppose, for the sake of argument, that that side of the Moon which is invariably directed towards the Earth, be the barren volcanic district which it is considered to be, does that warrant us in the belief *that the other side is the same?* We see, then, that the hypothesis of the Moon's surface being uninhabitable is not founded upon philosophical facts. It can, at most, only be contended that human beings cannot exist there. In this latter opinion we coincide; and we believe, moreover, that human beings exist *nowhere else in the universe* than on this Earth—man's world, made for him, and to be his present, and probably his future abode."

We have classed these two volumes together, because they may be read profitably in conjunction. They are popularly written, and are useful contributions to the discussion of the questions upon which they treat.

The Rag-Bag: a Collection of Ephemera. By N. Parker Willis. New York, Scribner; London, Trübner & Co.

That which was said of 'Idlewild' applies, "with a difference," to 'The Rag-Bag,'—since besides happy touches and glimpses of scenery and nature, the Editor of the *Home Journal*,—who here reprints some of his articles,—sets New York manners to rights,—tells Ladies which way they should dress, how they may most elegantly admire the Opera, in the fashion of Europe,—and criticizes "dishes and dances" with a quiet coxcombry, which is precious in its generation and curious as belonging to its country. A speculator's vision "before the fact" of a Transatlantic *Bickerstaff* would have been something far different from this.

The teacher of America might naturally have been drier, more quaint, less perfumed and essenced,—without being less high-bred or refined. But "there was no thought of pleasing" the *Athenæum* when Mr. Willis took up the ruby pen and the opera-glass. We must accept him, with his sense and his nonsense,—his enthusiasm and his affectation,—his poetry and his jargon,—"for better, for worse,"—without expecting change or demanding that which is absent;—and to show how he touches sights and singularities, we cannot do better than offer "a rag" from 'The Rag-Bag,'—which, after all, is a rag of not a bad quality.—

"—— The lower part of Broadway—below Barnum, that is to say—is pretty much given over to business and the masculine gender. Ladies seen south of St. Paul's, except in omnibus, excite that certain indefinable curiosity, which, like the active attention to a glimpse of a petticoat in a monastery, arises from our sinner's interest in things apparently astray. The impression, consequently, from seeing a lady come out of Delmonico's, contains a certain indefinable difference from the impression of seeing the same lady come out of the New-York Hotel—define it at your leisure. This, or perhaps the magnetism of a pair of boots such as usually contain a voter, but were then occupied by one of the unconstituent sex, drew a crowd of two or three hundred persons, the other day, to the front of the masculine Hotel above mentioned—patient spectators, all, of the very ordinary phenomenon of a lady about mounting a horse. The horse had his objections. A man's hat, a riding habit of cloth of our wear, boots of indefinite extent, and whip held with an air of unmistakeable efficacy, seemed to fail of their ordinary control. The stable-man drew the spirited animal again and again to the edge of the side walk, and, as often, the lady tried in vain to get her foot in the stirrup. After repeated failures she re-ascended the steps of the Hotel, and stood observing the groom's efforts to quiet the horse, not at all disconcerted by the very large audience that was assembled, and, in fact, the whole affair, with the circular Bowling Green below, looking like a scene in a circus. Presently came along a plainly dressed man who had an idea, and no objection to lend it. He knew how to produce submission (probably in quadrupeds only) to female domination. The horse was coaxed up to the side-walk once more, and, stepping to the other side, the man *took up the off fore leg, and held it while the lady mounted*, the animal having evidently no confidence in resistance on three legs. Once in the saddle, she put on the whip, caracoled up and down in front of the Hotel till the pace was disciplined to her mind, and then, quietly dropping the reins, walked her steed tranquilly toward the South Ferry. The crowd looked after her till she was out of sight, it being very busily whispered about, that the load, thus unwillingly borne away, was no less than the indomitable will of the celebrated Mrs. Fanny Kemble."

The Lady of "indomitable will" would, we fancy, herself be first and foremost to laugh at a tale told like the above, with such quiet comicality. The good or bad taste of "everybody pencilling everybody" is another affair. But the English (as we have a thousand times said) have "glass windows" in their own houses.

Antient Jerusalem. A New Investigation into the History, Topography, and Plan of the City, Environs, and Temple. By Joseph Francis Thrupp, M.A. Cambridge, Macmillan & Co.; London, Bell & Daldy.

THE interest which attaches to the ancient metropolis of Palestine is all but universal. Pilgrims still visit its sacred places, believing everything they are told. They pass from spot to spot in a state of rapturous bewilderment, which deadens thought, silences inquiry, and in which they are ready to worship the very stones of the so-called Holy City. But these are far from being the only persons to whom Jerusalem is an object of regard. Students of the Bible find it necessary to make themselves intimately acquainted with the relative situations of localities of memorable import to the whole human race; and those who take delight in investigating the progress of society cannot avoid feeling an interest in a city, the several phases of whose history, when considered by themselves, are in the highest degree remarkable, and when taken in connexion with the mighty consequences which have flowed from them, throw into the shade the lustre of all other capitals. It is chiefly to the second of these classes that Mr. Thrupp addresses himself. Biblical illustration is his principal aim; but in following it out he has entered generally upon the history of the city and the Temple, and on the identification of most of the principal localities both in Jerusalem and its environs. His style is clear and occasionally animated; his general tone of remark is calm and candid; and he has a thorough acquaintance with all that has been written upon his subject, from Josephus down to Tobler, Williams, and De Saulcy.

The uncertainty that hangs over all the celebrated Christian localities can scarcely be considered remarkable. For many centuries these spots were left, altogether unthought of, to the operation of natural decay and to the alterations consequent upon incidents the most calamitous. War in its worst form did its work upon the whole city over and over again; "temple and tower" were involved in indiscriminate destruction, and their remains and sites were left to the insults and desecration of the fanatical disciples of Mohammed. Then followed centuries of fraud. The general superstition of ages of ignorance was taken advantage of. Devotion was led astray by cunning. Mammon became the tutelary guardian of the Holy Places. Pretended miracles and lying wonders were vouched as proofs of the genuineness of the most palpable frauds, and wealth, generously bestowed by princely enthusiasts, was squandered, not in maintaining, but in altering and adorning presumed sacred sites. All identity was thus destroyed, and thenceforth deception reigned unchecked and paramount.

A period of scepticism has followed of course. Everything has since been doubted. Scarcely a single site from Bethlehem to Calvary, the Chapel of the Sepulchre, and the place of the Ascension, but has been questioned; and our Ordnance Survey, and in fact all that has yet been done and written, have gone but a very little way towards a satisfactory determination of the infinitude of questions which have risen up on every hand.

The tendency of Mr. Thrupp's book is to still greater unsettlement. He throws, indeed, the weight of his opinion into the scale on behalf of the alleged positions of Calvary, the Chapel of the Sepulchre, and most of the other Christian sites,—but with respect to some of the elder, that is, the Judaical localities, Mr. Thrupp proposes entirely new readings. Thus he throws doubt upon the Temple having been built upon Mount Moriah, and he endeavours to show—and this is the great point of his book—that the hill on which Solomon's celebrated fabric was erected was anciently called Mount Zion, and that consequently the hill now known by that name is so designated improperly.

Both questions turn upon little points of construction of passages in the Sacred History, the consideration of which is not very well suited to our pages; but we have gone through the texts quoted and referred to by Mr. Thrupp, and are bound to say that we do not think he has made out his case on either point. Mount Moriah is mentioned in only two places in the Bible. One of them, if it stood alone, would seem to favour Mr. Thrupp's construction, that Moriah was the name of a district, and not of a single hill; but the other is fatal to him. It runs thus:—"Solomon began to build the house of the Lord at Jerusalem in mount Moriah, where the Lord appeared unto David his father, in the place that David had prepared in the threshing-floor of Ornan the Jebusite" (2 Chron. iii. 1). No ingenuity can get over this passage. It is clear that, whatever may have been the case elsewhere, here the writer intended to denote not a district, but a specific spot—a spot which he identifies by a reiterated variety of indications. It was situate in Jerusalem; it was the site of Ornan's or Araunah's threshing-floor; it was a spot set apart for this specific purpose by David, and on which, as we are told elsewhere, he had erected an altar. Finally, the place was identified by a name which is applied to the Temple Hill at this day.

The case as to Mount Zion is very different. It depends upon a variety of particulars far too minute for us to enter into with our readers; but we will state Mr. Thrupp's views.

Jerusalem is situated on a tongue of land, which is surrounded, except at its base, by a deep ravine. The point, or southernmost portion of the tongue, is forked,—that is, it terminates in two eminences, with a valley between them. One of these eminences—the westernmost and the higher of the two—is termed Mount Zion. The other eminence, which lies to the east, and is considerably lower than the former, is the site of the Temple. On these two hills, by the testimony of Josephus and Tacitus, the ancient city stood, and gradually enlarged itself on the northern slopes of both of them. Now, Mr. Thrupp's point is thus stated by himself:—

"That the Jews after their return from the captivity used the name Zion of [for?] a different part of the city to what they had previously done. Strange as it may at first sight appear that so important an error should have originated with the Jews themselves, it admits of the clearest demonstration that such is the case. In the books of Samuel, Kings, and Chronicles, Zion is expressly identified with the City of David: in the first book of Maccabees it is as clearly distinguished from it."

We cannot concur with Mr. Thrupp either in this statement of the facts, or in his conclusions. "Zion," as it seems to us, is a name clearly applied in the Bible to Jerusalem itself. It was one of its ancient names,—probably derived from some tumulus or sepulchral mound which, in some far distant age, stood upon the higher hill. The passages in which Hebrew writers, and especially the poets, apply this name to their sacred city are familiar to every one. We would refer to Psalm xlviii. 12, 13; Isaiah x. 24, xxxiii. 20, and lx. 14, as containing proofs of the clearest kind. No one who will consider them attentively can doubt that "Zion" was used for Jerusalem,—not for a part of the city, but for the city as a whole.

On the other hand, "the City of David" was the name, not of the whole city, but of a particular building in or near "Zion,"—a building which was David's residence, and ultimately his tomb and that of his posterity. When David captured Zion, or Jerusalem, he first took the "castle of Zion" (1 Chron. xi. 5), or, as it is termed by another writer, "the stronghold of Zion" (2 Sam. v. 7); or, in another place, "the fort" (2 Sam. v. 9). The Hebrew King, having carried this important position, took up his residence in it; and, as if to mark from the first—even before the place was all in his own possession—his intention to occupy the city of the Jebusites permanently, as his capital, he gave this castle, fort, or stronghold of Zion the

new and significant name of "the City of David." The following is the simple record of this transaction, which occurs in one of the passages we have referred to:—"So David dwelt in the fort, and called it the city of David" (2 Sam. v. 9). Now, in the passage we have quoted from Mr. Thrupp he uses "Zion," the name of the whole, for "the stronghold of Zion," the name of a part; and, by this want of precision, has, we fear, mystified both himself and his readers. There are, in our judgment, no passages in "Samuel, Kings, and Chronicles" in which "Zion is expressly identified with the City of David." What those passages identify with the City of David is the stronghold of Zion,—the part, and not the whole.

The second clause of Mr. Thrupp's proposition we think equally untenable. "In the first book of Maccabees," Mr. Thrupp says, "it [that is, Zion] is as clearly distinguished from it," that is, from the City of David. What appears in Maccabees is, that under Antiochus Epiphanes, the City of David was re-converted into a stronghold, whereupon, for the protection of the inhabitants of Jerusalem and the Temple against the attacks of the garrison of the new fortress, "Mount Zion" was surrounded "with high walls and strong towers" (1 Macc. iv. 60). Mr. Thrupp's version of the transaction is, that "there were two opposite forts or strongholds in Jerusalem, one of which stood on what was then called Mount Zion, and the other on the City of David: thus showing," he concludes, "that Mount Zion and the City of David were distinct;" or, as he afterwards states, "situate in different parts of the entire city." But how does that appear? Nay rather, does not the very reverse follow from this construction of fort against fort? The City of David, which since David's time had been used as the place of royal sepulture—Solomon having built another palace on the Temple Hill—was clearly, being a burial-place, some little distance outside the city wall. The new defensive fortifications were on that wall or connected with it. To have answered their purpose, they must have been as near as possible to the tower against which they were intended as a protection. The object was to confine and curb the garrison of that tower. To have built a fortress for that purpose in another part of the city would not have been a way of accomplishing that object.

To strengthen his conclusion, Mr. Thrupp draws ingenious, but to us not by any means satisfactory, inferences from a variety of texts, most of them extremely doubtful and capable of many constructions. He has also recourse to the extraordinary supposition we have already mentioned, that the Jews after the Captivity made a mistake as to the position of "Mount Zion." Except we could take for granted Mr. Thrupp's conclusion as to the relative situations of the two forts mentioned in Maccabees, we see no evidence of anything of the kind.

On the foundation of these mistaken premises, Mr. Thrupp moves on with ease to his final conclusion,—"the identity of Zion with the Temple Hill,"—which he deduces from passages in the poetical books of the Bible, in which Zion is spoken of as "the holy mountain," "the dwelling-place of the Lord," and under other poetical images employed to denote the peculiar sanctity of the place. We have carefully gone through these passages, but remain entirely unconvinced. "The holy mountain," "the mountain of the Lord," and other similar expressions, are mere poetical synonymes for Zion,—the city honoured as the locality of the Temple, the place to which the tribes of Israel repaired for sacrifice.

We desire not to be understood as undervaluing the ingenuity and ability with which Mr. Thrupp defends his peculiar opinions, or the value of his book on some illustrative points. But with reference to his main point—that out of which his book has evidently grown, and which colours the whole of it—that the Temple stood on Mount Zion, we think he has allowed himself to be blinded and carried away by love for a new theory. His book will do good by calling attention to the various modifications of the word "Zion" in use amongst the sacred writers, and indeed to the whole subject of the illustration of the ancient topography of Jerusalem from Biblical sources; but we have yet to look for the calm, untheoretical, unbiassed mind which will be able to thread its way through the maze of questions with which the subject is surrounded.

MINOR MINSTRELS.

Robin Hood, and other Poems. By J. R. Wise. (Lacy.)—We opened this unpromising volume with distrust at such a hackneyed title, and were surprised to find much knowledge of Nature ruggedly, and not tastefully, expressed, and yet marked by a sweet lyrical spirit, fresh and full of May. For instance, here is a little verse round and coloured as a berry.—

Where the bee is honey churning,
And the gorse with gold is burning,
Where our roof with leaves is thatched,
And the stockdove's eggs are hatched,
O come with me.
When the moon with mist is shrouded,
Like round onyx dimly clouded,
And the stags with horny forks,
Lie sleeping 'mong the ferns and stalks,
O come with me.

And again:—

Come beneath the greenwood tree,
Good sights here ye all shall see,
Magpie with its thorny nest,
Dipper with white spot on breast,
Sparrow with its five eggs grey,
Linnet, goldfineb, and the jay,
Blackbird who so merry is
With that golden flute of his;
Squirrel, too, with sharp fore-teeth,
Rustling in the leaves beneath,
When the trees their plumage shed,
Like its coat all russet red;
Honey-hee that buzzeth loud,
Caught witbin the foxglove's shroud.

Heart-Coin for Scutari. By S. K. H. (York, Sampson.)—*Alma and Inkermann.* By Robert Haxall. (Hope & Co.) — Only the greatest genius can be heard above the noise of our age, on the principle that it requires stout lungs to overpower the clamour of a crowd. All but a few minds are so over-ridden and crushed by leaders and pamphlets upon the events of their own day, that none but the keenest intellects can see the inherent poetry and life that all know remains in them. Good poems are seldom written on contemporaneous events. Nothing worth reading was written on Waterloo; yet Scott wrote immortally about Flodden, and Byron about Thrasymene. Here is a poetical mind eloquent enough about Cromwell and Corfe Castle, yet about Alma vapid, with "crimson flags" and "bloody fights," and all such poetical upholstery. There is an excellent trumpet spirit in 'The Legend of Corfe Castle,'—as for instance—

High to the vaulted roof arose the soldier's loyal shout,
The echo startling the grim foes who leagued the walls ahout;
And fast to tower and battlement the brave defenders thronged
To battle for their absent Lord, and for their Monarch wronged.

And so upon the fated hold the wild war-clamour hroke,
And all day long the cannon pealed, 'mid roar, and flash, and smoke;
And all day long the arrow-flight darkened the summer sky,
And God's pure name hlent fearfully with either party cry.

Till slowly on the Dorset Hills closed desecrated night,
And the holy moon look sadly down upon the pausing fight;
And the dying moaned their lives away, and the wearied soldier slept;
And in tbe camp, and on the walls, the sullen watch was kept.

—The second poem is an ambitious attempt in the much-used Byronic stanzas, which are always heavy, if not used with power; and is full of "hearts of Freedom," "Oceanus," "Britannia," and other patriotic paraphernalia.

Margaret, and other Poems. By an East Anglian. (Simpkin, Marshall & Co.)—We all know what a book is when it is made up of Sonnets to Violets, Verses on a Water Lily and a Harebell, Lines to a Thrush, and Ode to a Dandelion. We all know the writer may have a real love for Nature, and a great power of expressing such love; but still, as sure as the sun is bright, he can be at present but a mere landscape-painter, presenting us with no indications of his being anything but a voice, and bringing us no proofs of a heart. True, in this instance, we have 'On the Death of A. F. H. G,' and 'Stanzas, written on a Child's First Birth-day'; —but these are not sufficient to show any creative force,—and a new poet must create, or cease to be. True to the didactic impulses of the age, our author writes a poem on the laws of divorce, and impresses the study of that interesting subject upon young ladies in general. With much power of observation, the East Anglian is unconsciously somewhat pedantic in his botanical knowledge, as, for instance, in the following lines, where he paints a scene by three flowers unknown to poetry.—

Where from the cbafing sand up-grew
The prickly-leafed Eryngo blue;
The mottled Catchfly quivered in the wind;
And there, its roots amid the salt wave twined,
Tbe hornèd Poppy grew.

—The first stanza of the longest poem, 'Margaret,' will show the ease of versification the writer possesses.—

Adown the quiet vale a streamlet ran,
Scatt'ring its music 'midst the summer air!
Lovers ne'er questioned where its course hegan,
But loved it for the love they nurtured there.
Although its source lay 'midst a scene as fair
As many that beguile the wand'rer's feet,
Along its shallow, sinuous course, it ne'er
Sang to a spot more lovely, or more sweet,
Tban that retirèd vale, where sbades its murmurs greet.

Balmoral: a Sketch. By Alexander Macalister; with an Introduction and Notes, by A. Hamilton. (Bosworth).—This is an uncalled-for poem, neatly done, and sprinkled with Highland words as dislocating as those names of Flemish cities that even Boileau could not chain up into metre. He would no longer say—

Comment en vers heureux assiéger Doësbourgh,
Zutphen, Wageninghen, Hardenwic, Knotsenhourg?

Mr. Macalister is more daring; with enthusiasm he sings:—

To Ben Macdhui's grand yet cheerless height,
Cairn-howl, Cairn-gorum, Ben a Bound take flight.

Nuptiis Victoriæ Reginæ Magnæ Britanniæ et Hiberniæ et Alberti Principis Coburgensis et Gothani. Dicavit Henricus Carolus, Abr. Eichstadius. (Gotha, Stolberg.)—This is one of those splendid nonentities—a modern Latin poem, on the event of the marriage of Victoria. It is rhetorical and stately, and, as a feat of literary gymnastics, as interesting as an Egyptian charade or a Kamschatka sonnet would be,—and no more. That oligarchy, the reading-class, has merged into a common republic, and we no longer want these esoteric mysteries:—as troublesome for the uninitiated to crack as a bad nut, with much the same result when the labour is over.

THE WAR.

A translation has been produced, by Mr. David Jardine, of Baron Müffling's *Narrative of My Missions to Constantinople and St. Petersburg in the Years* 1829 *and* 1830. (Longman & Co.)—The book might be entitled "Confessions of a Diplomatist." It is a revelation of trickery, and is important in many respects, but chiefly as it explains the intimate connexion between Russian and Prussian policy, which

existed at the date of the Treaty of Adrianople. That treaty, since described as a magnanimous concession on the part of the Czar, is allowed to have been drawn up exclusively in his favour, and to have been devised in order to spare him the embarrassments to which his previous conduct seemed to lead. His armies, in 1828, had been partially successful; but their losses had encouraged the Turks, who prepared to renew the contest, in 1829, on a more extended scale. Shumla and Silistria had defied the siege-trains of the Emperor Nicholas, and though his troops had defeated the enemy at various points beyond the Caucasus, the belligerent forces appeared so evenly balanced that Europe was divided in its anticipations of the result. In Prussia and France, states Baron Müffling, the opinion was generally held that the Czar, in spite of vast obstacles, must ultimately prevail,—while in Austria and England it was believed that the Sultan would wear out the pertinacity of his foe; but in no quarter was it regarded as probable that peace would so soon be concluded. However, as summer approached, the Czarina arrived at Berlin, and, unexpectedly, the Czar arrived with her, — and, while a marriage pageant filled the royal chapels, a declaration was made to the French Ambassador concerning the Ottoman Porte and its affairs. It was then and there affirmed by the Autocrat that his objects were well known,—that he would attain them at whatever cost,—that he aimed at no conquests, and would religiously adhere to the promises contained in his recent manifesto. All this is reported to us in the language of a Prussian courtier; yet Baron Müffling affects no concealment of the truth, that peace seemed to promise more for Russia than war. His mission to Constantinople, in effect, arose out of interviews between the Prussian King and the Russian Emperor, who had ostensibly met only to arrange some family alliances. The entire preparations were of the nature of a plot. They were secretly planned and secretly carried out, —and the Baron himself left Berlin under the pretence of visiting some mineral baths for the sake of his health; nor was it until within twenty-four hours of his arrival that the announcement of his mission was made to the Government at Constantinople.

From this moment the history becomes one of negotiation, closely resembling intrigue. English, French, and Austrian ministers played at the cross purposes of diplomacy until they all consented to follow their Prussian leader. For, Baron Müffling, though accredited from the Court of Berlin, was virtually an Envoy from St. Petersburgh,—and, in the course of his self-magnifying narrative, he affords occasional glimpses of that cordial reciprocity in politics and feeling so long known to exist between the Courts of his two masters. How significant is the following from a Prussian chief of the staff!—

"I had in the year 1827 sketched a plan of operations for the Russian armies in the conquest of Constantinople, with reference to time, space, and means of subsistence. This plan I had submitted to the King, and had corresponded with Field-Marshal Diebitsch respecting it, whose views, except in some unimportant respects, entirely agreed with mine."

And Marshal Diebitsch was now, profiting by his lessons, half way on the road to Constantinople. He was anxious to enter that city as a conqueror, and marched his forces victoriously from stage to stage until Adrianople opened its gates to them. But his triumphant progress was not altogether convenient to the Czar. It was most important for Russia to seem to hold the Ottoman Empire at its mercy, in order that, as Pozzo di Borgo expressed it, the Cabinets of Europe might redouble their efforts to force the Sultan to make peace. Should her armies, however, assail Constantinople, Great Britain must come upon the scene, and then, with mightier belligerents engaged, clouds and darkness must descend upon the future. The Sultan, with his Divan, would cross the Bosphorus and secure himself in Asia; the representatives of his allies would follow him; his military forces would also be withdrawn, and the Ottoman capital, abandoned to ravage, and perhaps to famine, would exhaust the strength and disappoint the hopes of its captors. Its provisions are mainly supplied from the Asiatic side, and, says Baron Müffling,—

"If the Russian Field-Marshal should advance to Constantinople, not a single ship with provisions would, of course, be suffered to come across from the Asiatic side, and as it would be impossible to feed the population, they would probably be scattered over the interior of European Turkey. What then would be Diebitsch's position, even if he should find means to provide for the support of his army while on the road from Burgas to Constantinople? The fleet of the Black Sea could not pass the Bosphorus while the Asiatic fortresses were in the hands of the Turks; so that he could not depend upon provisioning his troops from the Black Sea."

Speculations of this kind from the pen of a military man who stood so high in the Russian service, are, at least, interesting. The reasoning, moreover, had its value at the time. The Czar desired peace—such a peace, of course, as would gain for him all that he had hoped from war; and the German envoy was not unwilling, in his behalf, to try a little diplomatic manipulation on the most plastic statesmen in Turkey. Six points had been indicated in the Russian manifesto, and on these Russia insisted. It was to no purpose that the Sultan was obstinate: a glorious company of ambassadors pressed around him; ministers whose patriotism interfered were threatened with dismissal, and some official sacrifices were actually made. In truth, the descendant of Osman, and head of El Islam, resembled a wretched heretic at the stake, who is implored by his friends to recant and submit, and save his life. Nevertheless, no little difficulty was encountered. The Porte believed in its own vitality, and declined to yield; and its foreign ministers combatted the Ambassador Extraordinary from Berlin, who must have retired had he not found means of transmitting his complaints to the Sultan. That prince, weaker than his advisers, reprimanded him, whereupon the exalted envoy assumed a higher tone. Like other envoys, he had an interpreter, —a sort of creature between an agent and a spy, with the cowardice of Athens and the knavishness of Smyrna. This gentleman fell into colloquies with the foreign minister or his servants, and Baron Müffling played down to his qualifications. Nelson said that no ambassador is so good as an admiral with double-shotted guns between decks; but our Prussian Baron contented himself with a lighter weapon.—

"I did not reject the usual arts of diplomacy at Pera, and took care to give my interpreter confidential as well as official communications, being quite sure that he would report the confidential answers before he reported those which were official. Among the confidential communications, I said that 'I was not unwilling, before my departure, to hold another meeting with the Reis Effendi, but not in the same manner as on the first occasion. He had then so much abused the privilege of his own house, and had so grossly insulted me, that I would never again enter his Konack; but that I was prepared to meet him at some third place, such as Scutari. I should, in that case, according to the usages of Turkey, take pistols with me, and he would have to answer to me personally for every insulting word he uttered.'"

To a message so peremptory none but a submissive answer could be returned. The treaty of Adrianople, then, owed its origin in part to Baron Müffling's pocket pistols. But the Foreign Minister, though dealing with Bobadil, endeavoured, at least, to preserve the "beautiful serene" on his countenance.—

"The Reis forced his features into an expression of diplomatic civility, but I saw distinctly that he was internally foaming with rage. My interpreter, who was alarmed, could not utter another word, and trembled from head to foot. The Turkish interpreter was obliged to translate for him."

Marshal Diebitsch was now impatient to come down, like the wolf on the fold; and under his threats the preliminaries of peace were hurried forward. All the powers had a share, according to Baron Müffling, in aiding him to force a treaty upon the Sultan. Russian intrigue, indeed, was more triumphant than the Russian arms; and the Prussian Ambassador Extraordinary was even honoured with an audience of the Sultan,—"the gilded sun illuminating the firmament of glory." His Majesty addressed him personally.—

"My dragoman, who stood a foot or two behind me in his Prussian uniform, had never before had the honour of translating the Sultan's words. He was greatly excited by this condescension, and, in his confusion of mind, committed what appeared to me to be an impropriety. The laudatory epithets, interjected by the Sultan in the manner I have described, were addressed by his Highness to the Reis, to be repeated by him to me; but the dragoman always translated them to me at once as they fell from the Sultan's lips, without waiting till the Reis delivered them in becoming form. I thought this indecorous, and therefore, without looking round, put back my left hand and pulled his coat by way of giving him a hint, at which he was terribly alarmed. The Sultan observed all this by-play, and began to laugh so heartily at it, that I could not refrain from laughing also."

A snuff-box, worth 40,000 piastres, was the material result of this interview; and Baron Müffling, after helping to win the Russian game, returned, to be praised at Berlin and decorated at St. Petersburgh. The Emperor Nicholas talked to him precisely as he talked to Sir Hamilton Seymour, and impressed him with a profound reverence of the greatest, most magnanimous and most virtuous sovereign in Europe! And so ended the pleasant Missions of the Baron Müffling. The narrative is deeply interesting, since it supplies a chapter of diplomatic history. The envoy wrote in apparent good faith; and, indeed, there is little temptation to doubt his accuracy, because he describes without reserve, and in perfect innocence, some of the most suspicious and sinister transactions in the annals of this century.

A Latin-English Dictionary, based upon the Works of Forcellini and Freund. By W. Smith, LL.D. Murray.

THERE are two opposite modes of treating the productions of foreign scholarship, both of which are objectionable. The one consists in ignoring or avoiding them, from a narrow prejudice against everything foreign,—an indolent acquiescence in the actual state of our knowledge, or an undefined dislike of innovation in general. It is not long since a University Professor at Cambridge was in the habit of giving vent to feelings of this sort, by remarking in his Lectures, that he had often thought it would have been a good thing for this country if all German works had been sunk in the German Ocean. Of late years, the tendency of our classical scholars—especially of the younger and more aspiring among them —has been altogether in the contrary direction. Illiberal exclusiveness has given place to excessive indulgence, and unreasonable contempt has been succeeded by indiscriminate admiration. With many, it is sufficient to know that a classical work is derived from German sources. Nothing more is needed to convince them of its

solid worth. This is the mistake made by American scholars, who, incompetent or indisposed to sift carefully the vast mass of materials existing in German literature, import them wholesale, and present them to their countrymen in hasty and inaccurate translations. An excessive fondness for the adoption of German works was also the failing of a late manufacturer of school books in this country.

From both the extremes of which we have spoken, Dr. W. Smith is careful to abstain. With an extensive knowledge of what German scholars have written, and a liberal appreciation of their many valuable qualities, he is still no blind idolater. Though thankful for their assistance, he does not suffer himself to be led away by their authority so far as to abandon the exercise of his own judgment. He is not content to transfer their works bodily into our literature without any alteration, but undertakes the more useful as well as more honourable task of correcting, improving and adapting them to English purposes. In short, he is a skilful and careful editor, not a mere translator. No better illustration of the nature of his labours can be imagined than is supplied by the contrast between this Dictionary and that of Dr. Andrews. Both are in a great measure based upon the same authorities; but the one is an indifferent translation, edited in a slovenly style,—the other is as free from imperfections of any kind as a book may be made by superior editorship and careful revision.

The distinctive feature of Dr. Smith's present Dictionary is the excellence of its etymology. In no other Latin Dictionary is the derivation of words so philosophically explained. Even Riddle's—which is the only English work at all to compare with it—is far inferior in this respect. The great attention bestowed upon Comparative Philology gives it pre-eminence in point of etymology. Instead of the antiquated method of seeking for the origin of all Latin words in the Greek language, Dr. Smith endeavours to show the relationship subsisting between corresponding terms in all the principal languages of the Indo-European family; and he often succeeds in establishing the identity of the Latin word and its English equivalent in a manner at once interesting and conclusive. In effecting this object, he has been much assisted by the modern school of philologists,—by such men as Pott, Bopp, and Key,—the results of whose investigations he has turned to good practical account. The articles on the Letters of the Latin Alphabet call for special remark, as embodying the latest philological discoveries. They are in themselves sufficient to give a character to the work. The information they contain regarding the changes which the letters undergo in Latin and the cognate languages throws so much light upon the derivation of words, that with this clue almost any student can trace out for himself the etymology of most words. Scarcely less useful, and certainly quite as interesting, are the derivatives from Latin in the Romance and modern European languages, which are frequently inserted from Diez's Dictionary of the Romance Languages.

Passing from the etymological department, in which Dr. Smith's Dictionary stands quite alone, we find its superiority in other points equally decided, though this may not be so striking to a casual observer. The interpretation of words is conducted with the same editorial ability as the investigation of their etymology, combining accuracy of definition with excellence of arrangement, and completeness in the exhibition and illustration of the various shades of meaning, with a freedom from needless distinction and redundancy of detail. After stating in clear and precise language the radical notion attached to the word in question, the editor traces out all the derived meanings in the natural order of their development, giving, under each, instances of their occurrence in Latin authors. And it is to be observed, that these instances are passages of sufficient length to convey a correct idea of the use of the word, and are always accompanied by references to the author and work from which they are derived. They serve to illustrate not merely the signification, but also the syntactical construction and phraseological or idiomatic employment of the word, as well as to show the age and style to which these usages belong. Hence Dr. Smith has not thought it necessary to follow Freund's plan of distinguishing the various uses of words, as ante-classical, Ciceronian, post-classical, &c. There is one deficiency in this department which we are inclined to regret: we mean the absence of remarks upon the distinction between words nearly synonymous; but it would have been difficult to do justice to the subject without inconveniently adding to the bulk of the work, and a careful study of what is given under each word will enable the student to see for himself in what respects it differs from others nearly allied to it in signification. We should have been glad, too, if in all cases of verbs wanting the perfect or supine, these parts had been stated to be deficient, instead of being simply omitted. The insertion of archaic and irregular forms is of great value, from the light it throws upon the etymology and history of words.

Dr. Smith's Dictionary is a worthy companion to the works he has edited; and we have no doubt it will be even more extensively used than they, because its bulk and price are such as to render it more accessible. In point of cheapness, as well as more essential qualities, it has the advantage of all other Latin Dictionaries.

OUR LIBRARY TABLE.

The Career of a Rising Man: a Novel. By M. Viener. 3 vols. (Newby.)—This is a clever, ambitious book; but bearing too palpably the traces of its models—Bulwer and Disraeli—to give an idea of originality. M. Viener has, however, unless we are much mistaken, a genius of his own which he would do well to follow: it would lead him aright if he would believe in it and not try to imitate the fine writing of other people. The metaphysics in this novel are far too cloudy and too pompous to leave any impression upon the reader; but it is very probable he will skip them, as well as the disquisitions upon Spinoza, which show some depth of insight. But to make amends, the plot is abundant, complicated, and very well managed. The incidents are not remarkably like real life; but they are romantic and keep up the reader's interest to the end, which is the one thing needful in a novel. It is a story of wrong and revenge and the mortal recoil that never fails to follow upon revenge. The character of Berkley Lascelles, who pays the penalty both of the crime and the vengeance, is well conceived and worked out; it is the best thing in the work. A graceful, amiable, and *incomplete* victim to the evil deeds of others, it is still only through his own weakness that misfortune has power over him. The manner in which this character is touched gives us faith in what M. Viener could do if he would write more simply and follow his own instincts. At present, both his style of writing and style of sentiment are overloaded with false jewelry.

Love versus *Law; or, Marriage with a deceased Wife's Sister: a Novel.* By Joseph Middleton, Esq., Barrister-at-Law. 3 vols. (Newby.)—Mr. Middleton may be an excellent lawyer for anything we know to the contrary, but be certainly writes very bad novels. 'Love *versus* Law' is nothing but a tissue of foolishness from the beginning to the end: it excites no interest in the reader either for the story or for the principle it is written to advocate.

Israel Potter: his Fifty Years of Exile. By Herman Melville. (Routledge & Co.)—Mr. Melville's books have been from the outset of his career somewhat singular,—and this is not the least so of the company. Whether Israel Potter belongs to the family of *Mrs. Harris,* or was an actual *bonâ fide* American who took despatches in the heels of his boots to Franklin at Paris, and who sailed with that buccaneer hero, Paul Jones, we confess our inability to decide. Some "Noter" or "Querist," well versed in the minor history of the American War, may perhaps oblige us with the facts, if facts there be. But whether Israel Potter be man or myth, he is here set in a strange framework. Mr. Melville tries for power and commands rhetoric,—but he becomes wilder and wilder, and more and more turgid in each successive book. Take as a specimen, the following passage concerning the Thames, which makes part of his picture of London:—"Hung in long, sepulchral arches of stone, the black, besmoked bridge seemed a huge scarf of crape, festooning the river across. Similar funeral festoons spanned it to the west, while eastward, towards the sea, tiers and tiers of jetty colliers lay moored, side by side, fleets of black swans. The Thames, which far away, among the green fields of Berks, ran clear as a brook, here, polluted by continual vicinity to man, curdled on between rotten wharves, one murky sheet of sewerage. Fretted by the ill-built piers, while it crested and hissed, then shot balefully through the Erebus arches, desperate as the lost souls of the harlots, who, every night, took the same plunge. Meantime, here and there, like awaiting hearses, the coal-scows drifted along, poled broadside, pell-mell to the current."—Benjamin Franklin, it is true, is painted in less peculiar colours than those employed to blacken the "City of Dis." But the philosophical printer, however available for the purposes of such a nice observer and delicate delineator as Mr. Thackeray, retains neither bone, blood, nor muscle when dealt with by such a proficient in the "earthquake" and "alligator" style as Mr. Melville. He is selfish in his prudence, and icy in his calmness,—rather weak and very tiresome. Such, we take it, was not the real Franklin. On the other hand, Paul Jones is a melo-dramatic caricature—an impossible mixture of a Bayard and a bully; and in a book where scene-painting has been tried for, we have encountered few scenes less real than the well-known attempt to burn Whitehaven, and the descent on St. Mary's Isle, as told in 'Israel Potter.' Mr. Melville, to conclude, does not improve as an artist,—yet his book, with all its faults, is not a bad shilling's worth for any railway reader, who does not object to small type and a style the glories of which are nebulous.

The Annals of England: an Epitome of English History, from Cotemporary Writers, the Rolls of Parliament, and Public Records. Vol. I. (J. H. & Jas. Parker.)—A chronological history of England in the form of Annals, with many illustrations derived from coins, armorial bearings, and ancient remains. The author has given special attention to documentary antiquities, especially the old statutes. He has also derived great assistance from the published collection of old historians, entitled 'Monumenta Historica Britannica.' A book written principally in the form of brief notes, instead of a continuous narrative, cannot be generally attractive, but the solid information which the author has compressed into his pages ought to gain him a favourable reception.

The Sabbath; or, an Inquiry into the supposed Obligation of the Sabbaths of the Old Testament. By Sir William Domville, Bart. (Chapman & Hall.)—Sir William Domville examines and comments upon all the topics and texts usually adduced by the advocates for a religious observance of the Sabbath. His view is, that Sunday observance is of human origin, and not of divine obligation,—but he is deeply convinced of the expediency and utility of Sunday being observed as a day of assembling for public worship and religious and moral instruction.

A New Geography for Children. By Harriet Beecher Stowe. Revised by an English Lady, by

direction of the Author. With numerous Illustrations and Maps. (Low & Co.)—Mrs. Stowe has made another launch on the Sea of Literature; this time her craft is less pretentious in form than on former occasions. It is chartered for the service of our Household Troops, and carries a freight of Geographical Stores, which are so judiciously arranged and so adapted to meet the requirements of our glorious "Infantry" that we bail its appearance with pleasure, and cannot doubt of its meeting with favourable winds and arriving safely in a good harbour. To drop the figure—now that we have come into port—Mrs. Stowe's 'Geography for Children' is an excellent little book for Christian school-rooms.

Brittany and La Vendée: Tales and Sketches, with a Notice of the Life and Literary Character of Emile Souvestre. (Edinburgh, Constable & Co.)—This translation—forming the seventh volume of "Constable's Miscellany of Foreign Literature"—brings to the firesides of the English reader a pleasant version of eight of Souvestre's Tales descriptive of the manners, customs and scenery of Brittany. These Tales are written in a style so simple and charming—and attain a moral elevation so rare in modern French literature—that we can give the translator our heartiest thanks for the task she has performed. In one of the Tales, 'The Boatman of the Loire,' there is a very powerful account of the breaking up of the ice on the upper reaches of that river, and of the terrible destruction of property on its banks. In the 'Lazzaretto Keeper,' there is an equally vivid description of the fearful desolation caused by the ravages of fever. The visitor to Brittany, anxious to gain from books an animated notion of the lives and manners of its sturdy and picturesque peasantry, can hardly do better than study these in Émile Souvestre's 'Tales and Sketches.'

May Flowers; being Notes and Notions on a few Created Things. By "Acheta." (Reeve.)—This book is almost, if not quite, as fascinating as its predecessor, 'March Winds and April Showers,' [see *ante*, p. 15]. The charm of it is, that the authoress speaks only about what she has seen and found in her own walks, and which anybody else might see and find also, if they were so minded, in the first hedge or garden they visit. No previous knowledge is required; but after reading it, the most ordinary walks will be thronged with objects of interest. To young persons we would especially recommend this book, as inducing and training a habit of minute observation,—a habit that brings its own reward in the "second sight" which can discern wealth and beauty when others can perceive simply nothing. The chapter entitled 'Bird and Man,' has a touching story of the capture of a goldfinch as told by itself, which must bring tears into the eyes of any one, except a *bird-fancier*. 'The Harpy that broods in every corner' is a chapter upon cruelty in different phases. It is evidently the author's own favourite; it has, however, a dash of fantastic sickliness which does not commend itself to us. 'Things and Thoughts in a Thicket' is a graceful chapter; but the one we prefer above all the rest is that upon 'Leaves of Insect Appropriation.' Shelley's

> Poor banished insects whose intent,
> Altho' they did ill, was innocent,

are lovingly described; even the tiny green millions, the canaille of leaf-destroyers, are tenderly touched, "their plump little bodies, green, living, moving honey-jars." Those wishing to make a present to young persons will find this an admirable gift book.

Wine: its Use and Taxation. By Sir James Emerson Tennent. (Madden.)—The treatment which this subject receives from Sir Emerson Tennent is purely financial. Wine, it is contended, is a luxury, not a necessity. The average consumption by individuals which was, seventy years ago, three bottles per head, is now reduced to one and a half; but this is traceable, the writer argues, to improved social tastes and habits, and not to increased duties. "Six bottle men" no longer exist. The rich drink less, and seldom stock their cellars. Coffee and tea, in fact, contend with wine in the favour of all classes, and the use of tobacco has had the same effect. Nevertheless, the English people, though inclined to be satisfied with smaller quantities of wine, refuse to have it at any price, unless it be strong. This circumstance is a trait of national character, not a result of climate, for in Australia, where claret may be had at the price of beer, it is a drug in the market. No one in England likes a new wine, for even Marsala is only taken because it resembles sherry. In France, of course, other figures apply—the Parisians drinking at the rate of 216 bottles for every individual annually. Upon the whole, no reduction of the wine duty is advisable:—such is the sum of Sir Emerson Tennent's argument, which, combating that of Mr. Oliveira, is voluminously enforced by statistics and historical quotations. As a fiscal question, it is beyond our province; but we must remark, that many of the inferences appear to us at once inconsistent and gratuitous. The taxes on wine in Paris being equal to those in England, shows, says Sir Emerson, that high taxes are not incompatible with large consumption. But the point with a buyer is not *taxation* but *price*, and wine in Paris, however highly taxed, is by no means so dear as in London. The average value of the wine—"good, bad, and detestable,"—produced in France is sixpence-halfpenny a gallon.

The Army of the Future, at once Military and Industrial. By G. D. Snow. (Smith, Elder & Co.)—"In a military *régime* we see a type of what is highest. It is a form that the Divine government presented to the fallen creature." Mr. Snow's meaning is distilled in these words. He has been caught by the radiance of Prætorian scarlet and brass, and desires to see society under arms. His ideal of an army consists in a vast corps of Sappers and Miners, to spread over the three kingdoms a network of engineering lines, for public purposes. Merit, of course, is to advance every man in his career, half-military, half-mechanical. These quaint notions Mr. Snow upholds with considerable enthusiasm, but his portrait of a "just commander" marshalling all persons in their proper places, is so confused that we are unable to tell whether a human or a supernatural personage be intended.

The Southern Cross and Southern Crown; or, the Gospel in New Zealand. By Miss Tucker. (Nisbet.)—Miss Tucker's volume is addressed to Missionary Societies. It contains no particular information on New Zealand; but treats of personal and other matters connected with the various religious teachers and their disciples in that group. Of course a little amiable exaggeration is mixed up with the authoress's statement of labours and conversions; but her style, though trite, is unaffected, and her narrative sufficiently pleasing. It details the story of the New Zealand Mission, which has been attended with incidents very similar to those which accompany the progress of all Christian arguments with the heathen mind. If, therefore, we cannot say that Miss Tucker's book adds to our knowledge of the British Antipodes, we may introduce it to the notice of those whom it concerns as a simple missionary relation, aiming at good objects, and fervently written.

Parisian Etiquette: a Guide to the Manners of French Society in Paris. Translated from the French. (Shaw.)—It might have been hoped that with M. de Meilheurat's 'Manual' [*Athen.* No. 1395] we had done with good manners for awhile; but it seems not, since here is one more code of behaviour, imported, says its translator's preface, to instruct the English who are going over to see the *Exposition* how they may produce a good impression in Paris. "Knowledge," says this new professor, "is sometimes wearisome": politeness never tires. — We suspect, however, that, like the writers of fiction, — who, as Mr. Dunlop and Mr. Keightley show us, have only some half-dozen eastern fables to vary *ad infinitum*, as primal material,—these manner-masters all draw on some one original handbook, which each successive professor patches and darns (should we not say embroiders?) with his own flourishes and arabesques. The pamphlet of Αγωγος, which ran through its score of editions during the last twenty years, and to which Lady Blessington lent an editorial hand (probably the *réchauffé* of some book still older), — a few passages in 'Pelham,' where a slender gold chain on a white waistcoat, over a dainty shirt-front, was pronounced "the only wear" (passages, we think, which have been since suppressed),—and one or two other documents of the kind, — have been altered, annotated, served up in separate shreds and disguises, in England, in France, — also in America by Mrs. Mowatt, and by the Lady who knows how to deck the "masculine jugular," *Fanny Fern*. Here is some of the old trash (or treasure) set anew, in a sort of *toilette de boulevard;* but so suspicious in its airs and graces, that it will be safest not to accost it further, lest we prove to have been merely keeping company with an ancient acquaintance in novel habiliments.

America and the Americans. By W. E. Baxter, M.P. (Routledge.)—Mr. Baxter's object is to present a fair view of American politics and manners. Throughout his volume nothing is apparent but a thoroughly candid endeavour to appreciate the customs and institutions of the United States. These, with their marked novelties and peculiarities, exposed to the chill light of insular English feeling, are of course reflected through a somewhat distorting medium; but Mr. Baxter's failings as a social writer are not such as will be ridiculed or resented, even by the susceptible people of the Union. In common with all writers who judge from partial experience, he depicts in general terms, from special observations, which sometimes involves injustice to himself, as well as to the nation to which his strictures apply. Among errors of statement thus originating, it will be enough to cite one: — "In America," says Mr. Baxter, "thought is as free as the air on the prairies;—an educated public themselves hold the reins of power;—one may say what he pleases, and go where he pleases, 'none daring to make him afraid.'" But is not this boundless liberty of thought and speech incompatible with the despotism over opinion, described in another page as more vindictive and fierce than that of Radetzky or the late Russian Czar? Elsewhere Mr. Baxter characterizes the Americans as an expectorating race, and exaggerates stupendously for the sake of effect. With all these discrepancies between its spirit and its plan, the book is liberal, high-toned, and interesting. It is sketchy in style, as befits a series of lectures; but contains a certain total of information, well selected and condensed. We might add, that works on the United States are multiplying so rapidly, that the reader must soon be tired of skimming the surface of a subject bearing so strongly on the future interest of the Old World; but this discussion is not likely to be neglected for want of opportunity.

Sharpe's Road Book for the Rail. (Bogue.)—The plan of this Road Book, imitated from another, which has the advantage of illustrations, is to trace the lines of railway in a central column, with references to all the principal localities and objects of interest to the right and left. It seems to have been carefully executed, though its information is of the briefest. Brevity, however, is preferable to monotony in a railway companion.

Latin Word-Building; with an Etymological Vocabulary. Designed for the Third Latin Book, by the late Rev. T. K. Arnold, M.A. To which are added, Outlines of Form-Building, and an Appendix of Questions. (Rivingtons.)—We are sorry to observe a disposition still to make a scarcely fair use of the late Mr. Arnold's name. There are few who would not infer from the above title that he was the author of this work; whereas the truth is, it was merely "*designed for the Third Latin Book*" by him,—in other words, he intended to avail himself of the labours of the real author, who is nameless, by introducing the book into his series under that title. The part which Mr. Arnold took in the matter consisted in "adapting and arranging" the Vocabulary from a German work, and this happens to be the least valuable part of the whole. The Word-Building, which comprises the derivation and composition of words, and the Form-Building, which treats of inflectional forms and changes, constitute the really useful portion of the volume. They are based upon sound philological principles, and exhibit an acquaintance with the researches of the most scientific of modern inquirers. They may be studied with

great advantage by those who are already familiar with the ordinary facts and principles of the grammar.

The utility of pictorial illustration in educational works is well exemplified by M. L. C. Ragonot, in his *Vocabulaire Symbolique Anglo-Français*, or *Symbolic French and English Vocabulary*, which contains the French and English names of familiar objects, with drawings of many, and idiomatic phrases relating to them. There cannot be a better method of teaching young people the *matériel* of the French language.—A Third Edition of Mr. J. B. Spencer's *French Pronunciation made Easy* has appeared.—*Hammond's Practical Stenographer, and Expedite Long Hand Writer*, is a modification of Taylor's system of short-hand, with suggestions for abbreviating ordinary writing.—We have received specimen-sheets of a new German philological work, entitled *Etymologische Untersuchungen auf dem Gebiete der Romanischen Sprache, von C. A. F. Man*, or *Etymological Investigations on the Subject of the Romance Language*. It is a dictionary upon a large scale, and of a high order, containing a full account of the origin, history, and usage of each word, illustrated by numerous references to works of authority in various languages.—*Murphy's Historical and Statistical School Atlas* consists of ten small maps, with statistical information round the borders and in the body of each.

Three additions have been made to Mr. Parker's excellent series of "Oxford Pocket Classics." They are the *Hippolytus* of Euripides, and the *Catiline* and *Jugurtha* of Sallust. Both texts and notes have been carefully prepared by competent scholars. The convenience of size and reasonableness of price render these editions very suitable for school or pocket use.—Those who cannot construct questions and exercises on Greek grammar may advantageously employ *Praxis Græca: a Series of Elementary, Progressive, and Miscellaneous Questions and Examination Papers on Greek Grammar*, by the Rev. J. D. Collis, M.A. It is especially adapted to Wordsworth's Grammar, but may be used with any other.—Mr. Tilleard's *Lecture on the Method of teaching Grammar* presents no striking feature.—Another hopeless attempt has been made to teach French pronunciation by means of printed directions. It is called *New Method of Reading French without Spelling*, by M. Maximillien Lardeur.—We have before us two copious collections of arithmetical examples for practice—*Exercises in Arithmetic*, by R. Rawson; and *Exercises in Arithmetic systematically arranged*, by the Rev. W. F. Greenfield, M.A.; both specially adapted for class use. Mr. Greenfield is the author of a superior work on the 'Practice and Theory of Arithmetic,' to which the present volume is intended to serve as a companion.—We are happy to witness a fresh effort to present the subject of Logic in a shape suitable for study in schools. Mr. J. D. Morell—whose larger productions on mental science, and whose official position as Her Majesty's Inspector of Schools, sufficiently attest his competency for the task—has successfully executed it in his *Handbook of Logic, adapted specially for the use of Schools and Teachers*. While adhering to the old Aristotelian method, he prepares the reader for appreciating modern improvements, and is careful to explain the principles upon which the rules depend. Within a brief compass are comprised all the essentials of the science, and exercises for practice are appended.

LIST OF NEW BOOKS.

Bell's English Poets, Vol. 18, 'Shakspeare,' fc. 8vo. 2s. 6d. cl.
Biddulph's (Capt.) Topographical Sketches of Ground before Sevastopol, Part 2, folio, 4s. swd.
Bohn's Cheap Series, 'Life of Washington, by Irving, Vol. 1,' 2s. 6d.
Bohn's Classical Library, 'Natural History of Pliny, Vol. 2,' 5s. cl.
Bohn's Stand. Lib. 'History of Russia, edit. by Kelly, Vol. 2,' 3s. 6d.
Book of Common Prayer, as now in Use, and as Revised 1689, 3s. 6d.
Burke's Genealogical Dictionary of Landed Gentry, Part 1, 10s. 6d.
Cooper's (J. F.) Eve Effingham, new edit. fc. 8vo. 1s. 6d. bds.
Croly's (Dr.) Salatbiel, new edit. post 8vo. 10s. 6d. cl.
Curran's (W. H.) Sketches of the Irish Bar, 2 vols. post 8vo. 21s. cl.
Doctrine of the Real Presence, Part 2, 8vo. 4s. cl.
Frank Mildmay, by Capt. Marryat, new edit. fc. 8vo. 2s. bds.
Garrod's (Dr. A. B.) Essentials of Materia Medica, fc. 8vo. 6s. 6d. cl.
Gill's (Dr.) Cause, God, and Truth, new edit. royal 8vo. 6s. cl.
Glen's Small Tenements Rating and Vestry Acts, 1850, new ed. 2s.
Hooper's (Dr. Geo.) Works, new edit. 2 vols. 8vo. 16s. cl.
Howitt's (W.) Land, Labour, and Gold. 2 vols. post 8vo. 21s. cl.
Jerram's (Rev. C.) Memoirs, edited by Rev. J. Jerram, 10s. 6d. cl.
Letter upon Quakerism, fc. 8vo. 1s. 6d. cl.
Maccall's (W.) National Missions, post 8vo. 10s. 6d. cl.
My Brother's Keeper, by Miss Wetherell, fc. 8vo. 1s. bds.
National Miscellany, Vol. 4, 8vo. 7s. cl.
Next-Door Neighbours, by Author of 'Temptation,' 3 vols. 31s. 6d.
Old Week's Preparation, edit. by W. Fraser, 18mo. 2s. cl.
Percivall's Hippopathology, 6 vols. new edit. 85s. 6d. bds.
Prichard's Natural History of Man, 4th edit. 2 vols. royal 8vo. 38s.
Reynolds (Dr. J. R.) On Diseases of the Brain, 8vo. 8s. cl.
Riadore On Treatment of Mucous Membrane for Cough, fc. 8vo. 3s.
Select Library of Fiction, 'Cranford,' fc. 8vo. 2s. bds.
Smith's (Rev. Sydney) Memoir, by Lady Holland, 2 vols. 8vo. 28s.
St. John (Bayle), The Louvre, post 8vo. 10s. 6d. cl.
Stories and Lessons on the Catechism, edit. by Jackson, Vol. 1, 5s.
Stories from a Screen, by Dudley Costello, post 8vo. 4s. 6d. cl.
Thirlwall's History of Greece, new edit. Vols. 5 to 8, 7s. 6d. each, cl.
Traveller's Lib. 'Life with the Zulus of Natal, by G. H. Mason,' 2 Parts, 1s. each, swd.; and 1 vol. 2s. 6d. cl.
Truths Illustrated by Great Authors, 4th edit. fc. 8vo. 6s. cl.
Vandenhoff's (G.) Art of Elocution, fc. 8vo. 5s. cl.

NEW EXPEDITION INTO CENTRAL AFRICA.

THE limits of the great unexplored region of Africa may be roughly indicated by the parallels of 10° north and south from the equator, and extending from Adamaua in the west to the Somanli country in the east. This extensive region is just touched by the routes of South-African explorers, Livingston and Lacerda,—and by the Abessinian travellers, by Barth, Overweg, Vogel, and the Chadda Expedition in the north. The greatest inroad into this unknown region has been made by travelling up the Bahr el Abiad, or White River, on which and along which there has been a continuous tide of explorers ever since 1835, when the Egyptian Government despatched an Expedition up this river,—which was followed by several others of the same kind, as well as by Austrian Catholic missionaries, by many traders and adventurers. The extreme points reached on this river by any of the travellers lay between 4° and 5° north latitude.

At the westernmost bend of the Bahr el Abiad, in about 9° 10′ north lat. and 29° 15′ east long., this river opens out into a rather ill-defined lake or marsh, by some called No, or Nu,—by others, Birket el Ghazal,—by others still, Lake Kura. Its circumference seems to vary at different times; and M. Brun Rollet in 1851 found it of very small dimensions. Into it, from the west, according to a variety of sources, is said to run an immense river, formed by two large branches, of which the one has a westerly or W.N.W. direction; the other one from the south-west. The name of the latter is mostly given as Bahr il Ada,—that of the former as Bahr el Ghazal, Bahr Kulla, or Misselad,—the latter names being also applied to the united main stream. The headwaters of these rivers are supposed to extend to the borders of Waday, Bagirmi, and even Adamaua. But so little is known of the region thus described as the basin of the river received by Lake No, that nothing can be stated with any degree of certainty, except that certain rivers exist there, and that these rivers belong to the basin of the Nile. Thus, Dr. Barth, from information he received while in Bagirmi, from persons on whom he had reasons to place reliance, lays down a river called Bahr il Ada in about 7° north lat. and 22° east long. Greenwich, running eastward. In a report from Cairo, dated the 22nd of October, 1843 (see *Augsburg Zeitung*, Nov. 18, 1843), it was stated that a German traveller had been in Darfur, thence travelled for seven days due south, and came upon a river, on which he embarked, and on it ultimately reached the White River. This may or may not be true:—our present information relating to that region is altogether vague and uncertain. The extreme point reached by Europeans on the north side is Kobeïh, the capital of Darfur, in 14° 11′ north lat. and 26° 55′ east long. Greenwich.,—first visited by Browne in 1793. The furthest point reached by Barth (or any other European) from the west is Maseña, the capital of Bagirmi, the position of which may be taken at 11° 40′ north lat. and about 16° east long. Greenwich. When in Bagirmi, Dr. Barth collected an immense amount of information respecting the countries between it and the Nile, which information he connected and laid down on the map. It relates, however, more particularly to the region east and north-east from Maseña, in the direction of Khartúm, along the various caravan and pilgrim roads, which, unfortunately, do not extend in the direction of Lake No or south of it. The distance between Maseña and Lake No nearly amounts to 800 geographical miles, being about equal to that between Kuka and Timbuktu.

The feeders of Lake Tsad Dr. Barth traced to about 18° east long.; there a broad mountainous region extends from north to south, which, it is little doubtful forms the line of waterparting between the basin of Lake Tsad and that of the Nile, and gives birth to the rivers running into the Bahr el Abiad at Lake No.

It is from Lake No that the new Expedition is going to penetrate to the westward, up the Bahr el Ghazal. This Expedition is fitted out by, and under the direction of, M. Brun Rollet, a Sardinian, who for the last twenty-three years has been residing in Khartúm, chiefly engaged in mercantile pursuits. This gentleman has already ascended the Bahr el Abiad several times from Khartúm as far as 5° north lat.,—of which explorations a full account will shortly be published. As may be supposed, M. Brun Rollet is intimately acquainted with the countries of the White River, its inhabitants and natural resources. He has been very successful in his mercantile transactions, particularly in ivory and gum, so abundant in those countries,—the yearly export of the former amounting at present to about 800 cwt. But he has reasons to know that the country he now proposes to explore is much richer in that and other articles of commerce. This Expedition will consist of six boats, manned by about sixty men, all well armed. M. Brun Rollet is strongly built and inured to the climate, of scientific attainments, and has been aided in his scientific outfit and preparations by the *savans* of Paris and Turin. The Expedition is entirely a private one, and undertaken by his own means, the French and Sardinian Governments having given him special letters of recommendation to the Pasha of Egypt.

M. Brun Rollet is at present in Cairo, and will shortly start for Khartúm, where his final preparations will be made for the ascent of the Bahr el Abiad and Bahr el Ghazal, in the direction of Waday. It may be noticed that the latter river has mostly been called Keïlak in late years; but I am informed by M. Brun Rollet that the Arabs and the black natives of those countries do not know it under that name, but principally by that of Bahr el Ghazal, sometimes Misselad.

AUGUSTUS PETERMANN.

FOREIGN CORRESPONDENCE.

Naples, May 22.

Prof. Palmieri, of the Observatory here, has made a valuable Report on the Eruption. It appears that the needles of the apparatus of Lamont, which had been slightly affected on the 29th of April, were greatly agitated on the 30th; and on the following day the eruption broke out. No fewer than ten craters opened in the course of a few hours, followed by many smaller ones, all throwing out lava and heated stones, accompanied by subterranean thunders and ruddy masses of smoke. These streams, descending into the plain, called the "Atrio del Cavallo," formed there a sea of fire, whose shores were on either side the mountain of Somma and the lava of 1850. The materials which formed this sea, swelling from moment to moment, at length poured into the "Fosso della Vetrana,' forming that wonderful cascade of which I have spoken. The enormous quantity of lava, ever increasing, filled up the valley at the back of the Hermitage; and pouring into the "Fosso del Favaone," formed another cascade, and rolled down in the direction of several townships in the valley. Early in the progress of the eruption, the lava was 100 palms in depth; and it was considered that if another such an accumulation took place, which certainly has now happened, the Hermitage and the Observatory would be in danger. In fact, they have been vacated, and the instruments removed. The precise number of craters it will be impossible to determine till all is tranquil. The same may be said of the materials ejected; though we have observed chloride of iron, gaseous matter destructive to life, and muriatic acid gas.

The magnetic apparatus of Lamont was used by Prof. Palmieri on the occasion of the earthquake of Melfi; and the results were such as to induce him to think that it would not be mute, as the event has proved, on the occasion of an eruption

of a volcano. Anticipating, as it has done, such a catastrophe by several days, it is one of the most beautiful and convincing proofs of the practical applicability of science to the service of humau beings that modern days has furnished us with. How many lives might have been saved,—how many may yet be saved by the needles of Lamont!

Passing from magnetism to electricity, Prof. Palmieri says, that on the first day of the eruption observations were impossible; but on the clouds clearing off, he ascertained that there was a great tension of positive electricity, which increased considerably on the fall of some ashes on the evening of the 2nd inst. In general, the electricity was always stronger when the wind blew towards the Observatory. It manifested itself very vigorously to the moveable conductor, not always to the fixed conductor; "and during the fall of the ashes," he says, "I verified a curious fact, which I have observed during the fall of rain, also, that whilst with the moveable conductor we had positive electricity, with the fixed conductor a faint, negative electricity was observed." During the course of the greater quantity of lava in the "Fosso della Vetrana," on the north of the Observatory, the thermometer stood 8° higher than on the opposite side of the building. The humidity has been various during the eruption—sometimes there being a difference of 6° or 7° between the thermometers of the Psicrometer of August. The barometer during the first days was very low, at 701; it then began to ascend, and on the 5th was 710. The wind has been changeable from east to west, by the direction of the south,—often being excessively vehement for a few hours, followed by an unusual calm. The smoke has emitted the usual odour.

The lava, after falling into the Fosso del Fava-one, progressed from that point as from the apex of an angle, in two directions,—one bearing down on the townships Cercola, St. Sebastiano, and Massa di Somma; the other, at a later period, in the direction of St. Giorgio a Cremano, and St. Jovio, close to Portici. The first branch being the earliest in order of time, I speak now of that. On the 10th inst. the lava had arrived within 3,850 palms of Cercola; on the next day it advanced 500 palms more, and there it has remained almost stationary; whilst during the last ten days the mountain has been pouring down its greatest fury by the other branch towards St. Jovio. As I had already been to the summit of Vesuvius, and watched the lava running rapidly down the sides, then flowing through a plain, and then hurling itself over a precipice until it was lost to the eye—I conceived a strong desire of intercepting the fiery monster in its course, coming face to face with him, and watching his every movement. To do so it was necessary to diverge from the road by Portici, and make the *détour* of the mountain on the north; and instead of performing any extraordinary feat, I found that I was but one of tens of thousands who were all bent in the same direction. The first evening of my visit was on a Sunday, when the peasantry of all the country round for many miles had assembled to look at the river of fire, and perhaps as much at the living stream of human beings flowing in from Naples. The bridge of Cercola was then passable, the villages in the neighbourhood were still open, and emerging from the last a few yards brought us face to face with the lava. It was pent within the deep banks of a wide bed, and was flowing down, not like a fluid, which is the ordinary motion of it, but like a mountain of coke, or at times like highly gaseous coal. It split, and crackled, and sparkled, and smoked and flamed up, and ever moved on in one vast compact body. Pieces detaching themselves rolled down, leaving behind a glare so fierce that I could have imagined myself at the mouth of an iron furnace; and as every mass fell down with the noise of thunder, or rolled sideways from the upper surface into the gardens and vineyards, the trees flamed up, and the crowds uttered shouts of admiration and regret.

Nor was it the lava only which seemed bent on the work of destruction; for in every direction resounded the axe of the wood-cutter, and masters and men were cutting down trees and pulling up vines in those grounds which the fire was approaching. In some places they were too late, as a general conflagration told us. It often happened, too, that careless fellows broke off the ends of their torches, which, falling on the dried-up grass, quickly burnt up all the undergrowth. Following the course of the stream, or rather tracing it back to its source, we walked by the side of that huge leviathan, through highly-cultivated grounds, now trodden under the feet of multitudes, until we arrived at the edge of a precipice, whence we looked into the boiling flood, fed by the cascade of lava, which was pouring down from above. The sublimity of that spectacle is indescribable; and were I to live the life of Methusalem, the impression it made upon me would never be obliterated. I can think of nothing else; and when I close my eyes, still that stream of fire dazzles my sight. Full 1,000 feet fell that glowing, flaming Niagara, in one unbroken sheet, over the precipice at the back of the Hermitage and the Observatory. Forming, at first, two cascades, the interval between had been filled up by the immense masses of scoriæ, which the mountain had thrown out; and now it majestically rolled down one continued stream into a lake of boiling fire, and then descended into the plains which it had left. There were times when projections in the face of the lava seemed to impede its course, or when the adhesive character of it appeared to bind it up in a temporary rigidity; then, behind those projections, accumulated tons upon tons of material. It was a moment of breathless expectation:—all eyes were fixed upon that one blackened spot. There was a slight movement:—one heard a click; a few ashes and stones fell down like *avant-courriers*, and down went a mountain of solid fire into the boiling, smoking abyss, with the noise of thunder. The heat and the glare of light were at such times almost insufferable; and, partly to avoid it, and partly as if the mighty fall had communicated its movement to us, we all waved back as by one impulse. The branch on the right, which has since flowed down to St. Jovio, in the direction of Portici, was there only an infant rivulet, stealing on its insidious course through a wood of chestnut-trees and wrapping them all in flame. Alas! how much injury has it since occasioned,—how many trees teeming with the promise of fruit and the grape has it laid low,—how much land has it covered with tons and tons of scoriæ, whereon nothing more will grow for a century but the hardy cactus. In some places a hundred, in others two or three hundred, and in one place a thousand feet in width, it rises to the height of one or two hundred feet, and even more. We walked by what was a week ago a deep, though dry, watercourse, and looked like pigmies up to the top of the mountain of lava by our side; and this mountain was not one single excrescence on the face of the earth, it was a portion only of that marvellous river which, issuing from the side of the cone, ran through the valley by the Hermitage, broke over that precipice of one thousand feet in depth, and then dividing itself into two branches terminated a course of eight or nine miles in face of five or six flourishing and populous villages in the plain. From St. Jovio the summer residents have fled, and taken their furniture with them. At Cercola and Massa, at the termination of the other branch, a bridge has been cut away so as not to impede the free course of the lava; several houses have been removed for the same reason, and several have been either swept entirely away or half surrounded. In this state things remained till Sunday last; a kind of armistice had been established between the mountain, on the one hand,—and the Saints, Ferdinand the Second, the bones of St. Rocco, and the Cardinal, on the other. On Sunday last, however, above all other days, the mountain broke the armistice, and the lava has been galloping, not flowing, down ever since. As it flows, however, over the hardened lava of last week, the danger is not imminent; but if it continues, woe to Cercola and Massa. In the St. Jovio direction it does not flow. Again the interest is reviving; Vesuvius presents a more magnificent spectacle than ever, and crowds still throng the best points of view at night, or run down to the mountain.

H. W.

OUR WEEKLY GOSSIP.

Prof. Graham—in consequence of his nomination to the Mastership of the Mint—has resigned the Chair of Chemistry at University College. Mr. William Adam has declined the Chair of Bengalee.

Lord Londesborough received the members of the Numismatic Society on Monday evening. The company was not very large—literary and scientific celebrities being generally in the country in Whit-week,—but the collection of antiquities was unusually large and excellent.—Mr. Weld holds a reception, on Wednesday next, at the rooms of the Royal Society.

A paragraph, which originated in the 'Table Talk' of a cotemporary, and is now going the round of the newspapers, respecting the Monument of Mr. Lockhart, is, to a great extent, erroneous. Although many of the friends of the deceased wished to pay a tribute to his memory, the proposal to do so by erecting a monument in Dryburgh Abbey originated with the Right Hon. Sir H. Ellis; and was intended in the first instance to be confined to a few of the most intimate associates of the biographer and son-in-law of Sir Walter Scott, including Dean Milman, Sir Roderick Murchison, Lord Mahon, Dr. Furguson, Mr. Christie, Mr. John Murray, and Mr. Cheney. But as soon as the project became known, several noblemen and gentlemen, less intimately connected with the late Editor of the *Quarterly Review*, desired to be included in the list of subscribers. Among these are, the Dukes of Northumberland and Buccleuch,—Lords Ellesmere, Shaftesbury, Ashburton, Wynford, and Polworth,—Sir Edwin Landseer, and others. The paragraph alluded to is also erroneous in stating that there are any *chief* subscribers:—all the friends of Mr. Lockhart will contribute exactly the same sum towards this Dryburgh Monument.

Plans for a Museum of Natural History, in connexion with the Royal Dublin Society, have been approved by the Treasury,—and the buildings will be forthwith erected.

Mr. Wyld has opened a new room in Leicester Square—within the "Great Globe"—with a large model of Cronstadt, the island on which it stands, the fortifications by which it is defended, and the shores from which it may be seen. A lesser model—in the same room—shows, on a smaller scale, the natural features of the entire Baltic, and enables the spectator to follow all the movements of the British fleet. At present, these models are incomplete; but it is evident already that, when they are finished, they will vie in interest with the model of Sevastopol in the adjoining room.

Mr. Fitzpatrick has addressed to us a long letter, "protesting" against our strictures [*ante*, pp. 577-8] on his references to scandals in the family of Lord Cloncurry.—1. He says that the Peerage books mention the facts. Of course they do; but the question is, whether a biographer is justified in assigning a whole chapter to such matters?—2. He contends that "calumnious breathings" pursued the late Lord Cloncurry in these scandals. But his Lordship wrote his own life, and it does not appear that Mr. Fitzpatrick has any warrant from the relatives or friends of the deceased peer to enter on these delicate affairs.—3. He contends that he had a right to assail the first Lord, as he was "unquestionably a worthless, time-serving man." This right we do not dispute. But his taste in vilifying at length an obscure peer, the father of his hero, is open to opinion.—The fourth objection asserts a fact against our notice:—"I cannot conclude without assuring the public that the only inaccuracy which you thought fit to notice formed the first of seven corrections in the *errata* slip attached to the volume."—It is true we did not see the slip; nor was it of much consequence. The error was cited only as a sample. As, however, Mr. Fitzpatrick plumes himself on his minute accuracy, we recommend the following for an additional "slip." He says (p. 416), "It is not, we believe, generally known that Lord Anglesey kept a backstairs cabinet composed of," &c. &c. The fact stated by Mr. Fitzpatrick as "not generally known," is told in

Lord Cloncurry's 'Autobiography' (edition of 1849, p. 332). At p. 485 he writes, that in the O'Connell case the "House of Lords contemptuously set aside the decision of a Dublin jury." There are two inaccuracies in this short sentence. The law Lords divided, three against two; there was nothing "contemptuous" in their proceedings, and the technical legality of the conviction, and not the "verdict" of a "jury," was the point at issue.—He states at p. 153 that Father O'Coigley collected "materials to form a History of the Rebellion of 1741." What Rebellion of 1741? Mr. Fitzpatrick is a century after date. So, at p. 435, he tells us that the famous statue of "William *Prince of Orange*," at College Green, had "for *two hundred years* braved the *battle* and the breeze."—In alluding to persons, Mr. Fitzpatrick is equally inaccurate, even when their official celebrity ought to have kept him right. At p. 403 he promotes a puisne Judge to he *Chief* Baron Smith,—at p. 480, he talks of "*Viscount* Eliot" in place of "*Lord* Eliot." He writes, p. 416, "Villars" for "Villiers," the surname of Lord Clarendon. At p. 44, we have "Lord *Buckley*" for "Lord *Bulkeley*"; and, p. 485, "Coleman" for "Colman, the dramatist." At p. 162 and p. 266, we have "Lord Vassall Halland." Through the volume, (pp. 141, 147, and 584), Mr. Daunt has "M.P." to his name, because he was in Parliament for a few months twenty-three years ago. At p. 113 he tells how a nohleman returning to town from Croydon found it necessary (half a century ago) to cross Blackheath. He says at p. 222, that by the "stipulations" at the time of the Union, the Catholics were entitled to "*a total, unqualified*, and immediate Emancipation." He evidently does not know of the "Veto" propositions of the period, which were far from being "unqualified."—There are, hesides, many assertions in the hook which are wholly beyond our cognizance; as, for instance, p. 436, "The popular party in Ireland Lord Mulgrave tranquillized *with a vengeance*,"—and the volume, *passim*, may he consulted for similar inaccuracies. Even in his slip of *errata* Mr. Fitzpatrick prints "Den*ys*" for "Denis," and "Philipps" for "Phillips."

We understand that Mr. Anderson, who returned last Septemher from a four years' exploration in South-western Africa, having reached, by a hitherto untrodden route, the Lake Nyami, is ahout to puhlish a Narrative, including the overland journey from Walvisch Bay, with notices of previously unvisited regions within the tropics, and descriptions of the trihes and countries as far south as the newly-discovered copper localities about the Orange River.

A ponderous blue hook, entitled 'Further Papers relative to the recent Arctic Expeditions in Search of Sir John Franklin,' extending to 958 pages, and containing a great number of maps, has recently issued from the Admiralty. It brings down the official history of the search for the lost Expedition to the termination of Sir Edward Belcher's proceedings. The narratives of the sledge Expeditions are extremely interesting, and show that the officers who conducted these arduous explorations left no means untried to find traces of their unfortunate countrymen.

The Annual General Meeting of the members of the London Lihrary was held on Saturday last, at their house in St. James's Square. The Bishop of Oxford presided. By the Report of the Committee, it appears that the Lihrary has lost 43 memhers during the past year; the additions amounting to 26, and the temporary or permanent losses to 69. The income during the same period, including a halance of 143*l.* 16*s.* 1*d.*, amounted to 2,058*l.* 10*s.* 7*d.*, and the expenditure to 1,939*l.* 11*s.* 4*d.* With the view of recruiting the Society's finances and memhers, a motion was hrought forward hy the Committee, to the effect that it shall be competent for every memher to nominate one person, who, on heing approved hy the Committee, shall, hy the annual payment of 3*l.*, instead of the former payments of 6*l.* entrance fee and 2*l.* yearly subscription, he entitled to all the privileges of the lihrary. After some discussion this measure was carried.

A Correspondent asks, "whether the British Museum is entitled to receive a copy of new works puhlished in the Colonies"? Assuredly:—the deposit of a copy in the National Lihrary of every work published within the limits of the Empire, and entitled to a protection of its copyright, is necessary.

M. Cahany, the "proprietor" of a romance which he very preposterously ascrihes to Sir Walter Scott, has addressed to us a note of "correction":—

"You cannot refuse insertion to the present communication, on account either of its 'length' or its 'inconsequencc' to me personally, and to yourself judicially. In your notice of 'Moredun,' in the last number of the *Athenæum*, you connect my name with the *Administration des Archives Historiques*. The *Société des Archivistes de France*, of which I have the honour to he *Directeur Général*, has no connexion whatever, and never had, with the individual who obtained the unenviahle notoriety to which you refer. To this correction of a mis-statement, personally injurious, which I have a right to demand, I shall merely add, that the new edition of the Introduction of 'Moredun,' now preparing for the press, will carry the inquiry into the hypercriticism of the friends of the great Scottish novelist, from its effect upon himself to the consequences of it *to themselves*, when extended to his memory and to his posthumous works. I am, &c., E. De Saint-Maurice Cabany."

"Paris, May 28."

—We take the liherty to inform M. Cahany that we made no "mis-statement." We did not—as he infers—assert a connexion hetween the "Société des Archivistes" and the "Administration des Archives Historiques." We were—and are—profoundly ignorant of hoth institutions. We are unacquainted with their antecedents, their relations, and their productions. M. Cahany told us formerly that he is "the head of a learned society":—and we assume that he is so. But we do not know the fact of our own knowledge. On the same authority, we learn that M. Cabany "professes" hiography,—"the materials for which are sent to *him* from all parts of Europe." More than this we did not say. If M. Cahany had applied to the interpretation of our words that delicate knowledge of the English language which enables him to pronounce on the style of Sir Walter Scott, he would have seen that the other "professor" of hiography was hrought in as an illustration—not as an accusation. The threat of a new edition of M. Cabany's 'Introduction' need not alarm the reader. The squih is fired, and what remains is only a stick and some spoiled paper.

Mr. Bladon sends us the following correction:—

"In the *Athenæum* of May 19, p. 584, col. 1, line 12, you say 'this *new* work hy Mr. Westwood,'—the word new is a slip; it is merely a re-issue of a work published in 1840–1, and as such it was alluded to hy the President of the Entomological Society at the last annual meeting. I believe there is no Entomologist in the empire hut would he glad to hear that Mr. Westwood had written any *new* work either upon Butterflies or any other order of Entomology; he has written lately a Supplement to Wood's 'Lepidoptera of Great Britain.' I have not received it yet; but I understand it contains 5 plates, with 180 figures of Moths and Butterflies not included in the 'Index Entomologicus.' It is singular, but hoth *Tait's Magazine* and the *Westminster Review* allude to the re-issue as a new work.

"I am, &c. James Bladon."

The six days' sale of the Baker Collection closed last week. In the interest of the sale and the prices ohtained, the dispersion of this very choice library almost recalled the days of Roxhurghe enthusiasm. Mr. Baker's hooks—in very excellent binding—realized 1,100*l.* The chief lot was a first edition of Shakspeare, described as the only copy known with the two leaves which were cancelled in As You Like It. This lot produced 163*l.* 16*s.*, at which price it was secured—like so many other of our best things—for America. Among lots of minor interest were Butler's Hudihras, 2 vols. large paper, 21*l.*,—Common Prayerbook, engraved throughout hy Sturt, 8*l.* 12*s.* 6*d.*,—Dibdin's Tour in France and Germany, 3 vols., with several of the original drawings by Lewis, 168*l.*,—Galerie du Palais Royal, 3 vols. 40*l.* 10*s.*,—Gallery of Old Masters, hy Tresham, Ottley, and Tomkins, coloured plates, 48*l.* 6*s.*, — Stubbes's Anatomie of Abuses, a work containing an account of odd or disused customs, 9*l.* 10*s.* Among the curious and costly Autographs were Officiorum Liher, a heautiful manuscript on vellum, with 17 miniature paintings, 157*l.* 10*s.*,—Charles the First to the Marquis of Ormond, a most interesting letter, in which he declares war preferahle to a dishonourahle peace, and prefers "the chance of warr then to give my consent to any such allowance of popery as must evidently bring destruction": this sold for 71*l.*,—Prince Rupert to Charles the First, 13*l.* 13*s.*,—Earl of Strafford to his wife, while a prisoner in the Tower, expressing his belief that there was nothing capital in the charge against him, or that, "at the worste, His Majesty will pardon all": this interesting relic produced 40*l.* 10*s.*,—Cardinal Wolsey's autograph signature to a letter addressed, "To my loving frende Thomas Hennege," 8*l.* 2*s.* 6*d.*,—Charles the First to Prince Rupert, 5*l.*,—Sir Walter Scott to the Rev. Dr. Dihdin, in acknowledgment of the honour conferred on the Author of Waverley hy his election as a member of the Roxhurghe Club, and consenting to he his *locum tenens* until the anonymous author came forward to claim the appointment *in propriâ personâ*, 8*l.*,—General Washington, a letter of acknowledgment for his commission as lieutenant-colonel, 6*l.* 2*s.* 6*d.* The Prints also hrought good prices. Among these the more interesting were:—Christ crowned with Thorns, by Bolswert, after Van Dyck, 9*l.* 15*s.*,—La Vierge aux Rochers, hy Desnoyers, after Leonardo da Vinci, 19*l.* 5*s.*, — Houbraken's Heads of Illustrious Persons, proofs, and supposed to be unique, 201*l.* 1*s.* 6*d.*,—The Reading Magdalen, after Correggio, hy Longhi, a splendid proof, and considered the perfection of pictorial and chalcographic art, 25*l.*,—St. John, after Domenichino, hy Müller, unlettered proof, 25*l.*,—Venus and Danae, by Sir R. Strange, after Titian, 27*l.* 10*s.*,—The Musicians, by Wille, after Dietricy, 27*l.*,—Paternal Instruction, hetter known as "the Satin Gown," from a picture now in Lord Ellesmere's collection, and considered the *chef-d'œuvre* of Wille's graver, 35*l.* 10*s.*, —Phaeton, hy Woollett, 17*l.* 10*s.*,—The Fishery, by Woollett, (his *chef-d'œuvre*), 35*l.* 10*s.*

Among the manuscripts of the late Mr. Hope, just sold in Paris, were a few which are not unworthy of a passing word. A missal in folio of the sixteenth century, with 26 beautiful miniatures, and richly bound, brought 5,500 francs,—a Prayer-Book, 8vo., on vellum, 144 leaves, and 13 miniatures, 950 francs,—another, written for Madame de Chamillart, 8vo., on vellum, of 401 pages, a miniature and ornamental initials, with the name of the caligraphist, Le Couteux, upon it, 555 francs,—and another, said to have belonged to Charles the Seventh, and sold for 98 francs in 1776, 325 francs. Among the hooks were the 'Galerie des Peintres Flamands, Hollandais et Allemands,' Paris, 1792, 3 vols., folio, proof engravings, 685 francs,—full-length portraits of the personages of the Court of Louis the Fourteenth, under the title of 'Messieurs et Mesdames à la Mode,' folio, 390 francs, — 'Roland Furieux,' translated by D'Ussieux, Paris, 1775, 4 vols., 4to., hound in morocco, with proof engravings, 630 francs,—and 'Lettres de Madame de Sévigné,' Paris, 12 vols., on India paper, bound in green morocco, with Mr. Hope's arms on the cover, with a thirteenth volume, containing 1,500 portraits and views, 1,890 francs. The sale realized an aggregate sum of 33,800 francs.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to Seven o'clock), 1s.; Catalogue, 1s.
JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square.—Admittance, 1s.; Catalogue, 6d.
JOSEPH J. JENKINS, Secretary.

The SECOND ANNUAL EXHIBITION of the FRENCH SCHOOL of the FINE ARTS is NOW OPEN daily, from 10 to 6 o'clock, at the Gallery, 121, Pall Mall, opposite the Opera Colonnade.—Admission, 1s.; Catalogue, 6d.

GALLERY OF GERMAN ARTISTS.—The THIRD ANNUAL EXHIBITION of the WORKS of MODERN GERMAN ARTISTS, is NOW OPEN daily, from 10 till 6.—Admission, 1s.; Catalogues, 6d.—Gallery, 168, New Bond Street, next door to the Clarendon.

PATRIOTIC ART-EXHIBITION for the RELIEF of WIDOWS and ORPHANS of BRITISH OFFICERS engaged in the WAR with RUSSIA, BURLINGTON HOUSE, Piccadilly, by Special Permission of Her Majesty's Government, NOW OPEN.—Admittance, 1s.—Communications and contributions to be addressed to the Committee, at Burlington House.

ADAM AND EVE.—This great original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, Pall Mall, opposite Marlborough House, from 11 to 6 daily.—Admission, 1s.

THE BATTLE OF THE ALMA.—NOW OPEN, from 10 until 6, at the Egyptian Hall, Piccadilly, the GREAT PICTURE of this important Military Event, Painted by Mr. Cooman, from studies made during four months spent in the Crimea during the present war. Admission, 1s.

SIEGE of SEVASTOPOL.—GREAT GLOBE.—All the New Approaches and Siege Works are placed on the MODEL of SEVASTOPOL, including Inkermann, Balaklava, and the Tchernaya, at the GREAT GLOBE, Leicester Square. BALTIC: also a large Model of the Baltic Sea and Cronstadt. Open from 10 A.M. to 10 P.M. Admission, 1s. to the whole building; Children and Schools, Half-price. A large Collection of Russian Trophies from Bomarsund, &c.

THE CHALON EXHIBITION, SOCIETY OF ARTS.—This Collection of the Paintings, Drawings, and Sketches of the late JOHN CHALON, Esq., R.A., with a selection from the Works of ALFRED E. CHALON, Esq., R.A., WILL BE OPENED, at the Society's House, Adelphi, on THURSDAY, June 7. Admission, 1s.

LOVE'S POLYPHONIC ENTERTAINMENTS.—UPPER HALL, REGENT GALLERY, 69, Quadrant, Regent Street.—Every Evening at 8, except Saturday; Saturday, at 3.—Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called THE LONDON SEASON, and other Entertainments. On Wednesday, Thursday, and Friday, Mr. Love will present the Entertainment called LOVE IN ALL SHAPES, to be followed by a ZOOLOGICAL CONCERT, and LOVE'S LABOUR'S LOST. On Saturday, at 3, LOVE IN ALL SHAPES, with other entertainments.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; and at the Rooms.

ROYAL POLYTECHNIC INSTITUTION.—The LECTURES and EXHIBITIONS, as delivered before HER MOST GRACIOUS MAJESTY and HIS ROYAL HIGHNESS PRINCE ALBERT, the PATRON of the INSTITUTION, will be CONTINUED, consisting of the TELEPHONIC CONCERT, DISSOLVING VIEWS of SINDBAD the SAILOR, Duboscq's ILLUMINATED CASCADE, the DIORAMA illustrating the VOYAGE across the ATLANTIC, and the CITIES in the UNITED STATES.—LECTURES on MUSIC, by GEORGE BUCKLAND, Esq., with VOCAL ILLUSTRATIONS.—DISSOLVING VIEWS of the WAR, &c.—On Monday, the 4th inst., and THURSDAY, the 7th inst., at Eight o'clock, LECTURES by Mrs. CLARA LUCAS BALFOUR on "The POETS of the PEOPLE, their Lives and Writings," with ILLUSTRATIVE READINGS.

SCIENTIFIC

SOCIETIES.

ROYAL.—*May* 24.—The Lord Wrottesley, President, in the chair.—The following papers were read:—'On a Decimal Compass Card,' by Capt. Shane.—'On Quantics,' by Mr. A. Cayley.—'On the Theory of the Electric Telegraph,' by Prof. Thomson.—'Observations on the Human Voice,' by Manuel Garcia.

ROYAL SOCIETY OF LITERATURE.—*May* 23.—Sir J. Doratt, V.P., in the chair.—Mr. Vaux read a letter, addressed by C. T. Newton, Esq., H.M. Vice-Consul at Mitylene, to W. R. Hamilton, Esq., 'On Discoveries in the Island of Calymnos.'—Mr. Newton stated that he had heen living during many months of last autumn and winter in this island, and had made many excavations there on the site of what was known to have been once a Temple of Apollo. Out of the ruins of this temple no less than three monasteries had in later times been huilt. Mr. Newton was very successful in the discovery of a large number of unedited Greek inscriptions, together with numerous fragments of statues, and some bronze work, not inferior even to the hronzes of Siris in the British Museum.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*May* 23.—Dr. John Lee, V.P., in the chair.—Two new Associates were announced, and various presents, from the Royal Society, Archæological Institute, City Library, &c., laid upon the table.—Mr. Gibbs exhibited a fine penny of Canute (1017–35), discovered in Cornwall:—legend + CN VT RECX AN; reverse LEOFPINE ON LEIC (Leicester).—Mr. Gunston exhibited a decorative tile, of the close of the fourteenth century, found in Shropshire, the device of which was a quatrefoil. He also exhibited early gold coins, from the discovery at Whaddonchase, and silver pennies of Burgred, Athelstan, Eadred, Eadgar, Ethelred the Second, Canute, Edward the Confessor, and Harold, all in fine preservation.—Dr. Lee exhibited some fine specimens of dark-green glass, found, at different times, at Hartwell.—Mr. Pettigrew exhibited impressions from two seals, sent to him by the Very Rev. Dr. Husenbeth. One, found at Lincoln, was of the fourteenth century, and represented a priest saying mass:—the legend CREDE MICHI ET EST SATIS. The other was found at Somerleyton, in Suffolk. It was a monastic seal; but the legend was not distinctly legihle.—Mr. Meyrick and Mr. Syer Cuming exhibited specimens of early-English arrow-heads of rare occurrence.—Mr. Cuming read a paper 'On Spectacles.'

ROYAL INSTITUTION.—*April* 20.—W. R. Grove, Esq. V.P., in the chair.—'On certain Zoological Arguments commonly adduced in favour of the Hypothesis of the Progressive Development of Animal Life in Time,' by Mr. T. H. Huxley.

A series of specimens of Aluminium, prepared by M. St.-Claire Deville, in Paris, were laid upon the library table hy Dr. Hofmann. These specimens consisted of a medal, with the head of the Emperor Napoleon III., two bars, a watch wheel, and a piece of copper plated with Aluminium. A large piece of Tellurium, prepared by Dr. Löwe, of Vienna, was likewise exhibited hy Dr. Hofmann.

May 4.—Sir C. Fellows, V.P., in the chair.—'On Gunpowder, and its Substitutes,' by Dr. J. H. Gladstone.

MEETINGS FOR THE ENSUING WEEK.

MON. Entomological, 8.
— Royal Institution.—General Monthly.
TUES. Horticultural.
— Royal Institution, 3.—'On Voltaic Electricity,' by Dr. Tyndall.
WED. Society of Arts.—Chalon Exhibition.
— Ethnological, 8½.—'On Mr. Hodgson's Philological Researches in the Tartar Languages,' by General Briggs.—'Ethnological Notices of the Philippine Islands taken from the Spanish, with some Observations on Races,' by Mr. Kennedy.
THURS. Royal Institution, 3.—'On Christian Art,' by Mr. Scharf, jun.
— Zoological, 3.—General.
— Royal, 4.—Election of Fellows.
— Society of Antiquaries, 8.
FRI. Royal Institution, 8½.—'On Ruhmkorff's Induction Apparatus,' by Prof. Faraday.
— Astronomical, 8.
— Philological, 8.

FINE ARTS

ROYAL ACADEMY.

AMONG the miscellaneous pictures we have still to notice are, Mr. Gale's *Griselda expelled from the House of the Marquis* (No. 640). It is not equal to some of his previous works, and seems overlaboured and enfeehled by unhealthy and restrained thought. Many of the faces are well painted, but the general effect is weak.—Mr. Faed's hest work is the *Mitherless Bairn* (141). It has a quiet pathos that shows Mr. Faed to be likely to stand high as a domestic painter.—Miss Howitt's *Castaway* (1151)—though really cast away hy the Hanging Committee—is an improvement on her previous works. There is a sense of great desolation in the face, though it is scarcely so admirable as that of her 'Gretchen.' The detail is often wonderful. We hope Miss Howitt will not confine herself to these heart-hroken, tear-stained subjects, but get out into the sunshine, and show us of what healthy joy the earth is capahle. Why will she stand sounding the depths of this salt sea of human tears? Surely there is "Morning somewhere in the world."—Mr. Rankley progresses. His *Old Schoolfellows* (1141) is well painted, and tells its touching story well. There is something rather too prim in the wealthier friend's face.—Mr. Cope's *Consolation* (69) is a pretty allegorical thing; but was scarcely worth duhbing with so fine a name or putting under a Saxon arch.—Mr. D'Almaine shows much good painting and very fair colour in his *Jesus Christ recommending his Mother to the care of St. John* (597); hut the figures are all painted from the same model, with a mouth stretching from ear to ear. Mr. D'Almaine has given a quiet, religious feeling where there was need of a swoon of passion, and the very moment of a grief that seemed a heart-break.—Mr. Le Jeune's *Seesaw* (63) is a clever picture; but the actors are all too smooth and pretty. Their fashionable air destroys the rustic freshness which rendered Wilkie so honest, natural, and unaffected.—There is much perception of character visible in Mr. Nicol's *Recruit* (206). The sullen, dogged novice,—the sly, impudent sergeant,—the weeping wife,—are well contrasted; but the colour is heavy, and the touch wants vigour and determination.—Mr. Lance has lately shown rather a blameahle affectation of making his fruit—which no one can or perhaps ever did equal—suhservient to some other figure, bird or man, which gives the name to his pictures. His present work he calls *Harold* (432), and attaches to it a quotation from 'Hamlet.' We all know Scott pretended to pride himself more upon finding a hare in its form than on writing his novels. Let Mr. Lance take the lesson. His painting this year is lower in tone, browner, and paler. The foreground fruit is massy as ever.—Miss A. J. Mutrie's *Orchids* (306) are not mere transcripts of Nature, but fine truthful idealizations. She uses a silvery grey hackground with great skill to heighten the delicacy of her greens. Her fault is the character of China which she gives to some of her blossoms. Equally good are Miss Mutrie's 35, 304, 1331.—Mr. Burcham's *Snug Retreat* (721) almost approaches Hunt in delicacy of finish, perception of detail, and clear poetical manipulation.

It is difficult to say anything new ahout the Miniatures. It is a limited sphere of Art, and its excellence consists in finish and surface. Mr. Thorhurn and Sir W. C. Ross are still by far the first. Mr. Wells and Sir W. J. Newton stand well; and the herd is distinguished by hunglers so incompetent, that the greater part are scarcely worth hanging anywhere.

Mr. Thorburn has this year appeared in a somewhat broader and simpler style, almost approaching Mr. Haag:—quiet, wide surface of middle tint, and deep, well-defined shadow. His drawing is, however, sometimes faulty, as in *Mrs. Foljambe* (747), yet so perfect is the execution that most amateurs would at once set it down to the malconstruction of the artist's model. Sometimes, in attempting to convey a sense of extreme clearness and sharpness, Mr. Thorhurn is hard, as in the group of *The Earl Brownlow and his Brother* (799). In *Mrs. G. Grenfell Glyn* (892), there is an attempt to give an almost historical character to the miniature;—in others, we have ladies, leaning on terraces, contemplating the moon, fairies in ball-room dresses, and wood nymphs in flounces. *Lady Mary Labouchere* (874), by Mr. Thorburn, though beautifully executed, is rather pale in colour, and somewhat spectral. One of his best—very aristocratic and graceful—is *The Marchioness of Stafford* (936).—Mr. Bone's enamel of *Inigo Jones, after Vandyke* (699), is hot and wine-coloured in the shadows, though otherwise excellent.—It is a pity Mr. Wyon has modelled *Richard Sainthill, of Topsham, Devon* (725), in lip-salve.—A very excellent piece of life and nature is Mr. Wells's *Captain Cumming* (788), almost the hest work in the room, and not much inferior, though in a heavier style.—Mr. Moira's portrait of *The King of Portugal* (853), is that of a sullen, heavy-looking youth,—not very like the original.

The Engravings are not very numerous. Mr. T. Landseer's *Night* and *Morning* (975 and 1006), after Sir E. Landseer's great picture, possess singular strength, but are inclined to sootiness in parts. The texture is admirahle, and the execution powerful and free.—Mr. Maguire's *Le Bourgeois Gentilhomme* (997) is full of carefully rendered character,—and Mr. Carter's rendering of Mr. Ward's picture of *Benjamin West's First Effort in Art* (983) promises well, though the subject is unfinished.—Mr. A. Cooper's picture (970) was scarcely worth engraving, but Mr. Giller has done what he could.—Among the sketches the most clever are, Mr. J. Gilbert's *Children of Mrs. Donkin* (1057), and Mr. Moore's *Ernest* (1047).—In *Mrs. C. Baston* (1066) Mr. G. Richmond has fallen into the fault of his oil pictures of exaggerating his greys, which, instead of being lost in one common flesh tint, stand out here as tints of pure violet.

Sculpture.

Mr. Baily, the patriarch of English sculpture, has a beautiful suhject in *Adam consoling Eve* (1412)—which he has treated as only a man of genius can treat a story of human emotion in the cold vehicle of marble. We need scarcely say that the figures are classical and graceful, and animated by a calm dignity that is the characteristic of this sculptor. 'Adam consoling Eve' proves—if proof were needed—that the hand which "witched the world" with gracious innocence in 'Eve at the Fountain' has lost none of its elasticity hy age. It is a nohle group and worthy of the happiest mood of our prince of poetical sculptors. Mr. Baily's second statue is the *Model of one of Lord Mansfield* (1414), erected in St. Stephen's Hall, Westminster. It is full of dignity and repose.

Mr. Marshall's best statue is that of *Ajax praying for Light* (1423). It is classical, vigorous, and manly; but still wants that certain nameless dash which drives genius always just a neck's length nearer the winning-post than talent can reach.

Ajax should be more Titanic and brutal; his face should be shadowed with a certain stolid ferocity, for the Ajax of Homer is a creature of brute strength and much phlegm, and more remarkable for toughness of skull than clearness of head. *Ariel* (1422) is buoyant, but is not quite Ariel, for Ariel is too evanescent to be fastened down in stone. One might as well try to chisel out a flock of rising bubbles!

Mr. Munro's *Child Play (Marble Group), the Children of Herbert Ingram, Esq.* (1410) is a pretty group. The scene is as truthful as it is poetical, and is vivified by the peculiar grace and almost feminine tenderness which this sculptor throws over all his works. One child is lying down, another bends over it, and a third kisses its cheek,—while a twine of convolvuli links them into unity. There is no trickery of chiselling, no materializing imitation. The marble seems to have been pressed and softened into form, and there is no painful evidence of too much or too little labour. His *Lovers' Walk* (1452) is chiefly excellent for the beauty and gentleness of the faces; but it is better as a statuette than it would be enlarged. The costume is monotonous, and requires more study. Mr. Munro's medallions are less interesting than usual this year, from the subjects being less fitted for his art.

Mr. Durham has given us a bland, winged figure with its hands bound, and a classical smile on its lips, and called it *Genius* (1419). The idea is an old Greek one, and may be found in a dozen cameos, and was called by them 'Bound Genius.' There is too much of the mere study in this. His *Sleeping Child* (1424) is more poetical in its touch of nature than the other is natural in its poetry.

Mr. Earl's *Hyacinthus* (1415) is a pretty subject, though without sentiment, for the youth might be a young midshipman using a quadrant if the sculptor changed the discus for the triangle. Mr. Geefs has a rather pompous but sufficiently unmeaning statue of which he gives the following miraculous explanation: *The Queen of the Waters tuning her Harp to celebrate the Alliance of the Western Powers* (1413). We are afraid this Lady was once the goddess Hygea, and destined for a Bath pump-room Duessa in the Bower of Pleasure. Statuary is not a thing to be handled in this irreverent manner.

Mr. Bell's *Armed Science* (1420) is a fine statue of an allegory that no human sculptor could ever hope to convey by mere marble, without labels, catalogue or showmen. The face is worthy of Hyppolita, and is a beautiful classical embodiment of a Maid of Saragossa, a Joan of Arc, or any other incarnation of female heroism. But really for what it is intended it is as false as anything can be. Science Armed should have a breastplate of Bath post, like the Jacobite schoolmaster at Culloden, who wrote his own epitaph on it, ready for all emergencies. It is difficult enough for Modern Art to convey her every-day truths, and when she attempts such subjects as this to please ignorant patrons, she runs fairly "daft."

Mr. Thomas is bold, but rather coarse in his groups of animals. He is perhaps wrong in selecting moments and juxtapositions that he could never have drawn from Nature. *The Dam and her Pets* (1439) is, for this reason, superior to *The Sire and his Enemy* (1427), which was probably executed on that principle of ornamental parallelism that led the Scotch gardener to put an innocent man in the left-hand stocks to match the innocent man on the right. The one, we should mention, is a wild beast and her cubs, and the other a wild beast striking at a serpent. Rather petty in style, but natural and thoughtful, are Mr. Gonon's two groups: *A Tom-tit's Nest—terrified by a Rat and Viper* (1502) and *Nightingales and Grapes* (1496). In the former, the rat is very badly given, and the relative proportion of the three animals is lost. As for the nightingales, we doubt their touching grapes, seeing that their English food is worms and grubs. They might as well have been given the exact size of nature.

Though the thought is taken literally from Raphael, in Mr. Davis's *alto-rilievo* of *The Virgin and Saviour* (1431) there is a sweetness about the faces, a serene happiness in the expression, and an ethereal buoyancy in the drapery that raise the figures far beyond the average. This is one of the most ambitious attempts in this year's Exhibition.

Mr. H. Bandel's *Dying Amazon* (1448), though suggested by the Austrian's work, has got a poetry of its own, and the moment chosen shows originality of thinking. The hands scarcely relax sufficiently to express the artist's feeling;—a moment later would have been more dramatic.

Mr. Westmacott's *Sketch for an enriched Salver* (1433) is rather meagre, and there is a want of purpose; the groups of children forming letters are too thin and scattered, and there is too little of the goldsmith's rich bossiness about the whole.

Architectural Drawings.

The Architectural Room is scantily furnished, and would not be full but for certain pseudo-water-colour sketches and unclassable drawings, that can be called neither truth nor fiction, being untrue to fiction and mere fiction when compared to truth. The Exhibition should have no room for such works, however clever and sketchy, as Mr. Strutt's *Grotto of Egeria* (1177), Mr. Dobbin's *Funeral Procession of Henry VII. in Westminster Abbey* (1190), with the dummy figures and gaudy bits of polychrome.—The chief interest of this room is Mr. Barry's *Design for the Oxford University Museum* (1236). There is a grand spirit in this, and much propriety for the object. We could have wished for more detail, but can hardly complain of the deficiency, as it is rather a public than a professional sketch.—Of much interest, too, is the *Interior of a Library at the Reform Club* (1173). The ceiling is rich and simple,—the fittings are chaste and well managed.—Messrs. Wrightman, Hatfield and Goldie's *Design for a House at Boreatton, Shropshire* (1243), is a good example of Elizabethan architecture, and shows the capabilities of mere brick.—Mr. Goodchild's *View of the Interior of St. George's Hall, Liverpool* (1284), is peculiarly interesting just now, when a growing feeling is spreading amongst architects that this building is almost the only modern erection that will confer lasting fame on the art of the century. Every part of the Hall shows traces of the creation of a capacious mind.

Fine-Art Gossip.—The Photographic Society has appointed a scientific committee to investigate the permanency of photographs, the causes of fading, and the phenomena of the art; and it is the intention of this committee to publish the result of their experiments from time to time. The funds of the Society are made applicable to the investigation, and Prince Albert has contributed 50*l.* to this special purpose. The committee consist of Dr. Diamond, Mr. DelaMotte, Mr. Hardwich, Dr. Percy, Mr. Pollock, and Mr. Shadbolt.

That something is to be said in explanation of the inaccuracies of the Royal Academy Catalogue we are well aware; and we cannot hesitate to allow those who have a special knowledge of the difficulties to be encountered and overcome by compilers and printers, to state "the other side" of the question. A Correspondent says:—"I am rather surprised that a journal of the high character of the *Athenæum* should so readily join in the 'hue and cry' raised by every disappointed and grumbling artist against the Royal Academy. That institution is, of course, amenable to criticism, whether in respect to its original fundamental laws, or their present practical application; and I do not mean to infer that your journal has ever—except through ignorance of facts—commented upon it either unjustly or ungenerously. I believe that there does not exist an institution which can render so good an account of its stewardship, and which has so unselfishly discharged its duties, as the much-maligned Royal Academy; but it has been the policy of the body to maintain at all times a reserve, and to allow charges to be multiplied and to pass current, rather than disabuse the public mind by an explanation and justification. This policy may well be questioned. My present object in writing refers to the condemnation passed by you in your last number upon the Exhibition Catalogue. If you had considered for a moment the difficulties to contend with in the production of that work, your remarks would have been tempered with less asperity, and you would have been more willing to do justice to the wish of the Academy to render their Catalogue more perfect. Having been formerly engaged in preparing the Exhibition Catalogue of the Royal Academy, I would direct your attention to the following causes, which must ever preclude the possibility of perfection:—1. The errors made by artists themselves in their letters. 2. The foolish titles which are often given by artists to their pictures, and the absurdities of which are credited to the Royal Academy. 3. Unintelligible writing. There was always, and ever will be, a file of letters which it has puzzled compositors and readers to decipher. The attempts made to translate these hieroglyphs are generally unfortunate, and are productive of errors. 4. Letters giving the description of works, but omitting the signature of the artist. 5. Letters written in a hurry, at the last moment, folded without being blotted, and not legible with certainty when opened. 6. The very short time which the impatience of artists, and perhaps the public, will allow for the compilation. 7. The accidents which so frequently happen just before going to press, in the dropping of letters and words, and the substitution of incorrect ones when changing the forms from the large to the small paper. If the above specified causes of error were removed, a nearer approximation to correctness could be obtained; but as such elements of confusion always exist, there must always exist mistakes in the early editions. As it is, the practical experience of Messrs. Clowes & Son may be considered good authority for asserting, that the wonder is, not that there are errors, but that there should be so few—fewer in proportion than is to be found in any publication of a similar character, produced under similar circumstances,—such, for instance, as the Catalogue of the Great Exhibition.—I am, &c. T. V."——This explains—does not excuse—the blunders. A Royal Academy ought to contain men capable of correcting—and incapable of making—such mistakes as frequently appear in its Catalogue.

The Society of Antiquaries has accepted Mr. Ruskin's offer of an annual subscription of 25*l.*; and are raising a fund for the proper preservation of Mediæval buildings, intending to try and put a stop to amateur restoration, which means destruction.

Signor Monti, the well-known Italian sculptor, whose name is now naturalized among us by his association with the Crystal Palace, delivered the first of a series of lectures on his art on Wednesday evening, at his studio in Great Marlborough Street, to a small but picked audience. The lecture was illustrated by large diagrams. The lecturer commenced by tracing the love of Art in the minds of even savage people, to the observation of roots or branches which approached the human form, and by a slight change were easily converted into idols. He then passed on to Egypt; and showed the strong power and sense of unchangeableness and durability which characterized their purely symbolic Art. He observed on their care as to outline, and their great attention to express all that their own self-imposed canons would allow them. The Assyrian, equally conventional, displayed also a majestic sense of will with great vigour and force; which, in the Persian work at Persepolis, was still more fettered by a desire of impressing a sense of calmness and divinity, and avoiding strong action. The lecturer then exhibited drawings of figures of Xerxes and Darius Hystaspes, in which many of the Assyrian types were repeated.—M. Monti's next lecture is on Indian Art.

Dr. Griesler has discovered a thing useful to all artists. A few drops of spirits of ether will, he has found, when mixed with rancid oil, restore its freshness.

The old Barefooted Monks' Convent at Nnremberg is about to disappear before the hand of modern improvement.

The past dies slowly and imperceptibly out. Almost the last house in Preston of the Eliza-

bethan era is now being pulled down. It was covered with carving; and was often compared, with its tiers of windows, to the stern of a line-of-battle ship.

The Church of La Basée at Lille has been burnt down; and its beautiful spire exists now only in the memory.

MUSIC AND THE DRAMA

MDLLE. HERRMANN begs to announce her SOIRÉE MUSICALE, at the RÉUNION DES ARTS, 76, Harley Street, on MONDAY EVENING, June 4, at half-past 8.—Tickets, 10s. 6d.; Family Tickets, to admit three, 21s.; at Cramer & Co.'s and Addison & Hollier's, Regent Street; and of Mdlle. Hermann, 1, Hanover Place, Regent's Park.

MISS MESSENT and MR. BRINLEY RICHARDS'S CONCERT will take place at the HANOVER SQUARE ROOMS, on FRIDAY EVENING, June 8, when they will be assisted by Madame Clara Novello, the Misses M'Alpine, and Miss Dolby; Herr Reichart, Mr. Bodda, Mr. John Thomas (Harp), Herr Deichman, and Signor Bottesini.—Tickets, 7s.; Reserved Seats, 10s. 6d.; to be had at the Music Publishers; of Miss Messent, 6, Hinde Street, Manchester Square; and of Mr. Brinley Richards, 4, Torrington Street, Russell Square.

Mr. AGUILAR respectfully announces that he will give a MATINÉE MUSICALE, at WILLIS'S ROOMS, on THURSDAY, June 14, under the distinguished patronage of the Most Noble the Marchioness of Hastings, the Right Hon. the Countess of Uxbridge, the Right Hon. the Lady Caroline Ricketts, the Right Hon. the Viscountess Combermere, the Viscountess Maidstone, the Right Hon. the Lady Harriet Ellerton, the Baroness Mayer de Rothschild, Lady Montefiore, &c. &c.; and assisted by Madame Bockholtz-Falconi, Madame Ferrari, Mr. Miranda, Signor Ferrari, Signor Ciabatti, Herr Erust, Signor Piatti, Mr. R. S. Pratten, and Mr. F. Mori.—Reserved Seats, 15s.; Tickets, 10s. 6d.; to be had at the principal Music Publishers, and of Mr. Aguilar, 68, Upper Norton Street, Portland Place.

MR. BENEDICT'S GRAND CONCERT.—ROYAL ITALIAN OPERA, Covent Garden.—Under the immediate Patronage of Her Most Gracious Majesty THE QUEEN, His Royal Highness Prince Albert, Her Royal Highness the Duchess of Kent, Her Royal Highness the Duchess of Gloucester, Her Royal Highness the Duchess of Cambridge.—Mr. Benedict begs respectfully to announce that his ANNUAL GRAND MORNING CONCERT will take place on FRIDAY, June 15, 1855, at the Royal Italian Opera, Covent Garden, to begin at half-past One o'clock precisely, and to terminate at Five o'clock. Mr. Benedict has the greatest satisfaction in being able to announce that Madame Grisi has most kindly offered her invaluable services. The Concert will be supported by the Band and Chorus of the Royal Italian Opera. Conductor, Mr. Benedict. Principal Vocal Performers: Madame Grisi, Mdlle. Didiée, Mdlle. Marai, Madame Viardot, Mdlle. Jenny Ney, Madame Rudersdorff, Mdlle. Bosio; Signor Tamberlik, Signor Gardoni, Signor Luchesi, M. Zelger, Signor Polonini, Signor Tagliafico, Signor Tamburini, Herr Formes, Signor Graziani, Signor Lablache, and Signor Mario; also, Madame Clara Novello, Miss Dolby, and Signor Belletti. Principal Instrumental Performers: Pianoforte, M. Asher (Pianist to the Empress of the French), Mr. Lindsay Sloper, Mr. Benedict, and Herr Pauer; Violin, Herr Ernst; Contra-Basso, Signor Bottesini; Clarionet, Signor Belletti.—Prices of Admission: Stalls, 1*l.* 1*s.*; Boxes, Grand Tier, 5*l.* 5*s.*; Pit Tier, 3*l.* 3*s.*; First Tier, 4*l.* 4*s.*; Second Tier, 2*l.* 2*s.*; Third Tier, 1*l.* 11*s.*; Pit, 5*s.*; Amphitheatre Stalls, 5*s.*; Amphitheatre, 2*s.* 6*d.*—Applications for Boxes, Stalls, and Places, to be made at the Box-office of the Theatre, the principal Librarians and Music-publishers; or of Mr. Benedict, 2, Manchester Square.

CONCERTS OF THE WEEK.—The past is usually London's busiest week in the matter of concert giving. Nor has London been less busy than usual this Whitsuntide. But a recapitulation of the six days' *programme* will almost suffice; so largely has the week's business been done in well-accustomed and well-approved wares. The *English Glee and Madrigal Union* began their yearly meetings on Whit-Monday, with the well-known party of members, strengthened by Mr. Thomas, among other valuable accessions, and Mr. Hatton for accompanyist.—Mr. C. Potter's Symphony, at the *Philharmonic Concert*, was the only item which could be said to impart any variety to the performances of the evening.—In like manner, Mr. Ella's *Musical Union*, on Tuesday, can be only said to have been "marked" by the re-appearance in his Quartett party of M. Sainton; while the *Harmonie Union* could find nothing fresher for its Wednesday's gathering than 'Elijah.' On the same evening *St. Martin's Hall* opened its doors for Mr. Leslie's 'Immanuel,' with a cast of *solo* singers, including Madame Novello, Miss Dolby, Messrs. Reeves and Weiss.—Of *M. Halle's Pianoforte Recitals*, the first of which was given on Thursday, we must speak on a future day.

HAYMARKET.—Miss Helen Faucit made her first appearance on Monday, in fulfilment of an engagement for a limited period, in her favourite part of *Pauline*.' Notwithstanding the moral faults of this play and its intrinsic levity, by the force of skilful stage structure and a certain air of romance in the situations, it still continues popular. Of its heroine, Miss Faucit was the original representative, and from the first, by the peculiarity of her style of acting, almost made it her own. She has as yet had no eminently successful rival in the character. Repeated practice in the part has much improved the actress, both in relation to the idea and the embodiment, which have become more definite and less abrupt every season. We recollect that, on the first production of the piece, Miss Faucit displayed great force, even violence, in the later scenes;—but now she is careful to show that she appreciates the power of gentleness, and plays throughout with a chastity and a polish that may be commended as exemplary. In some respects the cast was new. A Mr. Walters made his *début* successfully in the part of *Glavis;* and Mrs. Poynter, as the *Widow Melnotte*, was natural and characteristic. *Madame Desehappelles* was well personated by Mrs. Griffiths. *Claude Melnotte* is not one of the best of Mr. Sullivan's performances. He does too much, particularly in the declamatory passages; he has also to learn to stand erect and still on the stage, and to rid his pronunciation of provincial peculiarities. There is, moreover, an air of conceit about him, which will certainly be in the way of his ultimate success, unless he very soon begin to think more of his art and less of himself. He is, nevertheless, well fitted for the line of juvenile tragedy, and the stage is in want of actors of this class;—conditions these, which will tell in Mr. Sullivan's favour, if he be content to study the graces of deportment and aim at further finish, instead of remaining in the too evident self-delusion that he is already perfect.

On Wednesday, a new farce, entitled 'Only a Halfpenny,' was produced. It is derived from a little piece, by MM. Clairville and Lambert-Thiboust, called '*Histoire d'un Sou*';—but has been much elaborated for the English stage, and Mr. Buckstone's special impersonation of the eccentric hero, *Mr. Stanley Jones*, a creditor to the extent of the coin named in the title. This small sum he has lent to a young lady in an omnibus, who had only threepence-halfpenny to pay a fourpenny fare with, and on whom he makes a morning call for repayment. A deeper feeling, however, inspires this apparently ungallant conduct;—his wish is, in fact, to improve the acquaintance. *Henrietta* is beautiful, but on the point of being sacrificed to a man who holds an acceptance which her father cannot honour; and of this circumstance the importunate creditor, with the connivance of the *soubrette*, adroitly takes advantage. Neither maid nor mistress has the needed halfpenny, and an unchangeable five-shilling piece looks so usurious as not to be acceptable to the fine feelings of Stanley Jones. At length, an uncle of the lady offers what "seems a halfpenny, but halfpenny is none"; and which Jones rejects, as a French *sou*. Naturally indignant, the uncle threatens to kick the persevering intruder out; when the discovery is made, that the strange behaviour of the young gentleman is referable to the tender interest he has taken in the affections of the young lady. In fine, he has benefited by one of his *exits* to get possession of the fatal bill by purchase, and thus frees both father and daughter of a mercenary suitor. This situation, it will be seen, is very like that of the final situation in the five-act drama that preceded the farce;—but it is treated in so burlesque a manner by Mr. Buckstone, that the resemblance is more of contrast than comparison. The piece proved successful from its very absurdity.

CITY OF LONDON.—Mr. Charles Pitt is engaged as the star of the Whitsuntide season, and will occupy the stage until the appearance of Mr. Charles Mathews. On Monday, Schiller's 'Robbers,' judiciously compressed, was performed; and the part of *Charles Moor* was strikingly portrayed by Mr. Pitt. The style of this actor has been apparently formed on that of Edmund Kean, whose abrupt transitions and sudden flashes he sometimes effectively imitates. The house was overflowing with a holiday audience, much excited with the situations of this terrible drama.

WHITSUNTIDE MUSIC ON THE RHINE.

THE thirty-third annual music-meeting held during Whit-week at one or other of the towns on the Lower Rhine—one of the most important gatherings of its class in Germany—took place this year, as the readers of the *Athenæum* have been duly apprised, at Düsseldorf, under conditions of more than ordinary interest. It is universally owned to be the most brilliant Festival which has taken place since that great musical summer of 1846, which included the *Musik-Fest* at Aix-la-Chapelle,—the Jesuit Festival at Liége, for which Mendelssohn's 'Lauda Sion' was written,—the assemblage of upwards of three thousand part-singers at Cologne,—and the production of 'Elijah' at Birmingham. It seems only yesterday since we were partaking of these excitements and pleasures: yet what a whirlwind of change and destruction has passed over Art in Germany during that interval of thrice three years! This Düsseldorf Festival would have been well worth a visit, whether it be regarded as illustrating the amount of what has been lost, and of what is retained, in the Lower Rhine-land; or considered merely as testing the present state of that strange thing, German opinion. Apart from all philosophies and comparisons, however, it has been a noticeable meeting.

Our English privilege of beginning every matter in debate with a prelude concerning the weather does not come in amiss this Whitsuntide—since the sudden outburst of summer in all its glory, after so long-drawn and dark a winter, has given the whole district the festive aspect of a garden freshly decked and garlanded for some joyous purpose. Never were seen herbage of such an intense and tender green—such floods of golden flowers on the fields—never such piles and coronals of blossom on every fruit-tree (making a delicious harmony with the red-tiled roofs of the homesteads, and the quaint towers of the old churches)—as those we swept past while taking the line from Aix-la-Chapelle to Ober-Cassel. This holiday clothing, too, was at its brightest in and about Düsseldorf. Every one knows the charming gardens which belong to that town, and it was fortunate that the lilacs and the chestnut bloom should have "kept back" till Whitsuntide. The hall where the musical performances are held—one of those picturesque temporary wooden rooms the secret of erecting and decorating which belongs to Germany—was pitched in a garden, and betwixt fit and fit of the long and laborious rehearsals, and part and part of the concerts, it was pretty to see the cheerful and cordial audience streaming out under the covering of those lovely fresh leaves and pleasant to know that one could loiter without among objects so refreshing to weary spirits, ye still hardly lose a note of Madame Goldschmidt's ringing voice, and hardly a *piano* of the most elaborate chorus. There is much, after all, in scenery—as the respective impressions produced by sacred music, when it is heard in a cathedral and in town hall, will prove to the least imaginative; and it must be allowed that a garden in the Lower Rhine-land (due festival weather granted) puts heart and mind into better tune for music than the streets of our provincial towns, streaming with their factory population.

Then the material for such a meeting—orchestra and chorus numbering eight hundred, and twenty-six executants—has been, on the whole, excellent. The voices, particularly the female ones, have been more tuneable than those which are sometimes to be heard in Germany on like occasions. The stringed Quartett in the orchestra has been admirable, animated to no ordinary point by the king of orchestral violinists, Herr David. The wind instruments were less satisfactory. All were tested to the utmost in some of the works selected for performance. All stood the test capitally. The first evening's concert was made up of a Symphony by Herr Hiller, the conductor of the Festival, with the motto, "*Es muss doch Frühling werden*,"—on the whole, perhaps, the best work of its composer, and the best German Symphony of later date than Mendelssohn's. The ideas in three of the movements are good and well contrasted; the structure is excellent (some lengthiness to be given), and there are many charming details, which fill up the outline without obtrusiveness. It was noticeable that the *Andante*, which is the most vague and tormented of the four movements, seemed to be most relished, especially among the young professors and practitioners who thronged

to the rehearsal. After the Symphony, Haydn's 'Creation' was performed excellently. Somehow, they make more of this work in Germany, and less of Haudel's Oratorios, than we do in England; and (sad to say), in spite of the sarcastic pity of the "men of the future," old Haydn's picture-music was rapturously received,—in part, hecause, after all, it *is* music, and not mystical noise—in part, owing to the wondrous singing of Madame Goldschmidt. Wondrous this was, and of a perfection which I do not think she ever reached in England. If her voice suffered from her American tour, it has entirely recovered its brilliancy and lustre,—and the style seems to have gained (as must be the case with every true artist) in warmth and dignity. Praise, too, is well deserved by the tenor, Herr Schneider of Leipsic, who was mentioned in the *Athenæum* three years ago as a tenor of promise, and who possesses what so many German tenors want—charm and suavity of tone, without any had hahits of delivery. After the tasteless hawling one is used to hear, which "sets up" for heartiness and energy, unaffected refinement, in hut a modest quantity, is a welcome rarity. Herr Schneider ought to make a good career, if he remains unvisited hy the ambition which killed the frog in the fahle, and which has destroyed so many a singer.

"So far, so good." The second concert, which contained the "peculiarity" of this Whitsuntide Festival, was full of matter for strange comparison —if not for sad thought. The *programme* consisted of Mendelssohn's 'Meerestille' Overture, Dr. Schumann's *Cantata*, 'Paradise and the Peri,' and Beethoven's c minor Symphony. To those who think as we do in England, and who are not used first to set up idols and then to pull them down, the juxtaposition of the two first-named compositions suggested the ahyss into which German taste has made haste to plunge since Mendelssohn's death, hy accepting Dr. Schumann as his successor and (say the "men of the period") his superior. Never before did I feel so strongly how great was one composer—how very small the other; never did I seem so intimately to touch, taste and handle the bitter and faded fruits which spring from disorder sown hy a rehellious spirit that asserts progress and destruction to be one. There were good reasons, it is true, why this *Cantata* should be selected. Dr. Schumann having been long a resident at Düsseldorf, there are reasons why his works should not he sought out with censure too well known to all kiudly and considerate musicians here to call for recapitulation :—hut if Art is to continue to exist, Truth in Art must he vindicated,—and the truth must he told, that to select such a work on the occasion of a great German festival is to own to Europe that Germany has no more great men, and that any one who pretends to their "purple and gold" will find subjects (whether sycophant or sincere, who shall determine ?) willing to swear that he is greater than any Greatness who has preceded him!

Years ago [*Athen.* No. 886] a hrief analysis of this Eastern *Cantata* was offered in your journal; when its monotony and triviality were pointed out, and the pompous nothingness which a man poor in ideas could assume, in the hopes of appearing deep, simple, and sentimental. On hearing the composition capitally executed (and the principal part fought for hy Madame Goldschmidt with a valiancy and power which did her honour)—the meagreness — the ahsence of true expression—the want of artistic simplicity in grasping the suhject and distributing its component parts—made themselves more felt, even, than on perusal.—"It is much more amusing" (said one capahle to judge) "at the pianoforte than here,"—and piteous was it to think of the time and the good-will which had heen wasted in dragging through a work which did not really please (as was evident from the tepid applause bestowed on it), and which cannot last, unless *ennui* is to be mistaken for thought, —threadbare phrases for the utterance of emotion, —and want of colour for ideality in description. The final *bravura* of the Peri,—fierce and uncouth enough to padlock "Heaven's gate" against such a shrieking and pedantic person for ever and ever —the frivolous dance of the *Bayaderes* round about "Allah's throne," (like one of M. Adolphe Adam's two opera tunes worked canon-wise)—the dismal weariness of the scene of the Pestilence —and the irrational manner in which the singers have to pass from narration to personation, and *vice versâ*,—sounded ten times more fierce, frivolous, dismal, and irrational, when they were heard, than when they were read. And yet the amateur,—who is *rococo* enough to demand only melody, only variety, only propriety, only interest,—is told hy "young Germany" that this *Cantata* is a work written hefore its composer had wholly shaken off the trammels,—in fact, "quite old music," as compared with the music of the hour and the music of to-morrow.—There is no pleasure in saying these things—as there is no comfort in controversy or dignity in disagreement;—but even the stranger's smallest word may help,—if it only induces one student to pause and consider what made his forefathers great;—and Europe owes too much to the giants of Germany, to see one of music's provinces handed over to dwarfs and deformed rulers, without a pretty strong protocol-work of protest.

The *Artists' Concert*, held on the third evening, offered among its noticeahle features, new to a Londoner, Herr Gade's Overture, 'Im Hochland,' and a clever hut incoherent violin Concerto, hy Herr Rietz, who, like Dr. Schumann, belonged to Düsseldorf "once upon a time." This was admirahly given hy Herr David. Lastly, the ovations to Madame Goldschmidt (who has sung, I helieve, gratuitously) were such as to claim mention in the record of the meeting. After her first *aria*, 'Deh vieni,' from 'Figaro,' a positive *feu de joie* of bouquets was discharged against her hy the Ladies of the chorus, with the customary flourish of trumpets used in German orchestras for the greeting of favourite artists. After her second *aria* (a *Cavatina* from 'Beatrice di Tenda,' which, indeed, she executed magnificently), a young Lady pressed forward from the ranks of the amateur choristers, and crowned her with a wreath; and while Madame Goldschmidt shrank away from this, the ceiling opened, and a rain of flowers fell around her. After her third *aria* came another shower of small ribbons, imprinted with the legend that Heaven had sent an angel to sing at the Thirty-third Lower-Rhine Festival. We must not measure our cousin-Germans' fancy for honouring the honourable hy our own colder modes of procedure; hut such ecstatic compliments could hut he painfully oppressive to their victim:—and so, indeed, she appeared to feel them. How could it be forgotten by some of those who saw the rapture and heard the riot,—that after having also seen Mendelssohn crowned at Brunswick, in years gone hy,—and on another summer night the whole city of Cologne turned out to honour him with a torch-procession, and to present him with the freedom of the town,—one has lived to hear him spoken of hy many as a well-trained musician,—industrious enough, but without poetry or philosophy in his compositions. "These violent delights have violent ends"; and those who have seen the fickleness once, thenceforward mistrust the fervour. But the shower of roses and ribbons suggested something pleasanter than the thought of past triumphs followed hy contempts. Was it not also an evidence that the lovely art of singing, as a hranch of musical execution, and in some sort a partaker of the Creator's inspirations, can still hold its thousands thralled?

Such have heen a few of the features of this animated and successful music-meeting on the Rhine. On the opportunities of meeting old friends and making new ones, and of hearing all that is to he—as well as much that should not be—in German music which the Congress had afforded, it is needless to dwell.—The next year's Whitsuntide music on the Rhine will he held, it is purposed, at Cologne. C.

To Correspondents.—C. L.—J. C. C.—H. M'C.—O. H. M. —J. M. J.—Z. S.—M. T. M.—J. J.—received.

Errata.—P. 585, col. 2, line 18 from bottom, the sentence—"A people whose universal gift is an eye for effect had lavished on the preparations *in* the wealth of spectacle," should read "had lavished on the preparations *their* wealth of spectacle."—P. 626, col. 2, l. 9, for "Royal Institution," read *London Institution.*

THE NATIONAL REVIEW.

On the 30th June, 1855, it is intended to publish the First Number of **'THE NATIONAL REVIEW,'** a new QUARTERLY JOURNAL of GENERAL LITERATURE, POLITICS, and SOCIAL and RELIGIOUS PHILOSOPHY.

In originating such a Periodical the Conductors believe that they will supply a want long recognized, and every day more urgently felt hy thousands of their thoughtful countrymen, who are unable to identify themselves with any one of the acknowledged parties in Church or State. It appears to us that there is no party, ecclesiastical or political, that is not manifestly embarrassed rather than sustained by its own watchwords and traditions. The established and conventional formulas of thought are confessedly inadequate to express the actual convictions of the time; and, though often liherally interpreted or questionably stretched to embrace the new conditions, this very accommodation virtually surrenders their essential life, and confesses the presence of younger energies and aspirations, which claim independent and original expression.

The effects of this have naturally heen unfavourahle to periodical literature. We are far from denying the excellent tone, taste, and temper, the great information, the high and available literary talent which characterize many of our leading periodicals; hut we believe they suffer from the state of the parties of which they are the organs—they are marked by a want of steady adherence to ascertained principle, of coherent and strict deductions, of defined and searching discussiou.

On religious subjects especially we think it painfully evident, that there is not at present in this country any adequate organ for the expression and instruction of the many minds which are trying to combine, with a habit of free inquiry, the faithful adherence to realized and definite truth. The very aim at comprehensive principles is not recognized in most quarters; and in others the feeling of reverence, and the real existeuce of objects for reverence, seem to be altogether disregarded.

The selection of our name is no accident. Having a rooted faith in all *indigenous* products of thought aud feeling, we conceive that too forcign a cast has been imparted to the character of our Christianity hy the historical accidents of its introduction into this country. Neither Catholicism nor Protestantism is the growth of English soil; and probably not till Christian truth has shaped itself afresh under the home conditions of affection and character, will the religious *malaise* of our society cease. The NATIONAL REVIEW will interpret, it is believed, the deliberate faith of most cultivated English laymen, however now scattered among different churches,—a faith that fears no reality, and will permanently endure no fiction. No one who recognizes in Historic Christianity God's highest witness and revelation, can suppose that the world and the humau mind are, or ever were, abandoned hy their Divine and living guide; and we believe that to ignore or to disown the traces of His agency in the excellence aud truth of every age, is not piety, but treason to His spirit. To preserve, in our treatment of philosophical or historical theology, the tone of reverence which is due to the earnest convictions of others, will he to us no artificial self-restraint, but the expression of natural disposition. With two things only, in this relation, we profess to keep no terms—the conceited Indifferentism, which, as its humonr changes, pets or persecutes all faiths alike; and the insolent Dogmatism which treats eternal truth as a private and exclusive property. Believing that iu this country, amid all the clamour of sects, the Religion of widest range and deepest seat is as yet without a voice or name, we aspire, in this department of our work, to help it into adequate expression.

As Englishmen, we place unbounded confidence in the bases of English character,—its moderation and veracity; its firm hold on reality; its reverence for law and right; its historical tenacity; its aversion to *a priori* politics, and to revolutions generated out of speculative data.

We think, however, that even here there is room for a more constant reference to general principle than is now usual in this country. Many of our most influential organs seem to us to wander into discussions of business and detail, which may be useful in the narrow circles of official snd merely political society, hut are scarcely suited to the perusal of thoughtful and ahle men in the country at large, whose occupations prevent their following the minutiæ of transitory discussion, hut who wish to he guided to general conclusions on important topics, and whose incalculable influence on public opinion makes it most important to give them the means of arriving at just conclusions.

We conceive the office of theory in such matters not to he, as was once thought, the elaborate construction of paper constitutions for all ages and all countries; but rather to ascertain and clearly define the conditions under which the various national characters and institutions have developed themselves; and to deduce, if possible, with fulness and sequence the rationale of the suitableness of each polity to its appropriate nation. We would neither confine our political sympathies at home, nor carry our political doctrines ruthlessly and indiscriminately abroad. We feel no vocation for any sort of cosmopolitan propagandism, which would merge the distinctions of Race in the common features of Humanity; and would assume that what is good for us must he good for all, without regard to intrinsic character or historic antecedents. But we do acknowledge and will enforce those mutual claims of sympathy and duty hetween nations which no division of the great human family can guiltlessly evade, believing that the virtue and well-being of States is forfeited, not fostered, by selfish exclusiveness, as surely as the egotist, most studious of his own happiness, finds it soonest waste away. The present exciting crisis may not be the most favourable for the prosecution of internal reforms; hut the prospect of Europeau danger, and the appeal to all classes for noble sacrifices, which have done so much to sweep away the dissensions of sect and party, aud to make the whole Empire conscious once more of the pulsation of a common heart, have, we think, created a conjuncture pre-eminently favourable to the ripening of national sentiment, and the abatement of artificial divisions; and a survey of our institutions and relations, while the dominant temper is thus genial and generous, may prepare a hody of opinion uncorrupted hy narrow prejudices or selfish claims.

For the working classes we confidently anticipate a social condition far in advance of their present state; we have earnestly at heart the people's happiness and the people's elevation; but we shall not allow our warm sympathies and earnest wishes in this direction to betray us iuto any faithless compromise of the principles of economic science.

Our object in literature will be analogous to our aim in politics. We wish as hefore to secure a more constaut reference to ascertained priuciple than we think is now common: but, at the same time, we shall not try to apply arbitrary canons to all writers and all ages, hut rather to examine and describe the real features of great literary nations and writers, and explain the manner in which the genius and circumstances of each have influenced the works they have bequeathed to us.

In two points, moreover, it will he our endeavour to avoid errors which have heen much aud justly complained of in the conduct of

other Quarterly Organs. We purpose to study brevity on all topics which will not justify length—and to give to the lighter departments of Literature that share to which they are fairly entitled in a periodical which aspires to please and aid the general reader, as well as to interest the studious one.

Like most other Quarterly Journals, the NATIONAL REVIEW will not be able to find room for more than a selection from the works which from time to time appear. We must endeavour to excel by making that selection judicious. We shall, however, endeavour to give a systematic summary of the new publications on topics insufficiently noticed by the daily and weekly journals—especially Theology and Mental and Political Philosophy. We shall likewise give a list of the books appearing in each quarter which seem suitable for reading Societies, and are most likely to interest the general reader.

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Rev. John Guthrie, The Vicarage, Calne.
Rev. W. Dalby, Compton Bassett Rectory, near Calne.
Rev. H. Drury, Bremhill Rectory, near Calne.
Rev. G. W. Daubeny, Seend, near Devizes.
Rev. W. Wayte (Fellow of King's Coll. Cambridge), Eton College.
H. G. Awdry, Esq., Notton Lodge, Chippenham.
J. Theobald, Esq., Hyde Abbey, Winchester.
E. Absolom, Esq., Woodlands Lodge, Blackheath, Kent.
R. C. Gale, Esq., Winchester.
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MONTI'S LECTURES on ANCIENT and MODERN SCULPTURE.—The Third of these Lectures will be delivered on WEDNESDAY, June 13. Subscribers' and single Night Tickets to be had at Messrs. COLNAGHI'S, Pall Mall, East.

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THE SEAT OF WAR.—The Undersigned has established himself at CONSTANTINOPLE, as Agent for Steamers and Sailing Ships engaged in the TRANSPORT SERVICE. He will be prepared to make ADVANCES to Captains on LETTERS of CREDIT, also to take Charge of Parcels or Letters, and be glad to make his services generally useful.
Constantinople, March 15, 1855. WILLIAM HADFIELD.

TESTIMONIAL PORTRAIT of Mr. DAVID COX, the eminent LANDSCAPE PAINTER.—At a MEETING of Gentlemen, held in the Rooms of the Society of Artists, Birmingham, on the 31st day of May, 1855, CHARLES BIRCH, Esq., in the Chair; it was
Resolved,—That this Meeting, entertaining a high admiration of the genius and character of Mr. David Cox, resolves that a Subscription be entered into for the purpose of having a Portrait of Mr. Cox painted by some eminent Artist; the Portrait to be presented to Mr. Cox and retained by him during his life time, and then placed in some public building in Birmingham, his native town; that in the event of sufficient funds being raised the Portrait to be engraved for distribution amongst the Subscribers.
A Committee of sixty gentlemen was appointed to carry out the foregoing resolution. Mr. William Roberts, of Harborne Hall, was appointed Treasurer, and Messrs. J. B. Hebbert and John Jaffray, Honorary Secretaries.
Subscriptions will be received by the Treasurer and Secretaries; at Messrs. Taylor & Lloyd's Bank; at Mr. Everett's, New-street; Mr. Holmes, Cherry-street; and the *Journal Office*, Birmingham.
J. B. HEBBERT, } Hon. Secs.
JOHN JAFFRAY, }
Birmingham, June 1st, 1855.

THE LIFE and WRITINGS of DEAN SWIFT.—MR. MURRAY would feel greatly obliged by permission to Communicate with any Gentleman who possesses, or has access to, any Manuscripts, Original Letters, or other Documents illustrative of Swift's Life and Works, whether printed hitherto or not.
50, Albemarle-street, London,
May 31, 1855.

CAUTION TO BOOKSELLERS, PRINTSELLERS, STATIONERS, &c.

MESSRS. LLOYD BROTHERS & Co. having recently recovered a verdict in the Court of Exchequer against Whitty and others, for selling pirated copies of their Bird's-Eye View of "Cronstadt and its Fortifications," BEG to CAUTION the TRADE that after this notice they intend TAKING LEGAL PROCEEDINGS against all parties printing, publishing, or selling piratic copies of the above, or of any other of their works illustrative of the War. At the same time, they beg, also, to caution the Trade against selling the French editions of a Bird's-Eye View of Cronstadt, as several of them are piracies of their work.
22, Ludgate-hill, London.

A BIRD'S-EYE VIEW of the PENINSULA of KERTCH and the SEA of AZOF.

A BIRD'S-EYE VIEW of the CITY and FORTIFICATIONS of REVEL.

A BIRD'S-EYE VIEW of the CITY and HARBOUR of RIGA.

Messrs. LLOYD BROTHERS & Co. beg to announce that the above Views, lithographed in two tints, by Messrs. Day & Son, from Drawings by N. Whittock, will be published in a few days, price 2*s.* 6*d.* each, uniform in size with their Bird's-Eye Views previously published, of Cronstadt, Sebastopol, Odessa, Varna, and the Crimea, the whole of which are now republishing at 2*s.* 6*d.* each.
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NOTICE.

GRESHAM LIFE ASSURANCE SOCIETY.
Head Office, 37, Old Jewry, London.—The Board of Directors return their thanks to the many eminent gentlemen who have offered their services to the Society, in reply to the Company's advertisement for a principal officer.
After mature investigation of the several applications, the choice has fallen on Mr. Edwin James Farren, from his great eminence as an author on Insurance subjects, and from the written and personal testimony of the very highest character received in his favour.
The testimonials of other gentlemen have been sealed up, and will be forwarded in due course. (Signed)
June 5, 1855. W. TABOR, Chairman.

GREAT WESTERN RAILWAY.—CHEAP EXCURSION to CIRENCESTER, STROUD, GLOUCESTER and CHELTENHAM.—A Train will leave the Paddington Station on Sunday, the 17th of June, at 7·45 A.M., returning the same evening from Cheltenham at 6·30, Gloucester at 6·50, Stroud at 7·20, and Cirencester at 7·30. Fares:—Cirencester or Stroud, 9*s.* and 5*s.*; Gloucester or Cheltenham, 10*s.* and 6*s.* No Luggage allowed.

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ADVERTISEMENTS for the JULY NUMBER of the EDINBURGH PHILOSOPHICAL JOURNAL must be sent to the Publishers by the 23rd of this month.
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MESSRS. FOSTER & SON respectfully announce that they have received instructions from Messrs. LLOYD BROTHERS, the enterprising Publishers of Ludgate-hill, to SELL by AUCTION, at the Gallery, 54, Pall Mall, on WEDNESDAY, June 13, at 12 for 1, the ORIGINAL PICTURES by eminent British Artists purchased by Messrs. Lloyd & Co. mostly for the purpose of Engraving; and that being accomplished, they are now to be sold, including two Academy Pictures by the late J. M. W. Turner, R.A., viz., the Grand Canal at Venice, with the State Barges conveying the Pictures of John Bellini to the Church of the Redeemer, now in process of engraving—and the well-known Burning of the Houses of Parliament—Infant Prayer, by W. P. Frith, R.A. the Academy Picture, engraved by Storks—Did you Ring? by the same artist, now engraving by Hall, and a smaller Picture, also by Mr. Frith—the Spirit of Justice, the poetical Academy Picture, by D. Maclise, R.A. not yet engraved—the Fight for the Standard, by R. Ansdell, engraved by Ryall—Cromwell and his Daughter, engraved by Tomkins, and Nelson in his Cabin on the Eve of the Battle of Trafalgar, engraved by Sharpe, both by Chas. Lucy—the Wood Nymphs Surprised, an exquisite Academy Picture, by W. E. Frost, R.A.—a set of four Hunting Pictures, by Herring, Sen., engraved by Harris—the Golden Age, an important work by F. Danby, A.R.A. &c.; and Specimens of

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A Memoir of the Reverend Sydney Smith. By his Daughter, Lady Holland. With a Selection from his Letters. Edited by Mrs. Austin. 2 vols. Longman & Co.

English literature contains few treasuries of thought so rich and various as exist in Sydney Smith's works. English wit has rarely been adorned by one whose name was a word of fear to the shallow, the corrupt, the fanatical, yet whose mirth made all on whom it beamed so healthy and so gay, as Sydney Smith. He was energetic, but not restless—he was brilliant, but not superficial—he was good, without pretence of perfection—he was honourable beyond the possibility of trick or compromise—he was courageous even when there were few to stand by him. He combined the wisdom of ripe age with the warm, hopeful heart of youth. Society could not spoil him—flattery failed to make him vain—conscious power took, with him, no arbitrary and severe shape. It was the fashion of the sour or the stupid to assert that he should not have belonged to the Church, because he recognized no sanctity in lawn sleeves,—because he dared to joke at pride, even though it took the form of prelacy—and denounced sycophancy, even when it was excused by the poverty of the ill-paid curate. Yet who has lifted up a nobler voice in the pulpit, to reprove, to encourage, to reason, than he?—who more utterly than Sydney Smith despised misconstruction and sarcasm, when he conceived that the duty of the time called him to deal with heresy or to uphold discipline? He was liberal to the heart's core, without licentious toleration. He was an indulgent friend, a devoted husband, a tender and just father. Of such a true English man of letters, man of wit, and man of character, we had a right to expect a good biography, which should enable survivors when talking to the younger generation of a past king and ruler to prove, by his own words and by his own recorded works, how good he was, as well as how gifted. Yet there was too little chance that any memoir which could be executed would satisfy those who had known, whether distantly or intimately, the Canon of St. Paul's.

When, therefore, we say that this joint work, by two Ladies, though good, is not so good as it should have been, the remark is a tribute to the precious nature of the subject, rather than a note of dissatisfaction at the manner in which that subject has been treated. Still less does it imply any Salique disdain of the editors, as unfitted by their sex to pourtray one so strong and racy in his manliness. Sydney Smith loved female society—he appreciated female intellect and genius. He talked his best to women; he would listen willingly to suggestions from them; he treated them like companions and helpmates. Never was humour so buoyant, so chaste, as his—never was there a life which required so few screens, suppressions, and allowances, from its recorder. He stood in no need of a coarser touch, or a firmer hand, than is to be found here; but possibly of a memorial brighter in its style and less solemn in its deductions. Too much reverence may have bred too many scruples; too fond a love may have brought out the home-life in disproportion to the life of public service, and the life of intellectual revelry, which never failed, whether the country parson was toiling on his glebe, or the sharp pamphleteer was calling bigotry, dishonesty, and folly by their plain names.

Sydney Smith, the second of four brothers (with one sister) was born at Woodford, in Essex, in the year 1771. His father was a man possessing some property, a quaint and singular being, who cultivated his singularities,—knew everybody's business and everybody's history,—bought, altered, spoiled, and then sold, "about nineteen different places in England,"—and dressed pretty much as Quakers dress. His mother was of French extraction, the daughter of an emigrant from Languedoc, a graceful spirited woman, whose health failed her while she was "still young and beautiful," and who died too early. The sons seem to have inherited the best qualities of both parents:—Sydney, his father's individuality of humour without its accompanying disregard of responsibilities, and his mother's sweetness and vivacity. When a boy, he made himself noisily heard by discussing all manner of subjects, gay and grave, with his eldest brother Robert (or Bobus), as the two lay on the floor among their books. On being placed at Winchester School, he presently rose to its captainship, and to such a reputation for success that his schoolfellows refused to compete for prizes when he and a younger brother, Courtenay, were known to be in the lists. He distinguished himself in making Latin verses; but he had time, also, for mischief,—since, among the records of Sydney's school-days, there is mention of a "catapult" invented by lamp-light, the purpose of which was the capture of a neighbouring turkey. From Winchester he was removed to New College, Oxford, of which he became a Fellow; and his education, so far as learning of books and languages goes, may be described as completed by six months spent at Mont Villiers in Normandy, where he acquired a thorough knowledge of the French language. But from the earliest time of Sydney's life a marking trait presents itself, as explicit in its promise of a fair future as his being found reading Virgil under a tree when all his schoolfellows were at play, or pinching himself to help a friend in need with five guineas. It speaks volumes for one so brimful with life and spirits, so rich in the power of giving and of taking enjoyment, that he never yielded to the habits of convivial excess which then distinguished college life,—that he never fell into debt. He could control, too, his inclinations; for being induced (as the usage then was) by his father to adopt the Church as a profession, in place of going to the Bar, which had been his desire, he seems thenceforward to have bent himself, with all his cheerfulness of heart and vigour of will, to his duty as a pastor and a churchman.—The scene of his entrance on life was enough to try his resolution. A small village in the midst of Salisbury Plain, where the folk were poor, and intercourse with the outer world was scanty, could hardly be less congenial to any priest, willing or unwilling, than it must have been to Sydney Smith; for his delight in towns and in the society of men was as lively as Johnson's had been in its day; and his mind wanted perhaps that poetical and contemplative element, which has made other men when thrown on retirement become

> familiar with the bird, the brook,

and get companionship, if not teaching, out of Nature. Thus, it must have been a relief to him—a positive opening of his prison-gate—when the squire of Netherhaven, Mr. Beach, proposed to the young curate to resign his Salisbury-Plain curacy in favour of a tutorship. How Sydney Smith and his pupil set out for Weimar in 1797, and "in stress of politics put into Edinburgh, where he remained five years,"—his own Preface to his collected criticisms has already pleasantly told the world.

We should like to have some idea of the impression which the laughter-loving Southron produced among the argumentative, shrewd, and touchy Scotchmen into whose circle he was thrown,—to know how far he was comprehended by them,—to what extent the thistle bore his playful grasp without stinging in self-defence. He made warm, life-long friendships in the "Modern Athens," it is true; but if the strong men of Edinburgh were not fretted by his mirth, the fact convincingly testifies to the sweetness of heart which tinctured it.—

"Though truly loving them, his quick sense of the ludicrous made him derive great amusement from the little foibles and peculiarities of the Scotch; and often has he made them laugh by his descriptions of things which struck his English eye. 'It requires,' he used to say, 'a surgical operation to get a joke well into the Scotch understanding. Their only idea of wit, or rather, that inferior variety of this electric talent which prevails occasionally in the North, and which under the name of WUT, is so infinitely distressing to people of good taste, is laughing immoderately at stated intervals. They are so imbued with metaphysics that they even make love metaphysically; I overheard a young lady of my acquaintance, at a dance in Edinburgh, exclaim, in a sudden pause of the music, "What you say, my Lord, is very true of love in the *aibstract*, but—" here the fiddlers began fiddling furiously, and the rest was lost.'"

After two years of residence in the North, Sydney Smith returned to England for the purpose of marrying a young Lady, Miss Pybus, to whom he had been long engaged.—

"It was lucky [continues Lady Holland] that Miss Pybus had some fortune, for my father's only contribution towards their future *ménage* (save his own talents and character) were six small silver teaspoons, which, from much wear, had become the ghosts of their former selves. One day, in the madness of his joy, he came running into the room and flung these into her lap, saying 'There, Kate, you lucky girl, I give you all my fortune.'"

Yet the pages which follow the one that records this whimsical marriage settlement, tell how Sydney Smith, when requited by Mr. Beach with an *honorarium* of 1,000*l.* for the care of his pupil, pressed the loan of 100*l.* on a lady whose pecuniary difficulties had come to his knowledge,—and contributed 40*l.* of his store to the outfit of Leyden, the Scotch poet, for India. These deeds were lightly done and little thought of by their doer, for never was Christian man or gentleman less of a trumpeter of himself than Sydney Smith;—but as traits in the life of a young wit, who never balanced his charities by running into debt, they must have a rare worth with those who know what the lives of wits, old and young, have been—what such lives have been encouraged to become by false friendship!

The part which Sydney Smith took in establishing the *Edinburgh Review*, the questions he treated there, the new opinions he handled, and the manner in which this was done, may be passed quickly, as being already written in some of the best pages of England's modern literary annals. We have not as yet forgotten how, at the period when the Churchman became politician and critic, to be a Whig was to be branded as the worst of heretics—to be Liberal was to be low—and to speak evil of ruling powers and old institutions was to shut the golden gates of preferment on the man mad enough to open his mouth so viciously. Who could have wondered if one, possessing such weapons as Sydney Smith, and devoted to the advocacy of causes and questions where hope of redress seemed so small, had run wild into professional agitation, or had lost himself in personal acrimony? But here, again, his excellent common sense, his charming temper, and his feeling of responsibility stood him in the stead of bridle and amulet. They reined him in when he was most triumphant on the field,—they kept his spear-point out of poison.

Never did man cant so little about reciprocal considerateness, brotherly love, and the like, as Sydney,—never did antagonist do such mischief to the mischievous; but as critic he never degraded himself. His jest was always the jest of a gentleman. Considering what controversy has always been — considering especially what has been the tone of Tory controversy (intoxicating enough to drag into its coarse and scandalous whirlpool one with so poetical a brain and so loving a heart as Walter Scott),—it is neither superfine nor stilted to assert, that the perfect measure and temper which from first to last distinguished Sydney Smith as a writer, did "honour to his cloth" far more than

many a weary sigh and many a groan—

than any abstinence from the arena of struggle —or than any wholesale renunciation of sarcasm and humour, as engines of terror and persuasion fit enough for laymen to wield, but not "clerical"!

But this lively man, whose laugh made Bigotry quake within the stronghold of its Jericho, and Fanaticism lash itself into extra frenzies of rage, could do more than laugh,—as those who sat under his lectures and who heard his sermons will attest. His Preface of 1801 to the collection of his pulpit discourses then printed, is according to its form and order as remarkable for its high argument, its clear view of the wants and perils of the Church, as the best of the Edinburgh essays. That the delivery of the discourses themselves was aided by presence and delivery is true; but we cannot return to the fragments from his sermons, extracted by his biographer, without feeling afresh their vitality and earnestness,—how great the speaker knew the dignity of his position to be,—yet how devoid he was of the priest's arrogance.

Another record of his Edinburgh days is worth mentioning. It was in the Scottish metropolis that Sydney Smith acquired that knowledge of medicine which he afterwards turned to such helpful account among his parishioners at Foston and Combe Florey. But, in 1804, having completed the education of the sons of Mr. Beach, at the instance of his wife "he broke up his camp in Edinburgh," and removed to London. Here, though aided by some family assistance, he had to struggle through several years of genteel pauperism. Those were years of temptation, too. The young Whig wit had no sooner arrived in our capital than he was sought for and cherished by the Whig leaders,—was made one of the magical circle of Holland House, and was greeted by as liberal an issue of "soup-tickets" (to use a phrase of his own) as ever before or since acknowledged the claims of a first-class diner-out. He managed to give as well as to take:—though poor, he established suppers, at which such men as Mackintosh, Whishaw, Luttrell, and Horner were glad to sit. *Apropos* of these suppers, we cannot resist an anecdote, which is noticeable as about the only instance of Hook*ism* to be found in these volumes:—

"It was on occasion of one of these suppers that Sir James Mackintosh happened to bring with him a raw Scotch cousin, an ensign in a Highland regiment. On hearing the name of his host he suddenly turned round, and, nudging Sir James, said in an audible whisper, 'Is that the great Sir Sudney?' 'Yes, yes,' said Sir James, much amused; and giving my father the hint, on the instant he assumed the military character, performed the part of the hero of Acre to perfection, fought all his battles over again, and showed how he had charged the Turks, to the infinite delight of the young Scotchman, who was quite enchanted with the kindness and condescension of 'the great Sir Sudney,' as he called him, and to the absolute torture of the other guests, who were bursting with suppressed laughter at the scene before them. At last, after an evening of the most inimitable acting on the part both of my father and Sir James, nothing would serve the young Highlander but setting off, at twelve o'clock at night, to fetch the piper of his regiment to pipe to 'the great Sir Sudney,' who said he had never heard the bagpipes; upon which the whole party broke up and dispersed instantly, for Sir James said his Scotch cousin would infallibly cut his throat if he discovered his mistake. A few days afterwards, when Sir James Mackintosh and his Scotch cousin were walking in the streets, they met my father with my mother on his arm. He introduced her as his wife, upon which the Scotch cousin said in a low voice to Sir James, and looking at my mother, 'I did na ken the great Sir Sudney was married.' 'Why, no,' said Sir James, a little embarrassed and winking at him, 'not ex-act-ly married,—only an Egyptian slave he brought over with him; Fatima—you know —you understand.' My mother was long known in the little circle as Fatima."

Sydney Smith was not, however, by dinners abroad and suppers at home to be cajoled into the self-disrespect of extravagance,—into the forgetfulness of life's duties, when duty presented itself to him. Lord Holland obtained for him the living of Foston-le-Clay, in Yorkshire, in the year 1809; and pleasant, though prosy, are the chapters which detail the energy, the mirthfulness, the clear sense, and the affectionate benevolence with which this brilliant man, already the pet of poets, peers, and politicians, betook himself to the homelier life of a parish priest. We can only string together a few traits and tales, such as assist in setting the Yorkshire clergyman before us:—

"He used to dig vigorously an hour or two each day in his garden, as he said, 'to avoid sudden death,' for he was even then inclined to *embonpoint*, and perhaps, as a young man, may have been considered somewhat clumsy in figure. * * He spent much time in reading and composition; his activity was unceasing; I hardly remember seeing him unoccupied, but when engaged in conversation. * * He began too on a small scale to exercise his skill in medicine, doing much good amongst his poor neighbours, though there were often ludicrous circumstances connected with his early medical career. * * Another time he found all his pigs intoxicated, and, as he declared, 'grunting God save the King about the stye,' from having eaten some fermented grains which he had ordered for them. Once he administered castor-oil to the red cow, in quantities sufficient to have killed a regiment of Christians; but the red cow laughed alike at his skill and his oil, and went on her way rejoicing. * * Immediately on coming to Foston, as early as the year 1809, he set on foot gardens for the poor; and subsequently, Dutch gardens for spade cultivation. * * Then the cheapest diet for the poor, and cooking for the poor, formed the subjects of his inquiry: and many a hungry labourer was brought in and stuffed with rice, or broth, or porridge, to test their relative effects on the appetite."

Further, Sydney Smith had to build a house, furnish and fill it. From some of his own retrospects of these operations, we must detach a few paragraphs.—

"I then took to horse to provide bricks and timber; was advised to make my own bricks, of my own clay; of course, when the kiln was open, all bad; mounted my horse again, and in twenty-four hours had bought thousands of bricks and tons of timber. Was advised by neighbouring gentlemen to employ oxen: bought four—Tug and Lug, Hawl and Crawl; but Tug and Lug took to fainting, and required buckets of sal-volatile, and Hawl and Crawl to lie down in the mud. * * A man-servant was too expensive; so I caught up a little garden-girl, made like a mile-stone, christened her Bunch, put a napkin in her hand, and made her my butler. The girls taught her to read, Mrs. Sydney to wait, and I undertook her morals: Bunch became the best butler in the county. * * At last it was suggested that a carriage was much wanted in the establishment; after diligent search, I discovered in the back settlements of a York coachmaker an ancient green chariot, supposed to have been the earliest invention of the kind. I brought it home in triumph to my admiring family. Being somewhat dilapidated, the village tailor lined it, the village blacksmith repaired it; nay (but for Mrs. Sydney's earnest entreaties), I believe the village painter would have exercised his genius upon the exterior; it escaped this danger however, and the result was wonderful. Each year added to its charms: it grew younger and younger; a new wheel, a new spring: I christened it the *Immortal;* it was known all over the neighbourhood; the village boys cheered it, and the village dogs barked at it; but 'Faber meæ fortunæ' was my motto, and we had no false shame. Added to all these domestic cares, I was village parson, village doctor, village comforter, village magistrate, and Edinburgh Reviewer; so you see I had not much time left on my hands to regret London."

We must still find room for a passage or two.—

"One day, when we were on a visit at Bishopthorpe, soon after he had preached a visitation sermon, in which, amongst other things, he had recommended the clergy not to devote too much time to shooting and hunting, the Archbishop, who rode beautifully in his youth, and knew full well my father's deficiencies in this respect, said, smiling, and evidently much amused, 'I hear, Mr. Smith, you do not approve of much riding for the clergy.'—'Why, my Lord,' said my father, bowing with assumed gravity, 'perhaps there is not *much objection*, provided they do not ride too well, and stick out their toes professionally.' Mr. M., a Catholic gentleman present, looked out of the window of the room in which they were sitting. 'Ah, I see, you think you will get out,' said my father laughing, 'but you are quite mistaken: this is the wing where the Archbishop shuts up the Catholics; the other wing is full of Dissenters.' Coming down one morning at Foston, I found Bunch pacing up and down the passage before her master's door, in a state of great perturbation. What is the matter, Bunch?'—'Oh, Ma'am, I can't get no peace of mind till I've got master shaved, and he 's so late this morning: he 's not come down yet.' This getting master shaved, consisted in making ready for him, with a large painter's brush, a thick lather in a huge wooden bowl, as big as Mambrino's helmet, which she always considered as the most important avocation of the morning."

The following, too, from reminiscences of this period, contributed by Mrs. Marcet, is precious:

"'Mr. Smith was talking after breakfast with Dr. Marcet, in a very impressive and serious tone, on scientific subjects, and I was admiring the enlarged and philosophic manner in which he discoursed on them, when suddenly starting up, he stretched out his arms, and said, "Come, now let us talk a little nonsense." And then came such a flow of wit, and joke, and anecdote, such a burst of spirits, such a charm and freshness of manner, such an irresistible laugh, that Solomon himself would have yielded to the infection, and called out, Nonsense for ever!' * * 'I was coming downstairs the next morning (she continues), when Mr. Smith suddenly said to Bunch, who was passing, "Bunch, do you like roast duck or boiled chicken?" Bunch had probably never tasted either the one or the other in her life, but answered, without a moment's hesitation, "Roast duck, please, Sir," and disappeared. I laughed. "You may laugh," said he, "but you have no idea of the labour it has cost me to give her that decision of character. The Yorkshire peasantry are the quickest and shrewdest in the world, but you can never get a direct answer from them; if you ask them even their own names, they always scratch their heads, and say, 'A 's sur ai don't knaw, Sir'; but I have brought Bunch to such perfection, that she never hesitates now on any subject, however difficult. I am very strict with her. Would you like to hear her repeat her crimes? She has them by heart, and repeats them every day." "Come here, Bunch (calling out to her)! come and repeat your crimes to Mrs. Marcet"; and Bunch, a clean, fair, squat, tidy little girl, about ten or twelve years of age, quite as a matter of course, as grave as a judge, without the least hesitation, and with a loud voice, began to repeat—"Plate-snatching, gravy-spilling, door-slamming, blue-bottle fly-catching, and curtsey-bobbing."—"Explain to Mrs. Marcet what blue-bottle fly-catching is."—"Standing with my mouth open and not attending, Sir."—"And what

is curtsey-bobbing?"—"Curtseying to the centre of the earth, please, Sir."—"Good girl! now you may go. She makes a capital waiter, I assure you; on *state* occasions Jack Robinson, my carpenter, takes off his apron and waits too, and does pretty well, but he sometimes naturally makes a mistake, and sticks a gimlet into the bread instead of a fork." '"

No wonder is it that such a master as one who catechized "Bunch" for the benefit of the author of 'Conversations on Chemistry,' was well served, and rarely changed his servants. The dismal, dry, mechanical intercourse of "question and command," which makes of so many an English household a genteel sort of workhouse—a composition of two separate worlds *not* bound together by the compact of formality and cupidity,—could not but be intolerable to a man so true in heart and so rich in humour as Sydney Smith. Should the lives of our great literary Protestant Clergymen ever be written by any one capable of doing justice to the subject, the humours above journalized will figure there as individually as the humours of Crabbe, when the Poet descended in knee-breeches and silk stockings to his breakfast in Scotland (where Crabbe happened to be, on the occasion of George the Fourth's visit), and addressed sundry hairy Highlanders, wearing philibegs, in Latin, supposing that to be the only probable mutual language which the two parties possessed! They will pair off, too, with the hermit, the bells, and the fountain of another *clericus*, Bowles the sonneteer — so artlessly and graphically commemorated by Moore, in the poet's Diary. The entries belonging to a more prosperous and later period of Sydney Smith's life in the country, after he had exchanged Foston for Combe Florey, and surrounded "Bunch" with "a company" (as dramatic phrase is) of efficient fellow domestics—are capital and characteristic.—

"My father 'was sitting at breakfast one morning in the library at Combe Florey,' said Mrs. Marcet, who was staying with us, 'when a poor woman came, begging him to christen a new-born infant, without loss of time, as she thought it was dying. Mr. Smith instantly quitted the breakfast-table for this purpose, and went off to her cottage. On his return, we inquired in what state he had left the poor babe. "Why," said he, "I first gave it a dose of castor-oil, and then I christened it; so now the poor child is ready for either world."' I long to give some sketch of these breakfasts, and the mode of life at Combe Florey, where there were often assembled guests that would have made any table agreeable anywhere; but it would be difficult to convey an adequate idea of the beauty, gaiety, and happiness of the scene in which they took place, or the charm that he infused into the society assembled round his breakfast-table. The room, an oblong, was, as I have already described, surrounded on three sides by books, and ended in a bay-window opening into the garden: not brown, dark, dull-looking volumes, but all in the brightest bindings; for he carried his system of furnishing for gaiety even to the dress of his books. He would come down into this long, low room in the morning like a 'giant refreshed to run his course,' bright and happy as the scene around him. 'Thank God for Combe Florey!' he would exclaim, throwing himself into his red arm-chair, and looking round; 'I feel like a bridegroom in the honeymoon.' And in truth I doubt if ever bridegroom felt so joyous, or at least made others feel so joyous, as he did on these occasions. 'Ring the bell, Saba;' the usual refrain, by the bye, in every pause, for he contrived to keep everybody actively employed around him, and nobody ever objected to be so employed. 'Ring the bell, Saba.' Enter the servant, D——. 'D——, glorify the room.' This meant that the three Venetian windows of the bay were to be flung open, displaying the garden on every side, and letting in a blaze of sunshine and flowers. D—— glorifies the room with the utmost gravity, and departs. 'You would not believe it,' he said, 'to look at him now, but D—— is a reformed Quaker. Yes, he quaked, or did quake; his brother quakes still: but D—— is now thoroughly orthodox. I should not like to be a Dissenter in his way; he is to be one of my vergers at St. Paul's some day. Lady B—— calls them my virgins. She asked me the other day, 'Pray, Mr. Smith, is it true that you walk down St. Paul's with three virgins holding silver pokers before you?' I shook my head, and looked very grave, and bid her come and see. Some enemy of the Church, some Dissenter, had clearly been misleading her.—'There now,' sitting down at the breakfast-table, 'take a lesson of economy. You never breakfasted in a parsonage before, did you? There, you see, my china is all white, so if broken can always be renewed; the same with my plates at dinner: did you observe my plates? every one a different pattern, some of them *sweet articles;* it was a pleasure to dine upon such a plate as I had last night. It is true, Mrs. Sydney, who is a great herald, is shocked because some of them have the arms of a royal duke or a knight of the garter on them, but that does not signify to me. My plan is to go into a china-shop and bid them show me every plate they have which does not cost more than half-a-crown: you see the result. I think breakfasts so pleasant because no one is conceited before one o'clock.' Mrs. Marcet admired his ham. 'Oh,' said he, 'our hams are the only true hams; yours are Shems and Japhets.' Some one, speaking of the character and writings of Mr. ——: 'Yes, I have the greatest possible respect for him; but, from his feeble voice, he always reminds me of a liberal blue-bottle fly. He gets his head down and his hand on your button, and pours into you an uninterrupted stream of Whiggism in a low buzz. I have known him intimately, and conversed constantly with him for the last thirty years, and give him credit for the most enlightened mind, and a genuine love of public virtue; but I can safely say that during that period I have never heard one single syllable he has uttered.' Mrs. Marcet complaining she could not sleep: 'I can furnish you,' he said, 'with a perfect soporific. I have published two volumes of sermons; take them to bed with you. I recommended them once to Blanco White, and before the third page he was fast.'—'This is the only sensible spring I remember (1840): it is a real March of intellect.'"

These joyous sights and cheerful sayings belonged to a late period of Sydney Smith's life. To be orderly, let us here remind the reader that this was a life of slow-growing prosperity—of preferment in no respect egregious—and of few vicissitudes, save such as a holiday on the Continent, or a change from town to country furnish. This done, we may take leave of his personal history. But having sketched some of the characteristics which set Sydney Smith on so high a pedestal among men of politics, men of wit, and men of letters,—and having expatiated on his humours as shown in his country life,—we must return to this book to illustrate the wit, the censor, the protector of the modest and the shamer of the impudent; from Sydney Smith's conversation and correspondence.

On Human Longevity and the Amount of Life upon the Globe. By P. Flourens. Translated from the French, by Charles Martel. Baillière.

Prof. Flourens has written, or rather compiled, a book which is devoted to the consideration, if not of one of the most popular, certainly one of the most important of subjects. His recipe for length of days is soon written out. It enjoins constant sobriety, moderation and watchfulness in diet, unvarying good temper, and especial care that misfortune shall never come,—or if it come that it shall be pleasantly disregarded! This is an agreeable recipe to a world, three-fourths of the men in which may be said to be fighting for existence,—and who are not only in daily acquaintance with woe, but who would be less than men if they did not feel it.

The author cites various persons who have attained to extreme length of days by such extreme care, that, to our thinking, half the real duties of life would have to be sacrificed in order to attain what is, after all, so very little worth having. No doubt, with diet and patience, a man may improve his condition,—but we are inclined to think, with Montesquieu, that the health which is only to be sustained by ceaseless watching and care is, of itself, a tedious disease. A man in this world has duties to perform. He has a right to secure all the health he can to enable him the better to perform them, but he has no right to submit to any epicure who teaches him that he may be well by living idly and dismissing care. What soldier would purchase safety by allowing himself to fall into the hands of an enemy, rather than as free man risk his life for his country? The man who fetters his useful action by surrendering himself to so-called sanitary discipline might, no doubt, live long,—but in nine cases out of ten he would require his friends or relatives to work for him. The cares and fatigues of life would derange that health for which alone he is anxious. He would have it recorded that he had lived long among his fellow-creatures rather than that he had lived beneficially *for* them. And then, what *is* long life? Quintus Curtius knew what it was when he said, "Ea stirpe sum genitus ut multam priusquam longam vitam debeam optare,"—in other words, *much life* rather than *long life*. And what he meant by "much life" is explained when he says, "Ego me metior non ætatis spatio sed gloriâ," —it is not extent of years, but of good name for great things done in them. As Tieck finely says, "Der ist nicht todt der rühmlich schliesst." Raffaelle, dead at thirty-seven, has lived longer than Cornaro, who vegetated till he had reached something like a century, and of whom it was boastingly said, that he made the yolk of a single egg serve for two meals.

Still, let us do the old all justice. Cornaro was merry at ninety-five; Cato studied Greek at eighty; Charles Kemble did the same, or rather "brushed up" his *old* Greek, when he was nearly as old as Cato; Cibber, when still older, merrily replied to one who declared that he looked well, that, "at eighty-four, it was well that he looked at all"; and there was the Countess of Desmond, who was, perhaps, the merriest of all,—for she

> Lived to the age of a hundred and ten,
> And died of a fall from a cherry-tree then.

—Beauty, too, it has been said, is of all ages; and there is a line in one of Victor Hugo's plays which would seem to imply that age is infectious, for he protests that the young become old by dint of looking at the aged—"On devient vieux à force de regarder les vieux":—but alas! there is little hope for the old; they may gaze at the young for ever, and never become juvenile.

We are taught in the book before us that man was intended to accomplish a century of years. We have heard of another authority which speaks of "threescore years and ten" as the ordinary limit;—but this, by the way. Some may take it as a comfort to be assured that they may live to a hundred, if they choose. Men who die before that time do not *die*, says M. Flourens,—they kill themselves. The assertion, that a century is the common human limit, is based upon a singular circumstance. Children and other young animals continue to grow until the epiphysis permanently unites with the bone. After that period growth ceases. Calculate the number of years that have elapsed between the birth and this union, multiply it by 5, and the product gives the number of years the animal—human or brute—is intended to live, unless chance or carelessness or deliberately-made assault against

the tenement of life obviate the intention. The union alluded to occurs in the human being at the age of 20; and 20×5=100, *quod erat demonstrandum!*

The author proceeds to show that the union of the bones and the epiphysis takes place in the camel at eight years old, and the camel lives (commonly) to forty. In the horse, it takes place at five, and the horse rarely survives twenty-five. In the lion and the ox at four, and from fifteen to twenty are their naturally allotted years,—cut short by the hunter and human appetites. In the dog, the union of epiphysis and bone takes place when it is two years old; in the cat at a year-and-a-half; in the rabbit at twelve months, and in the guinea-pig at seven. "Now," says the author, "the dog lives ten to twelve years, the cat nine to ten, the rabbit eight, the guinea-pig from six to seven years."

This computation is not quite the same as Buffon's, but the result is almost identical,—for Buffon lowers the number of the years of growth, and multiplying them by seven, arrives at nearly the same conclusions. But philosophers, like physicians, can agree to differ; and we may cite a passage from this book, as a proof of such fact, and a sample of the volume from which it is taken.—

"I return to Cornaro. A question his book naturally gives rise to, is that of the duration of human life; and first, if there be any way of prolonging life? of *prolonging* it, so as to make it go as far as the constitution of man permits. Yes! doubtless, there is, and a very sure one—that which Cornaro has just given us, *sobriety*. By *sobriety*, I mean a well-regulated life; a rational mode of living is the means, the *sure* means of prolonging life. But to *extend it*, that is to say, to make it last beyond the term ordained by the constitution of man; no, doubtless, that cannot be done. Cardan gravely tells us, that trees only live longer than animals, because they do not take any exercise. Exercise increases transpiration, transpiration shortens life; to live long then, we need only to remain still. We may excuse Cardan for this. We can less easily excuse Bacon, the father of 'Experimental Philosophy,' for the same notion, and for the *oily unctions* which he prescribes to prevent transpiration. Maupertuis wished to cover the body with *pitch*, and Voltaire laughed at Maupertuis."

Cardan and his disciples did not know that the *transpiration*, which is caused by exercise, is healthy,—while that which is caused by heat, the body being at rest, is alone hurtful. Finally, the "health-maxims" in this book concern rather the aged than the active young. Of the latter, who give up action to think only of health, may be said what the warm-blooded Hotspur said of his sire, when he pleaded indifferent health as an excuse for not appearing in the tented field:—

> Zounds! how has he the leisure to be sick
> In such a justling time?

Gems—[*Gemmen*]. By W. Constant. Hamburgh, Hoffman & Campe; London, Trübner & Co.

A truly pleasant little volume of narrative poems, which, though it comes from an opposite direction, might be placed on the shelf as a companion to the 'Hermen' of Paul Heyse. As the courtly poet derived the title of his collection from a resemblance—not very clearly made out—to the Hermæ of Greek sculpture, so does Herr Constant name his work in an antique sense. He reminds us in a short elegiac Introduction, that the Latin word "gemma" denoted both a gem and a bud, and that in adopting it he has an eye to both significations,—thus gracefully hinting that his poems are intended to combine the polish and neat execution of the carved stone with the bursting life proper to the nascent flower.

Like Paul Heyse, Herr Constant endeavours to attain for his poems the greatest possible variety of tone. He does not perpetually harp on one string, like many poets of the Hamburgh camp, but makes one tale differ from the other as much in theme and treatment as in metre. His first poem illustrates, in a tone of proletarian despondency, the miseries attendant on poverty; the second embodies the Sclavonian legend of King Trojan, a mythical personage, who melted away in the sun, and was thus the origin of dew; the third is a nest of short descriptive pieces, illustrating lazzaroni life; the fourth is a merry jest from the Charlemagne cycle; the fifth is a somewhat obscure ballad on the theme of maternal affection; the sixth and last, which rises to a more solemn strain than the rest, relates to—what does the reader think?—to the defeat of the Persian army at Marathon!

Of all these poems, the most striking, from its animation and its descriptive power, is the first, entitled 'Der Preis einer Arzenei' (the price of a drug). An old man is lying desperately sick in a miserable hovel, and there is no money to purchase the drug in which the medical attendant places the sole hope of recovery. However, he has three good sons, who resolve to obtain the necessary cash by capturing and selling a brood of eaglets. Each chooses for himself the most perilous part of the adventure, until the dispute is settled by drawing lots. Taking advantage of the absence of the parent eagles, the bird-catcher, chosen by destiny, descends a chasm by means of a rope, managed by his two brothers above, and succeeds in securing the nest; but before he can be drawn up a scene of complicated horror ensues, which we describe (as literally as we can) in Herr Constant's own words.—

> There's something darkles in the sky,—
> Dim clouds, perhaps, that o'er him fly;—
> He feels as 'twere a wintry blast,—
> Perhaps they draw the rope too fast:
> A shrieking sound—what can it be?
> The eaglets, too, cry piteously.
> A shake!—a rustle!—danger's near.
> Yes, now the parent birds appear,
> Who to their nestlings were repairing,
> An ample store of nurture bearing.
> First poised on high, they downwards dash,
> As rapid as the lightning's flash;
> For with their glances ever keen,
> Their nestlings' perils they have seen;
> Their mighty wings they widely spread,
> And cast below a shadow dread,
> Merging the rocks in blackest night,
> Through which their eyes alone are bright.
> And now a holy war is waged,
> When each is for his all engaged.
> The man a father's life would gain,
> And snap the fever's bonds in twain;
> While to the eagles their young brood
> Is all the world contains of good.
> Alas! if those sharp claws should clasp
> Those slender limbs within their grasp,
> And unresisted should enmesh
> Their points within that tender flesh!
> The spoiler shudders, and, in haste,
> Covers the spoil he holds so fast:
> In vain—their scent's a certain guide;
> So, casting ev'ry fear aside,
> Upon the foe their rage they wreak,
> Attacking him with claw and beak;
> Upon his face the beaks press hard,—
> His sabre serves him for a guard,
> And many a well-directed blow
> Sends blood-stain'd feathers down below.
> The wings are flapping on his head,
> Till sense, through pain, has almost fled.
> And now the birds, grown bolder, try
> To plant their claws in arm or thigh,
> And as they hiss and shriek and smite,
> Express their terrible delight.

The brothers above see the peril of the adventurer, but dare not rescue him by a strong pull, as the friction of the rock would destroy the rope. They can only shudder and draw slowly.—

> The spoiler has the eaglets press'd
> Convulsively against his breast.
> They shriek with pain; their voice is heard,
> And stirs anew each parent bird.
> But they may rend and they may hack,
> With beak and claw the foe attack,
> The gallant boy the treasure holds,
> And in his jacket safe enfolds.
> That nest his father's life contains;
> And after all his toils and pains,
> He rather with his own would part
> Than yield the prize with failing heart.
> They seem the battle to give o'er,
> Then pounce upon the foe once more.
> New mischief to prevent, he'll try
> To hit the eagles as they fly.
> Right doughtily a blow he gives,
> And firm resistance plainly feels;
> New hope within his bosom lives,
> His hand reviving courage steels.
> But what's the matter with the rope?
> It seems as 'twere inclined to stop;—
> It creaks—it slackens—twists about:—
> Are those two brothers so worn out,
> That now—just now—they must repose?
> Upwards he looks—his heart is froze.
> A sight of horror meets his view—
> *His sword has cut the rope half through.*

The gallant youth having strangled one foe and disabled the other, at last joins his brothers—well scratched, as may be imagined—with his prize; but the tale nevertheless has a provokingly dismal conclusion. The drug is purchased, but before it is brought home the old man is—dead.

Land, Labour, and Gold; or, Two Years in Victoria. With Visits to Sydney and Van Diemen's Land. By William Howitt. 2 vols. Longman & Co.

Mr. Howitt left Australia, as he tells us himself, "with the fullest conviction that it is destined to become one of the greatest and most flourishing countries in the world." In these few words he records a summary of his experience, his reading, and his thought. We do not share Mr. Howitt's "conviction." Australia may be destined to grow into a prosperous land; but Nature has forbidden it ever to become a great empire, such as England has planted in North America. Australia is a vast Sahara with an emerald fringe. The interior is apparently a plain of burning sand. A few miles—a hundred or so, more or less, according to circumstances—of vegetation alone gladden the settler's eyes; so that there are few parts of that mighty continent where a railway train would not reach the desert in three hours from the sea-side. Some few cities will rise on the sea-shore to buy and sell the produce of the country; cattle will multiply in the green valleys; and men will lead an active and prosperous life on the narrow strip of pasturage, even should the gold fever pass away. But the *depth of area* necessary to a "great" empire is wanting in Australia. There are no valleys, no river bottoms, no verdant plains, "beyond the Alleghanies" in our southern empire. Australia has no valley of the Mississippi, capable of feeding its hundred millions of men.

We notice this point first, not because it is of chief importance as regards Mr. Howitt's book, but because it is an example of the chief fault of Mr. Howitt as a philosophic observer. When our author is content with description, we follow his lead with pleasure:—when he generalizes, we lose our confidence,—if not our patience. His strength lies in a fresh and hearty appreciation of Nature, of costume, and of character. What he sees clearly he can present clearly to the eye. His book consists of a series of excellent sun-pictures, in which we see the very form and pressure of Australian life.

The approach to the land, after the fatigues of a long voyage, had an exquisite charm,—such, too, as would not be lost on the most prosaic passenger.—

"This morning, at ninety miles from land, on opening the scuttle in my cabin, I perceived an aromatic odour, as of spicy flowers, blown from the land; and going out to announce the fact, I met a gentleman coming into the cuddy, who said, 'Come on deck, and smell the land!' People could not at first believe it; but there it was, strong and

delicious, as Milton describes it from the coasts of Mozambique and of Araby the Blest."

A question which had agitated the passengers was now settled:—

"The taciturn Palinurus proceeds to lay down on the deck a basket of flowers that he has brought with him to take to the town. In those flowers there is an answer to one question; they were magnificent stocks and geraniums, at once beautiful and fragrant as if they had grown in Paradise. There was an end to the assertion that flowers in Australia have no scent."

Slight touches of poetry and sentiment like these are not unknown to the sternest of gold-seekers. But the spirit which drives the adventurer from the calm of home to the excitements of the Land of Gold dwells with him on the voyage and accompanies him to the "diggings." The vice of the emigrant is—improvidence. Mr. Howitt tells us of the ruin already reached by the unfortunate, even at the landing-place of the unknown country.—

"Now was felt, in all its horrible force, the mischief of making floating grogshops of passenger ships, in defiance of a dozen stringent Acts of Parliament. Where was the money of scores and hundreds of intermediate passengers, which would have carried them with ease through this costly Melbourne, and up to the Diggings? All vanished in rum, beer, and tobacco-smoke! Where were those valuable orders on Melbourne banks which careful parents had entrusted to uncareful sons, so that they might not be able to spend their all on board? Cashed by the captain, and all evaporated in smoke and alcohol too! Anon there shall be seen troops of those jolly young fellows who have been on the voyage so jocund and so jovial; who have sung, and danced, and gambled on the sunny deck, and drunk in the lamp-light below; who, in the merry blood of youth, elated with the merry fire of rum, have put the pigs down between decks night after night, and tied tin-kettles to the tails of unoffending dogs, and chased them amongst the berths of the sober and the sleeping,—of those who had more years, more cares, and more little children, and far less riotous spirits, of all kinds, than themselves,—and who have dashed pails of sea-water into the beds of others. Anon shall these prodigal sons be seen opening their boxes and exposing to sale, on the knee-deep mud-banks of Melbourne, their shirts and their best clothing, for cash to carry them on their needful journey."

Such sales—which often strip the emigrant of his last shirt—are the consequences of unexpectedly finding how high are the charges of transport. Mr. Howitt says,—

"The freight from London hither is 3*l.* per ton; from the ship to the wharf, eight miles, it is just half that sum, 30*s.*, and thus, with the system prevailing at the wharves, and the enormous charge for cartage thence into the town, the whole cost of transferring your effects from the vessel to your lodgings is actually more than of bringing them the previous 13,000 miles, including the cost of conveying them from your house to the London docks."

These rates, however astonishing, are only in proportion—even if they reach proportion—to the price of land. Land in England is generally supposed to be pretty dear; in London especially it does no discredit to our reputation for wealth. But the capital of the world must veil its face before the capital of Victoria. Hear our latest chronicler of prices.—

"We think 1,000*l.* or 2,000*l.* per acre near London high, but here it fetches from 4,000*l.* to 6,000*l.*! Houses are frequently pointed out to me in the outskirts, as having recently been sold, with a garden, for 10,000*l.* or 12,000*l*, which in the finest suburbs of London would not fetch above 2,000*l.* Little houses in the town, which in London, in good streets, would let for 40*l.* a year, here let for 400*l.* My brother has built two good houses near his own, which would not let in London for more than 70*l.* a year each, or 150*l.* together; he lets the two for 1,200*l.* And there is a single house near, worth in London or its environs perhaps 120*l.* a year, for which the modest sum of 2,000*l.* a year is asked!—a sum that would purchase it at home."

Mr. Howitt attributes this unnatural rise in price to the "peddling and wicked system" of Wakefield:—a system which he has scarcely given himself the trouble to understand. A mere reference to dates would have shown him that the Wakefield system cannot be the sole cause of the advance in the value of land; as the system was in vogue for years without producing an unnatural rise. The market price of an article is—what anybody will give for it. Now, men who make money like the more fortunate diggers will give *any* price within their means for the thing they want,—be it a shawl, a bottle of champagne, a house, a pair of Colt's revolvers, a pony, or an estate. No law can prevent madmen from acting like madmen. The colony is ruined—if it be ruined—not by Mr. Wakefield—whose system, whether right or wrong, is based on broad general views, capable of large and philosophic interpretation—but by men of quite another class; men of whom Mr. Howitt gives us more than one specimen like the following:—

"A gentleman from Bendigo describes that Digging as like a country fair five miles long; men, women, and children all mixed amongst tents and huts of all sorts, with horses, and bullocks, and drays, and butchers' shambles, and the earth turned upside down everywhere, and vast quantities of gold got. The great nugget of 28 lb. was dug there. Mr. Gilbert did all he could to persuade the man who found it, to entrust it to the care of the Gold Office till it was disposed of, and then to let him get the money invested for him—but in vain. He soon began to drink; got a horse, and rode all about, generally at full gallop, and when he met people, called out to inquire if they knew who he was, and then kindly informed them that he was 'the bloody wretch'—that was his phrase—'that had found the nugget.' At last he rode full speed against a tree, and nearly knocked his brains out. He is a hopelessly ruined man."

—Until this unhappy wretch had wasted his last guinea, *he* was one of the causes of the monstrous high prices.

Mr. Howitt gives us some very pleasant sketches of Australian domestic life. Here is a capital touch of manners.—

"To-morrow morning we mean to black our own boots, as to-day we put the horse into the cart, and rode down to the wharf in it for the rest of our goods. Well, the sons of the Chief Justice have had to do the same for him and themselves,—black boots, and harness horses to the carriage,—and why not we? Alfred and his cousin will sleep in the harness-room to-night, with a revolver, and Prince for a watch-dog, as horse-stealing is a very favourite amusement here. But I must do the last groom justice. He was a real gentleman, a gentleman by birth and education. His father is a clergyman of high standing. He himself was educated at Oxford, and used to ride with the Melton hounds. One of the many real gentlemen who came out at the first successful account of the diggings, he had been up and found no luck at the El-Dorado; so, being very knowing in horseflesh, and liking horses, he engaged with my brother; and never was there such a groom. Steady, orderly, attentive at all hours and all points, invulnerable in his good humour, he was the perfect groom, and yet the perfect gentleman, and in nothing more so than in that he never presumed upon it. He sunk all *pretensions* to an equality of rank; he set himself to be the groom and nothing more, while he occupied that situation; but he was never more a gentleman in spirit and in manners than when grooming his horses or driving out his master. When importuned by his old mates, as the term is,—his old comrades,—to make another trial of the diggings, he told the Doctor that he should be obliged to go, but that he *would not* go till he was suited. This was the only instance of such true politeness which our relatives have met with since diggerdom commenced, for the general announcement is 'I am going to-morrow!'—and they go. Richard, however, kept his word, and did not go till his master *thought* he was suited."

—We are not quite sure that "true politeness" is altogether balanced in this instance. If Mr. "Richard" be now in England, as is not unlikely, "riding with the Melton hounds," and living in the rank to which he was born, we think he may fairly object to some few words in the above paragraph.

Men of education—even men of education so humble as befits a merchant's clerk—are a "drug" at Melbourne. Mechanics, labourers, and domestic servants, are in demand. To female domestics, however, Mr. Howitt does not paint the prospect in very brilliant colours. He writes to some correspondent at home.—

"As to the two maid-servants who, you say, wish to come out, I am not the person to advise them to it. They have lived in comfortable places at home; and after the comforts of a good English home, and the pleasant and vigorous climate of England, the change to a colony would strike them dumb. At all events, let them reflect well on the unpaved streets, and the dust blowing every few days in Melbourne till you cannot see your own hand; on the heat, the flies, the mud, and slush, the moment there is rain, before they quit the smooth pavements and the comforts that abound in England. Let them reflect well, too, on the rude, chaotic, and blackguard state of the lower society in this suddenly-thrown-together colony. It would strike them with astonishment. As to girls marrying here—the great temptation—that is soon accomplished; for I hear that lots of diggers get married almost every time they go down to Melbourne to spend their gold. A lot of the vilest scoundrels are assembled here from all the four winds of heaven. Nobody knows them; much less whether they have left wives behind them in their own countries; and they marry, and go off, and are never heard of again."

—We must follow these unfaithful husbands to the diggings, of which Mr. Howitt gives us many a curious picture.—

"Since writing the above, we have wandered about amongst the diggings. No language can describe the scene of chaos where they principally are. The creek, that is, a considerable brook, is diverted from its course; and all the bed of the old course is dug up. Then each side of the creek is dug up, and holes sunk, as close to each other as they can possibly be, so as to leave room for the earth that is thrown out. These holes are some round, some square, and some no shape at all, the sides having fallen in as fast as they have been dug out. They are, in fact, pits and wells, and shapeless, yawning gulfs, not three or four feet, as in the tempting accounts from Mount Alexander, but from ten to thirty feet deep. Out of these the earth has to be drawn up in buckets; and some wind them up with windlasses, rudely-constructed out of the wood that grows about; and others hawl it up with blocks and pulleys; others, and the greater number, merely with their hands. The diggers themselves generally ascend and descend by a rope fastened to a post above, and by holes for their feet in the side of the pit. Many of these holes are filled, or nearly so, with water, filtering from the creek. It is black as ink, and has a stench as of a tan-yard, partly from the bark with which they line the sides of their holes. In the midst of all these holes, these heaps of clay and gravel, and this stench, the diggers are working away, thick as ants in an ant-hill. You may imagine the labour of all this, and especially of keeping down these subterranean deluges of Stygian water. The course of the creek is lined with other diggers washing out their gold. There are whole rows, almost miles, of puddling-tubs and cradles at work. The earth containing the gold is thrown into the puddling-tubs—half-hogsheads—and stirred about with water, to dissolve the hard lumps, when it is put through the cradle, and the gold deposited in the slide of the cradle, then washed out in tin dishes. It is a scene of great bustle and animation. We saw some parties who had washed out in the course of the day 1 lb. weight of gold, others 5 or 6 oz.; and so most of them had some golden result."

There are tricks in all trades—digging in-

cluded. The trick of the gold-seekers is nugget-finding:—

"There was a great hurrahing at one hole, and a man who knew me came running to desire me to go and see a nugget nearly as big as his finger. As no nuggets had yet been found here, but only small gold, it appeared the more surprising. I hastened on; but before I could reach the spot, I heard a man say, 'Well, I have sold the nugget and my hole for 5*l.* 15*s.*'—'Where is the nugget?' I asked.—'Oh!' said he, 'the man who bought it has gone off with it.' Now there was a nugget, but it had been first put in by this fellow, an old Bendigo digger, in order to sell his hole. The nugget was probably worth half the money. The diggers dug on with renewed ardour, but soon came down to the rock, and scarcely a particle of gold was found. I have no doubt that many of the Münchausen holes out of which the 5,000*l.* and 7,000*l.* were so readily shovelled up at Mount Alexander in a few days, were got up the same way, and for the same purposes. The people everywhere do not hesitate to assert that the wonderful finds that the Governor reported to the Home Government were prepared by interested parties."

"Prospecting" for gold is one of the specialities of Australian life; and an experienced hand at the work is often watched and tracked for days by those who would share in his golden harvest, with a pertinacity worthy of the Mohican or the Cherokee. Against such followers the gold-finder has to guard his secret; and the incidents of the "watch" remind us of scenes in Cooper's novels.—

"Our scouts had not penetrated far into the Bush before they encountered another emissary on the same errand. This was a person belonging to the party of Mutch, a substantial miller who had abandoned his grist and his toll in quest of the native gold. Having seen this party on the road hither, our pioneers now learnt that they were watching a certain dray, which, well loaded with tools and provisions, was as quietly as possible stealing across the Bush. The man said that they knew the head of this party well,—Braidy of Albury—and that it was one of great experience, and would not move across the trackless Bush without being in possession of some rich and real object. They had been off prospecting, and were now, doubtless, on the way to some newly-discovered digging-ground. Our scouts joined this man, and they together pursued this interesting dray. They went on till they reached the heads of Spring Creek, in fact, till it was lost in bogs, instead of descending from the mountains as was supposed. They followed on till the land dipped down the other way into a great valley filled with scrub and rank grass up to their horses' necks, and they saw ranges of hills before them. At length they came up with a loaded cart, also on the track of the bullock-dray. Very soon after they overtook two Yankees on foot with their swags on their backs, and also on the same chase. Two bearded fellows they were, who had more the look of Poles or Hungarians, but whose intonation left no doubt of their nationality. They declared that they would dog the dray to the world's end if necessary, saying that they had heard that the proprietors of this party had brought twenty pounds' weight of gold with them. The country was covered with hop-scrub up to their very heads, so that these Yankees could follow very near to the pioneer dray, unseen. As there appeared no likelihood of the dray moving on with those spies after it, our scouts rode on to some distance to explore the country, and on returning found the original dray, the cart, another bullock-dray which had come up also, and the two Yankees, all camping for the night near each other. The original dray people declared that they had provisions for three months, and would not move a step further while the others remained. There they lay watching each other, and endeavouring to tire each other out; the followers declaring their determination to follow, and the leading party protesting that it would not lead, and that even were it to go on, the rest would find the road over rocks, precipices, and streams, such as they had little idea of. The others responded that, where they could live, they could too—where they could pass, they could. Thus our party left them, like chess-players watching for the next move, and returned home. * * Yesterday we went to the tent of Mutch the miller, and learnt that the parties we have described had continued to lie in the Bush for two days, obstinately watching each other. On the third morning before daylight, the original bullock-dray party had put in practice a clever dodge. While it was dark they had sent off two pack-horses, and the most able of their party towards their destination. They knew that the ground being dry and hard, it would be more difficult to track the horses than the loaded dray. The dray remaining just where it was, and all having been conducted with wonderful quietness, the departure of a portion of the party was not discovered for some hours; and then, indeed, there was a running, and a hunting, and an excitement! The remainder of the other party had secretly sent in the night to the diggings for other horses, which they had ridden to and fro in the scrub, so as to confound the traces of those which had gone forward. And now, as the other parties eagerly began to pore over the ground on all sides, to make out the foot-prints of the pack-horses, it was found that they had set off in quite a different direction to that which the dray had been pursuing, and had made such a zigzag route till they got upon the hard stony ranges, that all were thrown out by it. Meantime, the people of the dray themselves, quietly collected their bullocks and drove back to the diggings, followed by all their pursuers, except the two Yankees. They coolly declared that they would never quit the search after the pack-horses till they found them; and like two Indians of their own forests, they continued to pore after their traces, sometimes on their hands and knees; sometimes, making long cross tracks through the bush, eyeing the grass and the shrubs to discover where they had been broken by any passing animal, and thus they disappeared at length in the woods, and they succeeded! After numerous hardships they came upon the original dray party on the lower Yackandanda, and on the spot which on this discovery speedily grew into the present Yackandanda Diggings."

Such passages are fair samples of the better sort of matter contained in Mr. Howitt's volumes. In spite of the fault at which we have already hinted, and also in spite of many repetitions and some few contradictions, 'Land, Labour, and Gold' is a good, fresh, and reliable book,—full of original pictures and sound advice.

The Roman Empire of the West: Four Lectures, delivered at the Philosophical Institution, Edinburgh. By Richard Congreve, M.A. Parker & Son.

The central proposition of Mr. Congreve's theory is, that Imperialism is a general necessity of the times in which we live. Weary of parliaments, discouraged by responsible executives, solicitous only for social uniformity to be ordered and modified by one irresistible will, he asks for a military absolutism, as that condition under which the human race can alone advance to its highest destinies. A dictator, with an army and a church—*carnifex et pontifex*—such is the institution which must supersede the cabals of senates, the vacillations of cabinets, the caprices of popular opinion. That we do not exaggerate Mr. Congreve's meaning will be obvious from one quotation:—

"Not merely the Roman Empire, but that very large political society—every society in which we find aggregated many smaller ones, of sufficient size themselves to be independent societies—to make my meaning clear, all such states as the larger kingdoms of modern Europe, with no exception as to our own country, are not fit subjects for the constitutional system. That system, with its fictions and its indirect action, may offer advantages at certain times—as, historically, it has done with us—but, on the whole, I think it alien to good government. It has ever failed,—and I appeal to the history of England in support of my assertion, and not merely to the present disgraceful state of our Government, though that is so much in accordance with past history as to exonerate, in a measure, the men at the expense of the system;—it is failing you now, in the presence of real dangers and war."

Here the word "constitutional" is used as the antithesis to "absolute," for the writer adds:—

"For myself, I heartily wish that the time were come when we were clear of the government of boards, call them a cabinet or vestry, with all their complication of personal and local interests, and under the government of one—a protector or dictator, if you like to call him so—the name is unimportant."

So far as Mr. Congreve's theory is simply political, it is beyond the reach of our criticism. But it involves several points of history, for it rests on the example of the Roman Empire. That Empire is vindicated in these Lectures against the historians and scholars who hold that when civil war ceased at Actium the grandeur of Rome was gone, its manhood past, its decay begun. Perhaps the contrast usually drawn between the era which preceded and the era which followed the reign of Augustus has been intensified, beyond philosophical accuracy, by some too zealous writers; but Mr. Congreve carries exaggeration to its limits when he reverses the picture, and talks of the Republic as the infancy, of the Empire as the maturity, of Rome. In his view, the one was anterior to the other, as the forced march to the victory,—as the race to the laurel,—as the long war to the peace which atones for it. This historical doctrine is peculiar,—but still more peculiar is the attempt to display the Imperial epoch in such colours as may tempt Europe, England included, to seek for the cure of its civil troubles in a dictatorship and a prætorian army. It is forgotten that the modern world is not composed of one cultured State, supreme over all others, as Rome was, until, in spite of its much-praised unity, it was first divided, and then rent to pieces.

But its duration gives it importance. If duration be the point in dispute, the fourteen centuries of the Eastern constitute a greater claim to notice than the five centuries of the Western Empire,—than the two centuries, in fact, which are allowed to have included the fortunate period of the history. And this fortunate period was marked by the reigns of Tiberius, Caligula, Nero, and Domitian,—by the spectacle of a madman, an idiot, and a glutton alternately at the head of the Roman world; and the repose they gave is valued at more than the peace which flourished after the Samnite, and the glory which arose after the Punic wars.

The dissonant factions of the Republic, says Mr. Congreve, being incapable of uniting for a common purpose, justified the Imperialism which brought rest and relief to that mass of conquered provinces. By some means, however, those parties, or factions, created a vast civilization, which ceased to grow when Cæsar crossed the Rubicon, and a superb dominion which fell to ruins under their single-handed successors. If they necessitated the Empire, it was as the age which ended with Aurelius necessitated that which began with Commodus, and as the despotism of the dull and brutal Claudius, of the lunatic Caligula, of the hungry demon Heliogabalus, necessitated the Gothic inroads and the final abasement of Rome. What was the peace of a capital overpowered by a debauched soldiery, perpetually streaming with blood, exposed at every interval of a few years to a brief but cruel civic war? What was the happiness of provinces taxed and spoiled to flatter the impure and improvident crowds of that capital, condemned to supply its circus with gladiators, its idle mobs with bread, and its tyrants with the materials of an impious luxury? What were the laws which sanctioned these crimes against justice and nature, and what the armies that, when the people had lost their

virtues with their freedom, were sold into the hands of every adventurer who could rob the treasury? Disease is the successor of disorder—death the consequence of incurable disease; and in this sense the Empire inherited the Republic, and barbarism inherited the Empire. But there was a check on the ferocity, even of Caracalla; and that was the assassin. There was a moral influence, also; and that was the prospect offered by example to the Emperors, that a public curse would be registered upon their tombs.

Mr. Congreve separates the Imperial history into epochs,—of which the first represents progress, the second decline, the third and fourth dissolution. But his moral, if it be sound, must apply to the entire period of dictators, of unity, and of organization. It must reconcile us to the picture drawn by Suetonius and by Juvenal, whom Mr. Congreve has not quoted, and by Tacitus, on whom he partially relies. It must apologize for the exigencies which submitted Rome to the will of any depraved senator or brutal soldier who could pay an Imperial guard, or who could bribe, with the corn of Egypt and Libya, the meanest classes of the people. Messalina was its moral type; Domitian its political representative; the indolent pauperism of Rome its social result. And how much of positive amelioration was effected that history should condone the vices of the Empire? Slavery was not abolished, but increased,—class distinctions were exasperated, in spite of the murder of nobles,—religious uniformity was sought by means of persecution, and was never attained,—the soldiers butchered the aristocracy and quelled the people,—and the people sank in hope and spirit until they cared nothing whether Rome existed or was effaced from the earth.

The principle of unity established, and to a certain extent developed, by the Roman Emperors, the Code of great laws, derived chiefly from the Republic, and the municipal organizations of the Empire, are well described and not overvalued by Mr. Congreve. But his historical view seems to us to be false and partial, and strained to suit a foregone conclusion.

That conclusion, as we have said, is the necessity of a dictator in this country, as elsewhere,—one who shall rule, with a spiritual ally, while Mr. Congreve's social theory is carried into effect. The transitional state will then be passed, the Emperor will abdicate, and society, "on an industrial basis," will have reached its true destinies. From Actium to the Russian War seems a lengthy probation, especially as we do not know how long the Empire would continue. Mr. Congreve merely says that this state of things—

"is requisite for a time only, and solely to ensure the peaceful and due discussion of the organization to which it must give way, the new organization of society on the basis of industry,—

> The nobler modes of life,
> The sweeter manners, purer laws.

It must, in short, be a dictatorship, not in the interests of the old society, but in those of the new; a dictatorship of progress, not of mere torpid conservatism, one of our worst enemies; or it must be wrested from those who so administer it, and placed in other hands. Such a power, if placed in the hands of a man competent to wield it, will be found to create no difficulty, for whilst he recognises the high responsibility of his functions, he will recognise at the same time their inherently provisional character."

Whatever be the value of Mr. Congreve's Imperial theory, he has not chosen the best method of enforcing it. Five hundred years of absolutism in the Western Roman Empire ended in ruin. Although, therefore, his Lectures are broad in their scope, polished in style, and ingeniously argued, they must be regarded as failures in reference to their object,—which is to exalt the Roman Empire above the Roman Republic, and thence to draw inferences favourable to the abolition of all our institutions, and to the substitution of a military dictatorship.

Poems. By Matthew Arnold. Second Series. Longman & Co.

In the second series of Mr. Arnold's 'Poems' the skill of the artist is more obvious than the genius of the poet. In some respects the poet merits praise. He is thoroughly in earnest; his idea of the poet's vocation is lofty, and his poetic culture has been severe and continuous. His poems are the result of labour and thought, and of that hearty devotedness to his object which is assuredly as needful in the highest of all arts as in the lower. Hitherto, however, the result has scarcely been commensurate with the effort.

We took up the second series of Mr. Arnold's 'Poems' with some curiosity. We cannot say that we meet with many traces of improvement. The subjects which he has chosen lie beyond the pale of our sympathies. Moreover, he is still fond of trying his strength on metres devoid of music to an English ear.

'Balder Dead' is the title of the principal poem in the volume. Here, for awhile, Mr. Arnold escapes from Grecian nomenclature, though not from Grecian influence, and introduces us to the Scandinavian gods and heroes in the halls of the Valhalla. The epic simplicity of this poem is charming; and some of the descriptions are written in Mr. Arnold's happiest style. Take, for instance, the description of Balder's funeral:—

> But when the Gods and Heroes heard, they brought
> The wood to Balder's ship, and built a pile,
> Full the deck's breadth, and lofty; then the corpse
> Of Balder on the highest top they laid,
> With Nanna on his right, and on his left
> Hoder, his brother, whom his own hand slew.
> And they set jars of wine and oil to lean
> Against the bodies, and stuck torches near,
> Splinters of pine-wood, soak'd with turpentine;
> And brought his arms and gold, and all his stuff,
> And slew the dogs which at his table fed,
> And his horse, Balder's horse, whom most he lov'd,
> And threw them on the pyre, and Odin threw
> A last choice gift thereon, his golden ring.
> They fixt the mast, and hoisted up the sails,
> Then they put fire to the wood; and Thor
> Set his stout shoulder hard against the stern
> To push the ship through the thick sand: sparks flew
> From the deep trench she plough'd—so strong a God
> Furrow'd it—and the water gurgled in.
> And the ship floated on the waves, and rock'd;
> But in the hills a strong cast-wind arose,
> And came down moaning to the sea; first squalls
> Ran black o'er the sea's face, then steady rush'd
> The breeze, and fill'd the sails, and blew the fire;
> And wreath'd in smoke, the ship stood out to sea.
> Soon with a roaring rose the mighty fire,
> And the pile crackled; and between the logs
> Sharp quivering tongues of flame shot out, and leapt,
> Curling and darting, higher, until they lick'd
> The summit of the pile, the dead, the mast,
> And ate the shrivelling sails; but still the ship
> Drove on, ablaze, above her hull, with fire.
> And the Gods stood upon the beach, and gaz'd:
> And, while they gaz'd, the sun went lurid down
> Into the smoke-wrapt sea, and night came on;
> Then the wind fell, with night, and there was calm.
> But through the dark they watch'd the burning ship
> Still carried o'er the distant waters on
> Farther and farther, like an eye of fire.
> And as in the dark night a travelling man
> Who bivouacs in a forest 'mid the hills,
> Sees suddenly a spire of flame shoot up
> Out of the black waste forest, far below,
> Which woodcutters have lighted near their lodge
> Against the wolves; and all night long it flares:—
> So flar'd, in the far darkness, Balder's pyre.
> But fainter, as the stars rose high, it burn'd;
> The bodies were consum'd, ash chok'd the pile:
> And as in a decaying winter fire
> A charr'd log, falling, makes a shower of sparks—
> So, with a shower of sparks, the pile fell in,
> Reddening the sea around; and all was dark.

The want of human interest in 'Balder Dead,' and in the greater number of Mr. Arnold's poems, is, to our thinking, a fault so palpable, as to outweigh in a considerable measure the praise which he may justly claim for execution.

Remarks upon Alchymists, and the supposed object of their Pursuit; showing that the Philosopher's Stone is a mere Symbol, signifying something which could not be expressed openly without incurring the danger of an Auto de Fé. By an Officer of the United States Army. Carlisle, Penn. (U.S.)

Mr. Hitchcock, in his rooms in Carlisle Barracks, exhibits to us the pleasing picture of a warrior in the robe-de-chambre of a philosopher. He does not, like melancholy English ensigns, take to blowing his brains out through a flute; nor, like more mirthful fellows wearing the same royal livery, to breaking the Queen's peace and his own constitution. Our good cousin beyond the Atlantic has, in short, devoted himself not to the pursuit of Alchemy, but to that of discovering what Alchemists were so ardently pursuing. He has not cared to trouble himself about the transmutation of metals and the making of gold, nor has he discovered the philosopher's stone. He has, however, done better: he has discovered of what the stone itself was made, and what its signification is. The Alchemists' "Gold" was "Wisdom," and the "Stone" for which they so cared was nothing more nor less than the "soul of man." In this view of the case, the Alchemists—not the sooty and lamp-blacked dupes who worked over furnaces, and slumbered with retorts for a pillow—but the literary Alchemists, the men who read and wrote upon the subject, were in fact the primitive dissenters who divided themselves from the Established Church of their times and nation. The Church taught a species of Polytheism, by demanding divine honours for a multitude of deified men; but the Alchemists, in spite of priestly teaching, maintained that the only saving power was in the Philosopher's Stone,—whereby they meant, so our gallant author tells us, the Wisdom, Mercy, and Love of God.

Mr. Hitchcock is well read in the lore of Hermetic adepts, and he interprets their mystic writings more readily than the explorers of Nineveh decipher the cuneiform writing of older days. But among the Hermetic adepts he reckons not only the Alchemists proper, but various profane writers,—or writers whom the ignorant world styles profane. Fancy Boccaccio being enrolled among those symbolic authors, and described as writing of *Love*, "without at all meaning what commonly passes under that name." We cannot bring ourselves to think that there is much awful mystery buried beneath the ardent details of the sprightly 'Decameron.' We think that Walpole was as wise thereon as the gallant Hitchcock, when the lively Horace, writing to Lady Ossory, said:—"I know the plague is not so horrid a thing as some people imagine,—at least Boccace chose such a period as a delicious one for telling stories. He makes a select company of young ladies and gentlemen shut themselves up in a country house, and relate novels to pass away the time, while all their relatives and friends were swept away by cart-loads in the city."

Mr. Hitchcock has said almost as much upon the "stone" of philosophy as extensive reading, good memory, and some thought, could enable him to do. From it is struck the spark of wisdom. We are surprised that so careful a reader has overlooked what Victor of Marseilles, in his poetical Commentary on Genesis, has said as to the discovery of fire through stone. According to that commentator, Adam and Eve, ere they were beguiled by the serpent, flung a stone at the reptile. The stone struck a spark from the rock, into a crevice of which the wily serpent escaped, while the spark, falling upon and kindling the dry vegetables around, set

fire to half Paradise, and caused, literally, "a world of mischief." There is as much of the Hermetic tune in this as in anything sung or said by the mystery-loving Mr. Hitchcock, as a specimen of whose philosophical conclusions the following will suffice.—

"I have been turning over the leaves of Salmon's translation of the works of Hermes, Kalid, Geber, Artephius, Flammel, Bacon and Ripley, hoping to find something by which to indicate their object, but it is much like seeking the commencement of a circle. There is no reason for selecting one thing rather than another, for all things are so bound to all that a preference can hardly be fastened upon any one thing. But here, at page 265, is something from the translator in praise of the 'Stone.' 'Possessing this Stone,' says he, 'thus perfected, you possess all the wealth and treasures of the world; so that you may live free from care and fears; from every sickness and disease: It is a remedy for all diseases both of body and mind: It strikes at the root of infirmities; and destroys that which would destroy or undermine the health and prosperity of the human body. This Stone, this wealth, this treasure, though it be but like *a grain of mustard-seed*, yet it grows to be the greatest of all trees, in whose branches the birds of the air make their nests, and under whose shadow the beasts of the field dwell.' In reading such a description of the Philosopher's Stone, let the student hold himself in silent contemplation awhile, under the self-question: Is there anything in the universe of which this can be said? or, what is that, in the universe, endowed with, or possessed of such extraordinary properties?—and if he can find out what it is, he has found the Philosopher's Stone, for this is but a mere name of something, the *thing* being indicated not by the name, but by the properties attributed to it. No sensible man need be told that God may be called indifferently, 'Jehovah, Jove, or Lord.' But I am in no danger of disclosing a forbidden secret, for a reason already given, yet at intervals I feel disposed to reiterate, that 'the Stone is not a Stone;' except that, figuratively, the heart of man is sometimes said to be hard and stony, and before it can be made accessible to the elixir or spirit, it must be softened and become even as that of 'a little child,' and thence he purified, passing through three states (the Alchymists say), the Black, the White, and the Red state, (repentance, sincerity, and the fruits of righteousness)."

Mr. Hitchcock makes some extracts from English writers, but these we will not criticize; —lest we, like the farmer in the fable, who, as Sanderson says in the Preface to his Fourteen Sermons, "did not well to beat his maid for serving him with thin milk when it was his own cow that gave it."

The Book compiled by the Knight of La Tour Landry for the Instruction of his Daughters— [*Le Livre du Chevalier de La Tour Landry, &c.*]. Published from Manuscripts in Paris and London, by M. Anatole de Montaiglon. Paris, Jaunet; London, J. R. Smith.

THE good Knight, to whom we are indebted for this curious work, was a contemporary of Edward the Black Prince. He probably fought at Poitiers;—one of his name was taken prisoner there. He lived in the days of Petrarch, Boccaccio, Chaucer, and Froissart, and his work partakes of the manners and general character of those times. He assigns to its compilation the date of 1371; and more than a hundred years afterwards Caxton was recommended by "a noble lady, which hath brought forth many noble and fair daughters," to "translate and reduce the said book out of French into our vulgar English," which, "at contemplation of her good grace," the excellent printer accomplished "after the little cunning that God had sent him," and emprinted his translation "at Westminster, the last day of January, the first year of the reign of Richard the Third,"—that is, in 1484. Nine years afterwards 'The Knight of the Tower,' which is the general title by which the book is known, was translated into German, and printed at Bâle. Subsequent editions were sent forth at Augsburg, Strasburg, and elsewhere; and in 1849 Wolff included it in his collection of popular romances. In France the book seems to have been less popular than elsewhere. No edition appeared in that country before 1514, and there was no re-impression from 1517 until the present time.

Mons. de Montaiglon details the genealogy of the Chevalier de La Tour Landry with fond minuteness. He strenuously contends also for the harmless character of his author's compilation, in spite of some things which he admits to be a little too plainly written, and others which he conceives to be badly expressed. His judgment on this subject is founded upon knowledge, whilst the contrary opinion of Dibdin was written with his accustomed speculative carelessness. Still M. de Montaiglon's decision will not find favour in England. Such a book cannot in the present day be anything more than an antiquarian and historical curiosity, therefore its occasional freedom is of the less moment; but no one can doubt that it contains passages which, in the judgment of English people, must be esteemed highly indecent and offensive. Remembering that it was written, not merely for the instruction of young ladies, but by a father for his daughters, these passages contain singular evidence of the extreme indelicacy which must have pervaded what was esteemed "good society" in the palmy days of chivalry. Mr. Wright will, no doubt, look to this in his announced reprint of Caxton's translation of this book for the Warton Club. The coarseness of some of the publications of the Percy Society was the first cause of its downfall.

The character of the Knight's teaching may be guessed from his mode of composition. Having conceived the idea of writing such a volume, he engaged the services of "two priests and two clerks," to extract from the books in his library —such as the Bible, the Gestes of Kings, the Chronicles of France, with those of Greece and England, and several other foreign countries— all such passages as were to his purpose. To these he added some few stories within his own experience, and finished off his extracts and narratives with comments and applications intended to be highly moral. The evidence which the book contains of the general nature of the motives which operated upon men and women in those days, is perhaps the most curious part of the volume. Upon close inquiry, it would be found to yield excellent materials for an examination into the then existing state of morals as well as manners. Nothing is urged for adoption upon any sensible grounds of right or wrong, or as being in accordance with any admitted moral standard, but because it has been sanctified by long usage, been confirmed by pretended miracle, or been approved by some superstition which outrages common sense.

For example: fasting twice a week is enforced, because a Christian head having been dissevered by a Saracen scimitar screamed out as it rolled along the ground for "A priest! a priest!" to come and hear its confession. Being interrogated how it happened to be endued with such miraculous energy, the head replied that it was all owing to its having strictly observed the Wednesday and Friday fasts. The worthy Knight in like manner urges upon his young ladies, by personal considerations, the addition of every Saturday to their days of mortification in honour of Our Lady and holy virginity. Gluttony is to be shunned, upon the example of a lady who, in her lord's absence, having eaten up a magnificent eel which he was keeping in store in expectation of a possible visit from a great lord, was "by a magot-pie brought forth" upon her lord's return. The observant and communicative bird greeted his master with "My lord, my lord, my lady has eaten up the eel!" So again, charity is enforced by a story of a lady who, having a couple of little pet dogs, bestowed upon them the broken victuals which ought to have been put aside for the poor. A mendicant friar warned her of the result, but she was obstinate. When she came to die, two little black dogs visibly appeared upon her bed, and on her departure they licked her mouth, which instantly became black as a coal. This superstitious distortion of what was probably an affecting example of animal fidelity was vouched to the Knight of the Tower by "a young lady, who said she saw the dogs, and told the Knight the name of the lady." Other examples inculcate the virtue of a Griselda-like submission to the commands of even a brutal husband; and ladies who reply upon their lords, loving the last word, and taking no heed of warnings to be quiet, are admonished by the example of a burgher's wife, who, having irritated her rough lord and master, was felled to the earth and her nose broken by his stalwart fist. The rascal is defended by the Knight of the Tower as having merely exercised his legitimate privilege. It is, indeed, broadly contended that "it is reason and right that the husband should have the word of command, and it is an honour to the good wife to hear him, and hold her peace, and leave all high talking to her lord; and so, on the contrary, it is a great shame to hear a woman strive with her husband, whether right or wrong, and especially before other people."

In such examples of old-fashioned teaching, there is occasional amusement as well as instruction. To all who desire to seek for it, and especially to all who can turn it to its legitimate use, as materials for our information on the state of society in the days of our ancestors, we recommend the work of M. de Montaiglon.

OUR LIBRARY TABLE.

Cleve Hall. By the Author of 'Amy Herbert,' &c. 2 vols. (Longman & Co.)—There is a limit to all human faculties—even to the seemingly inexhaustible one of giving good advice,—and in her present story the Author of 'Amy Herbert' gives signs that her well of wisdom is somewhat low. There are scattered up and down sentences and observations from which the reader may gather a word of counsel or sympathy, but they are weaker and more diffuse than in former works by Miss Sewell. It can scarcely be otherwise,—no man or woman either can go on writing a rapid succession of works intended to meet the varying phases of trial and difficulty in the details of daily life with a serene wisdom always superior to the situation; it may be done once or twice, and draw together a circle of grateful and admiring readers, but the end of the tether must be felt at last. Miss Sewell has given herself too little pause between her works, and 'Cleve Hall' bears the marks of haste and fatigue. The story is melo-dramatic in its incidents, and it might have been made interesting; but the long speeches and interminable dialogues, always upon some special subject, retard the action in the most critical emergencies. The materials of the story are left crude and are ill worked out,— the winding-up especially is slovenly and unsatisfactory beyond any other story we can at this moment call to mind. There is a stately, implacable father, who believes himself justly exasperated, —there is a weak, erring, but highly repentant, son, who is disinherited for a crime he has never committed, but who has entailed upon himself the appearance of guilt by a line of conduct never witnessed except in a madman or—the hero of a novel. There are smugglers, and a shipwreck, and an arch-villain of the pattern ladies delight to draw, extremely black, going on in his wickedness like clockwork after being once wound up, persisting in it for eighteen years without relenting for a moment, until at the last hour he breaks his

snares, sets his victim free, and obligingly flies the country. The management of the smuggling scenes, and the discovery and destruction of the forged bill,—indeed, the whole story, after Edward Vivian's return,—are perplexed and feeble. The characters, after talking elaborately, are allowed to depart from the scene like so many ends of knotless thread. The only character in the book who inspires interest—Ronald, the son of the man who plays the villain—is despatched in the dusk of a Christmas evening "to a distant land," the geography of which is not told,—there to labour at his father's reformation, and to suffer for his sins; but we cannot see that either justice or common sense required that a man who had shown himself a hero should spend all his life "in the drudgery of a merchant's office," nor why "the happiness of a loving home" should "never be his." We are given to understand that his delicacy about his tarnished name was the cause, but as his father had escaped public exposure at home and become a reformed character abroad, there was no rational cause why the son should have debarred himself from "a loving home." It did not involve either duty or heroism. The serenity with which the various characters pursue abstract disquisitions, in moments of the most cruel emergency and anxiety, is wonderful. They none of them seem to realize their own position, which of course destroys the reader's belief in it also. We have a real respect for Miss Sewell's talents, but we are constrained to pronounce her present work a failure. She is, however, quite strong enough to bear the truth.

The Art of Elocution, as an Essential Part of Rhetoric: with Instructions in Gesture; and an Appendix of Oratorical, Poetical and Dramatic Extracts. By George Vandenhoff. (Low & Son).—Archbishop Whately having in his Rhetoric disparaged the study of Elocution as an art, Mr. Vandenhoff endeavours to refute him out of his own mouth, by employing the arguments which he puts forward in defence of the study of Logic; and it must be confessed that the professor of elocution has conducted his case with skill, and success to a certain extent. He has shown that the reasons urged in favour of logic and rhetoric are, for the most part, applicable to elocution, and he may, therefore, be considered to have established the utility of this art; but he has not shown, nor do we think it in his power to show, that the study of printed directions for pronunciation, intonation, emphasis, &c. is the most effectual method of acquiring it. We hold, that elocution cannot be successfully taught without *vivâ voce* instruction. Still, we feel bound to admit that Mr. Vandenhoff's principles and rules appear to us correct in themselves, clearly stated and abundantly exemplified. The Appendix of extracts for practice makes up nearly half the book, and consists of better materials than are usually found in such quarters.

Bradshaw's Illustrated Guide through Paris. (Adams.)—The indefatigable Mr. "Bradshaw" has condensed into a thick and portable volume a goodly stock of miscellaneous counsel on the subject of a visit to Paris—showing the reader how he may see that gigantic capital in *one* day or in seven: and even in his programme for a single day he finds it necessary to send the tourist after dinner to the theatre or Mabille, "to drive away the *ennui* of the next three or four hours"! Mr. Bradshaw is a terrible traveller. If his tourist is condemned to spend two days in Paris—poor fellow!—Mr. Bradshaw knows nothing better to do with him than pack him away to Versailles, which will conveniently "occupy him all day." Generally, the advice given, though old, is useful; and a man in search of a cheap Guide to Paris may do worse than take up Bradshaw's.

A Few Months in America; containing Remarks on some of its Industrial and Commercial Interests. By James Robertson. (Longman & Co.)—The remarks in this volume apply, for the most part, to the productive resources and commercial enterprise of the North American Union. Mr. Robertson is more inquisitive than sociable, and has many more notes on agriculture and manufactures than on election scenes, Broadway fashions, or domestic interiors. In his view, the opulence of America has been over-estimated; but such was not his original impression. During the first few weeks of his sojourn, the massive public edifices,—the immense quantities of produce brought from the interior to the teeming ports,—the ceaseless energy of the population,—and the lavish expenditure observable on all sides,—seemed to indicate superfluous public wealth. Further experience modified this view, though it showed that riches in the United States are well diffused; so that, practically, the nation is more flourishing than any of its rivals in the Old World. Of the economy of the American administrative system, with all its modesty and simplicity, Mr. Robertson also entertains an idea opposed to that of many former writers; but it must be remembered that "a few months" only were spent by him among the Transatlantic cities and fields. Nevertheless, his work affords a practical view, of considerable interest, of American material progress; its facts and figures are carefully methodized, and generally authenticated. The lighter portions contain remarks on habits and social styles,—on the externals of American life,—and on the press. *Apropos* of criticism in the United States, some fragments are quoted from an "article" on a popular composer, who was equal to "Demosthenes joined with Raphael, and Shakspeare with Henry Clay!" This may be one of those fantastic tricks at which the angels weep.

Meditations and Moral Sketches. By M. Guizot. Translated from the French by John, Marquis of Ormonde. (Dublin, Hodges & Smith.)—The late Marquis of Ormonde undertook to translate these essays, from sympathy with the feelings avowed by the author. His version is elegant and pure; but the Meditations do not strike us as being so characteristic or so amiable as the late Marquis appears to have considered them. They are prefaced by a series of virulent platitudes, in favour of one social sect and against another. One set of opinions is stigmatized as foolish and brutal; another political creed is personified as a "human Satan"; until we learn that "order and authority" are in danger, and that M. Guizot has been reflecting on the means of saving them. Golden eagles, at present, seem to fly high above the philosopher's meditations; his invectives also are like bees embroidered on the purple. We understand all this on the part of M. Guizot, who writes an introduction that has no connexion with the essays which follow it, except in so far as both are burdened with a rebuke to this aspiring, expanding, questioning generation—"peace, be still." A certain fire of eloquence, as well as an electrical application of "strong words," that give a shock to the fancy, may stimulate the readers of the volume; but M. Guizot's liberality is too illiberal, and his notion of progress too much like Castlereagh's "advancing backwards" to represent the sentiment of the present age.

A Short History of the Waldensian Church in the Valleys of Piedmont, from the Earliest Period to the Present Time. By Jane Louisa Willyams. With a Preface by the Rev. W. S. Gilly, D.D. (Nisbet & Co.)—It used to be said in the time of our Commonwealth, when Cromwell interfered on behalf of the Vaudois, that they were the most important enemies of Rome, on three accounts:—their antiquity, their knowledge of Scripture, and the blamelessness of their lives. Such they remain up to the present time, and for the same reasons. All who dissent from Rome are interested in their history, and to young people especially the present book may be safely recommended. It contains a description of their romantic country, a sketch of their history, and an account of their present position under the civil rights recently bestowed upon them by the King of Sardinia. The Introduction by Dr. Gilly gives authority and adds value to the work.

The Twenty Years' Conflict in the Church, and its Remedy. (John Chapman.)—The author is of opinion that "the reason why peace and unity have forsaken the Church is, that while Science has been reformed, Religion remains unreformed; and the reason why one party does not prevail over the other party is, that there are faults on both sides." The author proposes his suggested reforms under the arithmetical terms of addition and subtraction. "The additions are: the Right of Private Judgment, or the Authority of Reason and Conscience—Free Will—Responsibility—and Man's power to perform good as well as evil. The subtractions are: Apostolical Succession—the supernatural Efficacy of the Sacraments—Justification by Faith—Original Sin and Predestination."

Elements of Chemistry, Theoretical and Practical. Part I. *Chemical Physics.* By W. A. Miller, M.D. (Parker & Son.)—This is the first Part of a work on the science of Chemistry, and, if we may judge from the present instalment, Dr. Miller's book will be found equal to any works which have preceded it as a guide to the principles of this important branch of knowledge. This Part treats entirely of those portions of physical science which bear on chemistry proper, and contains a fuller exposition of this department than is usual in our chemical manuals. It seems to us, however, that the present state of chemical science demands careful comparisons. Recent researches clearly indicate a closer dependence of the great forces of nature one on another than was at one time supposed; and it is only by studying matter under the influence of attraction, heat, light and electricity, that the laws of chemical affinity can be fully comprehended. Dr. Miller writes clearly and as one accustomed to treat familiarly the subjects of his volume. This work is, in fact, a good popular exposition of the branches of physical science to which it is devoted.

On the Solution of the Great Scientific Problem, What is Heat, Light, Electricity and Chemical Affinity? By W. T. Estor. (Kendrick.)—The identity of the great forces in nature is becoming a favourite theme of inquiry amongst natural philosophers who follow in the footsteps of Bacon. It is also a favourite subject with those who know nothing of experiment and are incapable of observation. Our author belongs to the latter class of philosophers,—and no one should consult his book who wishes to get any sound information on the subject.

A Discourse on Medical Botany. By Earl Stanhope. (Churchill.)—This pamphlet contains the substance of several unpublished Addresses delivered by the late Lord Stanhope as President of the Medico-Botanical Society. It contains an account of several vegetable remedies in disease, some of which have been tried and are now generally neglected, whilst others referred to deserve perhaps more attention than they have received.

Prodromus Floræ Zeylanicæ. Part I. Vol. II. By G. T. Kelaart, M.D. (Van Voorst.)—This is another instalment of Dr. Kelaart's useful labours on the zoology of Ceylon.

Small Farms, and how they ought to be Managed. By Martin Doyle. (Routledge & Co.)—Small farms in general have been the failures of agriculture, at least in England. Mr. Doyle shows that they ought to be cultivated with facility and advantage. He even undertakes to initiate the retired tradesman or practitioner into the art and mystery of forcing profit from the few acres which delight, with their rural look and landlord importance his latter days. His instructions are clear and practical.

Light Infantry Manual, for the Use of the Mewar Bheel Corps. By Lieut.-Col. W. Hunter. (Madden.)—The compiler of these instructions recently commanded the Mewar Bheel Corps. For that corps his slight but comprehensive manual is intended. It may be profitably perused, nevertheless, by every soldier. Even civilians may not be disinclined to acquire, from its plain and interesting *formulæ*, some knowledge of the methods by which the lighter arms of our native Indian service have been organized to their present magnificent state of efficiency.

Among other miscellanies devoted to departments and officials, is Dr. Cuthbert Conyngham's *Doctors' Commons Unveiled: its Secrets and Abuses Disclosed.* This is a spirited and readable analysis of the structure and functions of those dim Courts, in which 130 proctors live, and move, and take their overwhelming fees. We commend the pamphlet to all explorers of old institutions.—Another "ephemeral" of similar purport is entitled *Charterhouse: Plausible Reasons for its Dis-*

solution and Reconstruction. It is full of evidence. —The Chevalier Chatelain, in a *Letter to Lord Brougham on Trusteeship in Ireland,* merely sets forth personal matters,—as does Mrs. C. Winter, who gives three versions of her story,—two in *Letters to Lord Aberdeen on the Malpractices and Frauds of the Encumbered Estates Court;* and one in *The Adventures of a New Silk Gown; or, a Barrister in Petticoats.* This last is one of the wildest, boldest, most incessant outpouring of fury and nonsense we have ever met with. It is an eccentric mixture of statements and phantasies, utterly unintelligible. However, the Law has confessed its sins; so that none of its accusers can he altogether unjust.—We have now an account of the objects of *The Juridical Society,* established chiefly to promote legal reforms and ameliorations in the jurisprudence of the United Kingdom.

Two volumes on the Liturgy have appeared:—one *A Liturgical Class-Book: a Series of Lessons on the Book of Common Prayer,* by John Jones; the other, an argument "for Churchmen" under the title *Our Liturgy and its History,* which exhibits *one side* of the question.—Mr. J. J. Frew has reprinted No. XC. of *Tracts for the Times, with Introduction and Notes,*—and the Bishop of Oxford has published his sermon on *Rome: her New Dogma and our Duties.—Christian Thoughts on Life,* by Mr. H. Giles, are scarcely *thoughts,* but *fancies,* or elaborate sentimentalities.—Mr. J. P. Eliot, in *Whose is this Image and Superscription?* also indulges in sentimentality; but his religious notions are so absurdly expressed as to approach unintentional profanity. The title-page of the next theological treatise on our table is singular in that it promises a *Reply to the Rev. Dr. Cumming's Lectures on the End of the World,* by H. Bland, Comedian, Theatre Royal, Glasgow, Edinburgh, and Dublin. The writer denies that "Armageddon" means "Sebastopol," and seeks, though in moderation, to confute Dr. Cumming's narrative of events that are to happen at the end of time.—But it is in *The Voices of the Seven Thunders* that time, eternity, heaven, earth, the whole circle of planets, history, fable, truth, falsehood, human beings, beasts, and words are most violently and furiously confused. The author weaves his meaning in and out, round and through a labyrinth of phrases, until the eye aches with tracing the connexion between his Alpha and Omega. There is no sentence short enough to quote; but the reader will be satisfied to know that "triune medial relations" are here enlarged upon in a style unrivalled, except in 'Proverbial Philosophy.'

LIST OF NEW BOOKS.

Adams' Favourite Song-Birds, 2nd edit. fc. 8vo. 3s. 6d. cl.
Arthur's (T. S.) True Riches, 32mo. 8d. swd. 1s cl.
Aspen Court, by Shirley Brooks, 3 vols post 8vo. 31s. 6d. bds.
Aston's Tables showing Income-Tax of 16d. 11½d. & 8½d. in the £, 1s.
Bain's (Rev. A.) Senses and the Intellect, 8vo. 15s. cl.
Blessington's Life and Correspondence, by Madden, 2nd ed. 3 v. 42s.
Boyd's (Rev. J.) Sovereignty of God, fc. 8vo. 5s. cl.
Broken Pitcher, illustrated, 12mo. 2s. 6d. cl.
Brown's (Rev. G.) Personal Adventures in South Africa, 3s. 6d. cl.
Barnett Treatise, 2nd Prize, Theism, by Rev. J. Tulloch, 10s. 6d. cl.
Cheetham's Psalmody, Supplement to, by J. H. Frobisher, 4to. 18s.
Combe's (G.) Phrenology applied to Painting and Sculpture, 3s. 6d.
Cotton's 7 Sermons on Public Events of the Year, fc. 8vo. 3s. cl.
Davis's Manual of Practice, &c. in the County Court, 2nd edit. 5s.
Day's (S. P.) Monastic Institutions, new edit. fc. 8vo. 7s. 6d. cl.
Donkey's Shadow, and other Stories, illustrated, 12mo. 2s. 6d. cl.
Doran's (Dr.) Habits and Men, 3rd edit. post 8vo. 7s. 6d. cl.
Evans's (Rev. R. W.) Parochial Sermons, Vol. 3, fc. 8vo. 5s. cl.
Fairbairn's Ezekiel, 2nd edit. 8vo. 10s. 6d. cl.
Fullom's History of Woman, 3rd edit. post 8vo. 5s. cl.
Gall's (J.) Guide to the Constellations, sq. 1s. swd.
Gatty's (Mrs. A.) Parables from Nature, 16mo. 1s. 6d. cl.
Graham's (Miss) Visits to the Zoological Gardens, illust. 2s. 6d. cl.
Hind's Catechist's Manual, 2nd edit. 12mo. 4s. 6d cl.
Hind's Elements of Plane and Spherical Trigonometry, 5th ed. 6s.
Historical Tales, by M. J., illustrated, 12mo. 2s. 6d. cl.
Home Friend, new series, Vol. 2, 8vo. 3s. 4d. cl.
Horatius (Quintus) Flaccus, illustrated, fc. 8vo. 5s. cl.
Hume & Smollett's Hist. of England, by Hughes, new ed. Vol. 15, 4s.
Industrial Library, 'The Butler,' 12mo. 1s cl.
Jerrold's (W. B.) Imperial Paris, fc 8vo 3s. 6d. cl.
Little Lychetts, by Author of 'The Ogilvies,' illustrated, 2s. 6d. cl.
Mayor's Indestructible Primer, illustrated, 12mo. 1s. swd.
Montgomery's (Rev. J.) Thoughts on Man, new edit, fc. 8vo. 3s. 6d.
Monthly Packet, Vol. 9, fc. 8vo. 3s. 6d. cl.
Morris's History of British Birds, Vol. 4, royal 8vo. 17s. cl.
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THE ROYAL OBSERVATORY.

THE annual visitation of the Greenwich Observatory was held on Saturday last. Lord Wrottesley, as President of the Royal Society, presided at the Board of Visitors. The various buildings and instruments were inspected; after which the Astronomer Royal laid his twentieth Annual Report before the Board. Under the head of "Grounds and Buildings," it is stated that the fire-proof room, so necessary for the safe custody of the invaluable papers belonging to the Observatory, is expected to be finished very soon. The new building, for the reflex zenith-tube, will also be completed in the course of the present summer. The magnificent transit-circle is in perfect order, and continues to give the greatest satisfaction. At the recommendation of the Royal Society, a full-sized model of this fine instrument, and sectional and working models, on a smaller scale, showing its internal peculiarities, have been made and sent to the Paris Exhibition.

The barrel-apparatus, for the register of transits by punctures produced by galvanic communication, has been in constant use without suffering injury, except in the parts exposed to continual friction, which require occasional attention. The method of giving the time-second signals from the transit-clock is found to be perfectly successful. The insulation of the touch-apparatus has sometimes failed in very damp weather; but when the sky has cleared, the moistened gutta-percha has become dry so speedily, that very few transits have been lost.

With respect to the galvanic magnet apparatus, for dropping the time-signal ball, the Astronomer Royal observes, that "it has been found desirable to guard against the risk of permanent magnetism, by causing the apparatus itself to reverse the poles of the battery at every drop of the ball." When arrangements were originally made for exhibiting the London currents upon the transit-clock needle, and for sending currents to and through London by the touch-apparatus of the transit-circle, in order to avoid disturbing the ground, the wires were so connected by turn-plates that one of the wires of the barrel apparatus was used for these purposes; but, with the increased facilities now possessed for laying wires, it is intended to make the barrel-apparatus wires entirely independent of the others, preserving, however, the power of connecting the touch-apparatus with the London and foreign wires.

The time-signal ball at Deal was brought into regular use at the beginning of the present year. At first, its action was interrupted, partly by derangement of the apparatus, and by the freezing of the sulphuric acid. These irregularities were corrected, and it now acts extremely well. The machinery is so contrived that the action of the ball at Deal is communicated, by signal, to the Observatory, and the entire apparatus works so admirably, that the Astronomer Royal has no hesitation in recommending its extension to Government.

Application has already been made by the latter for a systematic galvanic regulation of the public clocks under their care, and the Astronomer Royal has devised a plan of effecting this, which he "thinks likely to prove the beginning of a very extensive system of clock regulation." Mr. Shepherd is at present engaged in preparing estimates of the expense.

The present Report shows that the Greenwich Observatory maintains its high character for the number and precision of its astronomical observations, for, while it leaves the equatorial and scrutinizing departments of astronomy to other observatories, no expense is spared to render standard meridional observations generally, and meridional and extra-meridional observations of the moon in particular, as correct as possible.

Thus, each of the stars in the extended standard list is observed, if possible, twenty times in three years. The moon is observed on the meridian at every opportunity, and, with the exception that the small planets are not observed at all in the morning watch (from 3 A.M. to daylight), and the large planets are not observed then, except in company with the moon; the sun and planets are observed on the meridian at every opportunity, except on Sundays.

The total number of observations, of all kinds, between May 26, 1854, and May 15, 1855, amounted to 4,565.

While the systematic work of the Observatory has been carried on during the past year with undeviating regularity, extraneous works of great astronomical importance have been performed. The most serious and laborious was the pendulum experiments undertaken in the Harton Colliery for ascertaining the variation of gravity at great depths. The experiments which were made with apparatus belonging to the Royal Society were entirely successful, and proved beyond doubt that gravity is increased at the depth of 1,260 by $\frac{1}{19000}$ part.

During the past year, another very important astronomical work has been performed, by which the difference of longitude between Paris and Greenwich has been ascertained. The number of days considered available for longitude, in consequence of transits of stars having been observed at both Observatories, was twelve; and the number of signals was 1,703. Very great care was taken on both sides for the adjustment of the instruments. The resulting difference of longitude, 9′ 20″·63, is probably very accurate. It is less by nearly 1″ of time than that determined in 1825 by rocket signals under the superintendence of Sir John Herschel and Col. Sabine. The time occupied by the passage of the galvanic current appeared to be one-twelfth of a second.

The Astronomer Royal regrets that, while the Greenwich astronomical observations have assumed such a shape that the astronomer will find all the moving bodies of the solar system presented in the utmost extent and accuracy, the same assertion cannot be applied to the magnetical and meteorological observations:—not, however, from any defect in the instruments or observations; for under the able superintendence of Mr. Glaisher these have acquired an extraordinary excellence and precision, particularly in the photographic branch of registration. "But," to use the words of the Report, "after having obtained the immediate results of observation with the utmost completeness and exactitude, we are absolutely stopped from making further progress by the total absence of even empirical theory."

At the same time, the system and extent of the observations continue unaltered. For the three magnetic elements, and for the barometer and the dry and wet thermometers, eye-observations are made three or four times daily; and these serve as zeros both in time and in measure for the curves formed by continuous self-registration on the photographic sheets. Thus, whenever any extended view of the cosmical causes or laws of magnetism and meteorology shall render an accurate discussion of observations of these phenomena practicable, those made at Greenwich will be found to present such materials for the investigation as can scarcely be obtained at any other observatory.

Such are the principal features connected with our national Observatory contained in the Astronomer Royal's Report; and those who had the gratification of inspecting that establishment on Saturday last must have been impressed by the admirable condition of the instruments in all the departments. And while the eminent chief of this most important Observatory is highly solicitous that it should be as perfect as possible, he is not unmindful of the claims of those who have preceded him in the laborious field of astronomy to honourable remembrance. It came under his notice during the past year that Halley's tomb in Lee

Churchyard had apparently received no repair since it was first erected, and was in such a dilapidated condition that a complete restoration could alone preserve it. Under these circumstances, Mr. Airy procured the necessary funds from the Admiralty; and, like a zealous and devout antiquary, was careful that his restoration of this interesting and classical tomb should in all respects resemble the original structure.

THE LITERARY FUND.

THE Report of the Special Committee — the Literary Committee—has been issued, and a very interesting document it is; broad in outline, liberal in principle, able in exposition, moderate in tone. In every respect, it is a statement worthy of the cause in which it is written and the name which it bears. We hasten to lay this important document before our readers.

The Special Committee, appointed by the Annual General Meeting of Wednesday, the 14th of March, 1855, to consider and report on the question of a new Charter, beg to submit the result of their deliberations to a Special General Meeting of the Members of the Corporation of the Literary Fund.

Your Committee have requested the Honorary Solicitor to have the goodness to take Counsel's opinion on the question whether that extension of the usefulness of the Institution which they are about to propose to you, would, if you should be pleased to adopt their views, necessitate the obtaining of a new Charter or an Act of Parliament; or whether it could be effected under the existing Charter, with new bye-laws. Your Committee hope that the Honorary Solicitor will be prepared to communicate such opinion to you, on the conclusion of the reading of this Report.

Your Committee are agreed in offering to you the following recommendations :—

That henceforth the administrative body of the Society should have the power of granting revocable annuities to distressed men of letters and scientific writers, to the extent of a certain limited proportion of the income derivable from the Society's real property or vested funds.

That henceforth the administrative body of the Society should have the power of granting relief by way of loan.

By the former of these recommendations, your Committee would place the Society in the position of sometimes anticipating the claims of a meritorious writer, and of sometimes being able to afford him continuous assistance, without imposing upon him the degrading necessity of an annual renewal of a formally certified application and statement of distress. By the latter of these recommendations, your Committee would address the Society's usefulness to the unquestionably deserving case of a literary man who may have insured his life; who, without being in absolute want, or reduced to a state of pauperism, may be unable, through any one or more of a variety of causes, to pay the particular premium for this or that year, on its becoming due; who would be essentially benefited by a loan, without interest, for that purpose; and who might be heartily glad to be assisted by a loan, when he could not reconcile it to his feelings to apply for a grant of money.

That henceforth the following should be the constitution and duties of the Council :—

1. The Council to direct the Treasurer as to the investment of the funds of the Society, the sale of stock, &c. It will, therefore, naturally have the inspection of the accounts of expenditure by the General Committee, including the several grants made; and on passing them, can, in writing, recommend to the Committee any suggestions (always prospective, and never retrospective) that relate to the economy of the Society's proceedings and the distribution of its funds. Such suggestions to be taken into consideration by the General Committee at their next meeting. If twice rejected by the General Committee, the Council to have then the power of appealing to the decision of a Special General Meeting.

2. All grants of revocable annuities made by the General Committee to require ratification by the Council. If twice rejected by the Council, the General Committee to have then the power of appealing to the decision of a Special General Meeting.

3. Members of the Council, as under the original constitution of the Society, to have the privilege of attending the meetings of the General Committee, but without the power of voting there.

4. The regular meetings of the Council to be quarterly; but, any five members of the General Committee to have the power of calling a special meeting of the Council at any time. The members of the Council, also, to have the power of summoning a special meeting of their own body, by presenting a requisition to the registrars of the Society, to convene them at a week's notice. Such requisition to be signed by not fewer than five members of the Council.

5. The members of the Council to be elected by a General Meeting. One half of the Council to consist of members of the Corporation, who shall have served on the General Committee for at least one year (if so many can be found willing to serve); the remainder to be chosen out of the general body of members of the Corporation. The Council to consist of twenty members in all. One-fifth to retire every four years. Five to constitute a quorum.

Your Committee, having settled the terms of the foregoing recommendations, proceeded to consider the feasibility of making the Literary Fund Society an institution serviceable and creditable to the followers of literature as a liberal profession, and not solely restricted to the temporary relief of writers in distress, though still continuing to discharge that trust. Several important propositions towards this object being submitted to your Committee by Sir Edward Bulwer Lytton, one of their number, your Committee appointed a Sub-Committee of five of their members to investigate them and report upon them. The Sub-Committee unanimously presented the Report to which we now invite your attention, and this Report your Committee unanimously confirmed.†

Report of the Sub-Committee.

"We recommend, That in order to carry out the intentions of the originators of the Society, towards making the rules of the Society subserve to a central re-union of its members, certain rooms shall be set apart for the convenience of any members who may wish to use them for purposes of study, writing, or consultation with one another, from 11 o'clock in the forenoon to 3 o'clock in the afternoon of every day.

"We recommend, That the members of the Society be invited to assist towards forming a collection of works, especially of reference, to which all who use the Society's rooms shall have free access. That all literary members of the Society who have published or may publish books, be invited to present those books to the Society. And that application be made to the editors or proprietors of all the leading periodicals, inviting them to present the same to the Society as they are published, for the use of the members.

"We recommend, That certain evening meetings or *conversazioni* be held every season in these same rooms, to which every member of the Society shall have the privilege of introducing a friend. Also, that all members attending these meetings be charged a certain small sum—say, at the most, two shillings—to defray the cost of lighting the rooms, and of such slight refreshment as so small a payment may include.

"We recommend a new class of members of the Society (which we hope would soon comprehend the most distinguished literary men of all countries), to be called Associates; who shall be elected by the General Committee, on proof of their being literary men or scientific writers, and who, *as Associates*, shall be required to pay no subscription.

† That is, such members of the Committee as attended on that particular occasion. They were, Sir Edward Bulwer Lytton, Mr. Dilke, Mr. Tooke, Mr. Forster, the Rev. G. R. Gleig (on whose motion the Report was adopted), Sir John Forbes, Mr. Bell, Mr. Procter, Mr. Auldjo, and the Chairman.

"We recommend the following to be among the privileges of the Associates; such privileges to be always conceded and regulated by the General Committee, and to be always within their power of withdrawal :—

"Their enrolment as Associates, in a register to be kept by the Society, accompanied by a description of their literary qualification. Freedom of access, between the hours of 11 and 3 every day, to the rooms and to the books in the library. Admittance to the evening meetings or *conversazioni* on equal terms with the members; that is to say, on payment of the same small sum. The privilege of having their letters addressed to them at the Society's rooms.

"With a view to the ultimate attainment of these objects on a comprehensive scale, we most earnestly recommend that the Society henceforth bear in mind the intention of its originators, remembered in the existing Charter; namely, that the Society should establish a hall or college, for the honour of literature and the service of literary men. And although we do not doubt that these objects may at first be effected in the Society's present rooms, and with the Society's existing means of accommodation, we nevertheless desire specifically to state that we look to the ultimate establishment of such hall or college, and that we strongly recommend it.

"As to the cost of carrying these recommendations into effect, we conceive (after fully considering the question), that it will not in the first instance extend beyond the purchase of a very little additional furniture, and possibly to the maintenance of an additional servant, and of an additional fire during four or five hours of every winter day. We hold the Society to be at full liberty to defray such charges from its existing funds, and we recommend its doing so.

"As to the cost of the erection of the hall or college, we believe that a portion of the Society's realized property might at any time be devoted to this purpose. But we are also of opinion, that large additional subscriptions can be obtained from the public towards such a work, if the Literary Fund Society be presented to the public in the new aspect of usefulness and dignity we desire it to take, as the Literary Institution of Great Britain.

"We submit to you that the truest economy the Society can observe, is that judicious management of its ample means, which, by rendering it nationally creditable to Literature (as well as helpful to distressed writers), shall attract the widest possible range of sympathy and confidence. In all these recommendations, therefore, we have had a careful and anxious reference to the growth of the Society, the extension of its usefulness, the increase of the number of its subscribing Members, the enlargement of its funds, and the strength of its claims upon the public respect and support. We make them with a profound conviction that they are calculated to advance all these ends."

Your Committee have little to add, in further explanation or support of the views thus set forth. They have adopted them as essential features of their present Report, because they consider it reasonable that the Literary Fund Society, possessed of realized property to the amount of (in round numbers) 30,000*l.*; possessed of landed estate yielding 200*l.* per annum; and further supported by royal patronage, and by annual donations and subscriptions from the public; should endeavour to conform itself to the spirit and requirements of the time. They consider it reasonable that literature in general (and consequently the public, whose interests are inseparable from it), should derive some greater service and better representation from a Society so endowed, than the bestowal, year after year, of the interest or a part of the interest of its property, on suppliants for its bounty, and the accumulation to no other purpose of a large capital. They consider it reasonable that the Literary Fund Society, incorporated thirty-seven years ago, should remember in 1855 the astonishing diffusion of literature among the English people since 1818, and should, in the greatly altered circumstances, aspire to something

beyond a mere cleemosynary association with literature, and presentation of it to the community. And your Committee hold that this becomes a positive duty on the part of the Society, when a wider range of action than that to which it has restricted itself for thirty-seven years, was manifestly contemplated by its originators, and is apparent on the face of the existing charter itself.

Your Committee beg leave to represent to you that they have not a doubt that the general sympathy and support would be freely given to your Society, established on the broader basis which they recommend; and that they consider it very questionable whether it could long hold a high place, even among the charities of the country, by remaining stationary as to the amount of good it does, and as to the amount of revenue it annually expends in doing it.

Lastly, your Committee desire to assure you, that while their body has been composed of gentlemen, some of whom are wholly unconnected, and some of whom are intimately connected, with the administration of the Society's affairs, they have found no difficulty in acting harmoniously, and in arriving, in the main, at common conclusions. Reserving one or two differences of opinion on points of detail hereafter to he adjusted if you should see fit to adopt their recommendations, there has been, from the first, no division among them. They are agreed in nothing more completely, than in attaching no reproach or blame to any of your officers. They would enlarge the system which your officers administer, but solely for the welfare of your Society, and the credit of literature. United, themselves, in this object, they seek to unite the administrative body and the whole body of the general corporation, in furtherance of the same worthy ends. They have discharged, in this spirit, the functions you entrusted to them; and they hope it may he apparent to you, both in the substance and in the tone of this Report. CHARLES DICKENS, Chairman.

On the receipt of this Report the General Committee resolved to convene a meeting of the whole body of Members of the Literary Fund to take the matter into consideration. This meeting will he held on Saturday next—June 16th—at two o'clock, in Willis's Rooms.

We do not know in what kind of spirit the officers of the Society have received this Report—whether they mean to accept it cordially in the interests of the literary public or to oppose it in their own,—but of this we feel asured: the former system of secrecy, humdrum, and mismanagement cannot be restored. The Institution must he enlarged, so as to become useful to Literature, or the expenses must be reduced to reasonable proportions. It is for the Members at the General Meeting to decide which course shall he followed.

OUR WEEKLY GOSSIP.

Sir Roderick Murchison, Director-General of the Geological Survey, has issued cards for a reception of literary and scientific celebrities this evening at his house in Belgrave Square.—On Wednesday last Mr. Weld held a *Conversazione* of the Fellows of the Royal Society and their friends at Somerset House,—and on the same evening the rooms of the College of Physicians were also thrown open to a professional and scientific circle.

M. Cahany is hard to please. We have given up time and space to the exposure of 'Moredun.' We have read the book, and—far greater trial—we have read M. Cabany's 'Introduction.' We have proved by a citation from the book itself that M. Cabany's theory as to the time and season of its composition is untenable. Yet M. Cabany is not content. He appeals against our judgment—and, let us say, against that of all our literary brethren, with one ridiculous exception. Inaccessible—as a foreigner—to the argument of style—the best argument of all—he will submit to nothing short of the stern despotism of facts. Well, we must try to humour him. It will be remembered that we proved, by the passage describing "the fantastic rocks of the Simplon," that the novel must have been written *after the Peace;* and, therefore, could *not* he the "romance of more ancient manners" referred to by Ballantyne in 1814. This fact upset the whole of M. Cabany's argument. We may go further. The tale contains evidence that it *could not possibly have been written until some years after Scott died.* Here is the proof. Chapter IV. of Vol. I. begins: "In one of the narrow streets which wound up tortuously from the Saudhill to the Castle of Newcastle-upon-Tyne—some traces of which still resist the improving hands of time, money, and *Granger*—a man, &c." This passage offers us a date. The story must have been written *after* Mr. Granger had commenced rebuilding Newcastle, and probably was written after he had finished his task. Now, Scott died in 1832. Mr. Granger made the *purchase* which ultimately led to the vast alterations in Newcastle in August, 1834. It is therefore absolutely impossible that 'Moredun' could have been written until some years after the death of Scott.

Mr. G. H. Gordon sends us the following answer to M. Cabany's coarse invective and gross misrepresentation of a very simple transaction:—"M. Cabany makes a *cheval de bataille* out of a misrepresentation of the circumstances attending the publication of two Sermons by Sir Walter Scott. He also accuses me of having forgotten that I had myself received 250*l.* for this work when I asserted the impossibility of Sir Walter diverting the proceeds of any of his writings from the payment of his great debt. My answer is very brief. M. Cahany has not, of course, seen the Sermons of which he writes so fluently, else he would not have had the impudence to bring forward this charge. At the period in question the MS. of the Sermons was not Scott's property, but *mine,* and in my possession,—having been given to me two years *before* Messrs. Constable's failure, as a remuneration for much laborious work for which I was very inadequately rewarded at the time. It was because I was *not* 'oblivious of my obligations' to Sir Walter (as M. Cabany says I was) that I asked his permission to dispose of the copyright during his life-time. The letter in the Preface, addressed to me, begins:—'The Religious Discourses which you call to my mind were written entirely for your use, AND ARE THEREFORE YOUR PROPERTY. They were never intended for publication, as nobody knows better than yourself; nor do I willingly consent that they should now be given to the press, as it *may be thought that I have intermeddled with matters for which I have no commission,*' &c. The words here quoted in italics amply elucidate the expression ('a sacrifice of my own scruples') in Scott's letter quoted by M. Cabany from Lockhart's 'Life,' and on which he chiefly founds his accusation against me; proving that it had no reference whatever to his own and Constable's debts, but simply to his extreme reluctance to appear in the character of a *poacher* on *clerical manors:*—and I have yet to learn on what principle of law, usage, or equity property that came into my possession by the best of all titles—a free, unconditional gift—two years *before* Messrs. Constable, Ballantyne & Co.'s embarrassments were made public, can be considered as applicable to the liquidation of the creditors' claims on their estate. M. Cahany, as he has abundantly proved in whatsoever relates to 'Moredun,' has audacity enough and to spare for most things; but even *he,* I imagine, will not have the face to assert that Sir Walter's gift to myself was made *in contemplatione* of an event that happened two years *after* I received it,—or was meant to he merely a deposit in my hands in favour of the creditors of Messrs. Constable & Co.

"GEORGE HUNTLY GORDON."

A collection of National Antiquities, discovered chiefly in London during the last fifteen years, and gathered by Mr. Chaffers, is announced for sale next week.

A meeting of the Newton Statue Committee was held a few days ago, in the rooms of the Royal Society. The Earl of Harrowby presided. It appears that if Government will give the quantity of metal necessary for the statue, the subscriptions amount to within 200*l.* of the required sum for the execution of the work. It has been determined that the memorial shall be a bronze statue, to be erected in Grantham, upon the site given for that purpose by the Town Council,—and that any sum of money beyond what the joint Committees consider sufficient for the completion of the monument shall he appropriated to the furtherance of science, in such manner as may be deemed advisable.

Mr. Westwood asserts the originality of his 'Butterflies'; and maintains the accuracy of our description of his book:—

"I am much obliged to Mr. Bladon for his good opinion of my merits as an entomological author [*ante*, p. 647], but I regret that he did not take the trouble to compare my 'British Butterflies and their Transformations' with my recently published 'Butterflies of Great Britain,' instead of giving a second-hand mis-statement that the latter is 'merely a re-issue' of the former work. The former work, of which several editions have appeared, was first published in 1841. It is in quarto, and contains forty-two plates, drawn by Mr. Humphries, representing all the reputed as well as ascertained indigenous species; the latter work is in octavo, and contains twenty plates of original figures drawn by myself, representing only the well-ascertained species. The descriptive text is confined to the latter, but has been revised throughout and brought up to the present state of the science,—which has undergone great modifications during the past fifteen years. The latter work, moreover, contains an Elementary Introduction of thirty-six pages, not in the quarto work, with two plates of original dissections and details.

"I am, &c. J. O. WESTWOOD."

"Hammersmith, June 6."

A few paragraphs of German literary gossip may he strung together.—The first volume of the 'Geschichte des neunzehnten Jahrhunderts seit den Wiener Verträgen,' by Prof. Gervinus, (the Introduction to which appeared two years ago, and involved its author at the time in a political lawsuit of some celebrity) has just been published. Regarding one of the first consequences of this publication, the *Cologne Gazette* gives a whimsical anecdote, on the authority of a Berlin Correspondent. It seems that Prof. Gervinus has stated that the Princess de Dino had been seen, once on a time, like the Lady of *Lochinvar,* on horseback with a Cossack. On this the Duchess has moved H.M. of Prussia to prohibit the wicked history which recorded a scandal so calumnious. But Prussia, though peremptory enough sometimes in the article of literary censorship, this time will not interfere; and the Princess is now about to bring the charge of "defamation" into the courts of justice, whether wisely or not let wiser ones decide.—On the 24th of May Dr. Kelle of Regensburg delivered, in the Berlin Society for German language and literature, a lecture on the old German poet Otfried, a new edition of whose 'Evangelienbuch,' founded on the manuscripts, (one of them, we believe, in the Bodleian Library) he has been preparing for some years. The lecturer connected the very scanty reports of Otfried's life; and, supporting his views by indications in the poem itself and by the three dedications to the same, he went on to denote the years 867–868, as the time of its origin.—A curious monument was erected last winter to the Swedish poet Tegnér. The students of Lund moulded a gigantic figure out of snow, which they were pleased to call an effigy of their beloved hard, and which, according to the latest reports, is still standing most majestically in the Square before the University, in spite of the sunshine.

A new journal—printed in Russian—with a title, ПОЛЯРНАЯ ЗВѢЗДА ('The Polar Star')—which is itself a tradition and a power—is about to appear in London. Official Russia, say the re-founders of this organ, has alone the right of speech in the vast regions lying between the Caspian and the White Seas: the administration alone explains, counsels and commands. It is necessary that the People have a voice. Releieff and Bestoujeff—names ever dear to the enlightened Muscovite—were the editors and writers of a periodical called 'The Polar Star'; a work variously and eloquently written, and addressed to whatever then existed of free thought and generous aspiration in that huge empire. Nicholas blotted out the light; but Nicholas has passed away, and the 'Star' is now to re-appear under the care of M. Alexander Herzen, and other Muscovites less known, perhaps, to the English reader. The first volume is announced to appear this summer.

The love of literature which distinguished the

youth of Lord Strangford—whose death, at the age of seventy-four, has been announced in the daily papers—was a solace and delight to him at the close of his active life. After a long diplomatic career, passed in distant and widely-separated lands, the evening of his days found occupation in critical and historical inquiries. For the last few years he was well known to every one familiar with London as a constant visitor to the Reading-Room of the British Museum and the State Paper Office. The readers of *Notes and Queries* have recognized his frequent communications to its pages, generally signed with his initials; and until very lately he was always seen at the Thursday Evening Meetings of the Society of Antiquaries. During the recent changes in that Society he held for a short period the office of Director, and was more recently appointed a Vice-President, but his rapidly failing health prevented his taking his seat. He was always present, also, at the meetings of the Council of the Camden Society. His latest subject of inquiry has been the biography of his ancestor Endymion Porter,—for which he made large and very curious collections, with the intention to write his life. It is a loss to our literature that Lord Strangford did not live to carry out his design. The mass of letters and documents which he had transcribed would of themselves form a valuable publication for such a society as the Camden, to which, before he contemplated writing a biography, he intended to offer them. Some of the pieces in his volume from Camoens enjoyed in their day a great popularity,—'Just like Love is yonder rose' was, we believe, one of them. In the presence of the yet unburied body of the gentle, courtly, pleasant nobleman, with a smile and a kind word and a heartily-offered hand for every one,—such as he has been seen and known amongst us up even to within a few days—the harsh notice of him in 'English Bards and Scotch Reviewers' can only inspire regret.

The name of Camoens having thus come up accidentally, this may be the place for stating that Time's revenges have reached the Portuguese poet, among other of the sons of song, who have

Lived forgotten and died forlorn.

—The dust of the minstrel of the 'Lusiad,' who, in 1595, perished in a hospital, as every child familiar with 'Anecdotes of the Poets' knows, has lately been sought for in the church of the ancient Convent of St. Anne, of Lisbon, beneath the high altar of which it was reputed to be deposited sixteen years after his decease, in a brick cenotaph, by Don Gonçalo Continho; and on its being found, a solemn service was performed, on the 15th of May, in the presence of many high and noble persons. The remains were placed in a rich coffin, and confided anew to the keeping of the nuns of St. Anne till the monument, which will be prepared for their reception, can be completed.

The death of Thomas Gaisford, one of the best Grecians of the English school, is announced. Gaisford was a Doctor of Divinity, Dean of Christchurch, and Regius Professor of Greek. Mr. Percival, when Prime Minister, incurred much censure for his appointment to the chair of Greek, —there being at that time no cry for "the right man in the right place." His services to literature have been considerable; and his reputation, as is too often the case, was far greater on the Continent than it was in England. The recondite nature of his labours prevented his merits being appreciated by the public at large. His edition of 'Herodotus,' published in 1840, and his 'Lectiones Platonicæ,' his earliest work, published in 1820, are almost his only contributions to popular classical literature. The great labours of his life—his 'Suidas,' published in 1834; his 'Etymologicum Magnum,' published in 1848; and his 'Theodoret, published in 1854—are of an order which even scholars do not always to the full appreciate. Dr. Gaisford was educated at Westminster, and afterwards at Christ Church. He was in the seventy-fifth year of his life when he died.

The following note of appeal, with a printed enclosure, has reached our hands:—

"The publishers of Dr. Edersheim's translation of Chalybæus's Philosophy beg respectfully to enclose a criticism of Dr. Chalybæus on the translation, which bears upon its faithfulness,—which was questioned in the review of the work some time ago in the *Athenæum*. They would suggest that some notice of this should be taken, as Dr. Chalybæus is surely best fitted to judge of the sense which his words convey.—Edinburgh, June 4."

—The notes by Dr. Chalybæus which accompany this appeal—though brief, friendly, and courteous —impeach the translation even more than we did ourselves; though the Lecturer also asserts that Dr. Edersheim's translation of his work appears to him better than another which he names.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to Seven o'clock), 1s.; Catalogue, 1s.
JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square.—Admittance, 1s.; Catalogue, 6d.
JOSEPH J. JENKINS, Secretary.

The NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The TWENTY-FIRST ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace, daily, from 9 till dusk.—Admission, 1s.; Season Ticket, 5s.
JAMES FAHEY, Secretary.

BRITISH INSTITUTION, Mall Pall.—The Gallery, with a COLLECTION of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, IS OPEN DAILY, from Ten to Six.—Admission, 1s.; Catalogue, 6d.
GEORGE NICOL, Secretary.

The SECOND ANNUAL EXHIBITION of the FRENCH SCHOOL of the FINE ARTS is NOW OPEN daily, from 10 to 6 o'clock, at the Gallery, 121, Pall Mall, opposite the Opera Colonnade.—Admission, 1s.; Catalogue, 6d.

WIDOWS and ORPHANS of BRITISH OFFICERS who fell in the WAR with RUSSIA.—The EXHIBITION of the ROYAL DRAWINGS and upwards of 1,200 Works of Art, by Amateurs and others, in aid of the Fund for the relief of these most interesting objects of their country's sympathy, is NOW OPEN at BURLINGTON HOUSE, Piccadilly.—Admittance, 1s.—All the Works are for Sale.

THE CHALON EXHIBITION, SOCIETY OF ARTS.—This Collection of the Paintings, Drawings, and Sketches of the late JOHN CHALON, Esq., R.A., with a selection from the Works of ALFRED E. CHALON, Esq., R.A., is NOW OPEN, at the Society's House, Adelphi.—Admission, 1s.

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street.—Open from 10 to 5. Admission, with Catalogue, 1s.

THE BATTLE OF THE ALMA.—NOW OPEN, from 10 until 6, at the Egyptian Hall, Piccadilly, the GREAT PICTURE of this important Military Event, Painted by Mr. COOMANS, from studies made during four months spent in the Crimea during the present war. Admission, 1s.

MARTIN'S PICTURES.—Again on View.—In consequence of many thousand persons having been unable to view the three sublime Pictures—THE LAST JUDGMENT, THE GREAT DAY OF HIS WRATH, and THE PLAINS OF HEAVEN—during the late Exhibition, Leggatt, Hayward & Leggatt have RE-OPENED it for a few days.—Hall of Commerce, 52, Threadneedle Street.—Admission 6d. each person.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—Additional Pictures.—English Mortar Battery, the Redan and Rifle Pits, General Pelissier's Night Attack, and Mr. Fergusson's New System of Fortification are now added to the Diorama, "The Events of the War." The Lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1s., 2s. and 3s.

SIEGE of SEVASTOPOL.—GREAT GLOBE.—All the New Approaches and Siege Works are placed on the MODEL of SEVASTOPOL, including Inkermann, Balaklava, and the Tchernaya, at the GREAT GLOBE, Leicester Square. BALTIC: also a large Model of the Baltic Sea and Cronstadt. Open from 10 A.M. to 10 P.M. Admission, 1s. to the whole building; Children and Schools, Half-price. A large Collection of Russian Trophies from Bomarsund, &c.

Dr. KAHN'S MUSEUM, 4, Coventry Street, Leicester Square.—Open (for gentlemen only) daily, from half-past 11 till 5, and from 7 till 10. A new Series of Lectures by Dr. Sexton, F.R.G.S. &c., at 12, 2, 4, and half-past 7 in the evening. Admission 1s. A new Catalogue, containing Lectures on the most interesting branches of Physiology, by Dr. Kahn, illustrated. Price 6d.

LONDON SEASON by DAY.—On Saturday next, at 3 o'clock, Mr. LOVE will present, for the first time, his NEW ENTERTAINMENT, called 'THE LONDON SEASON BY DAY.'—LOVE'S ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—REGENT GALLERY, 69, Quadrant, Regent Street.—Mr. Love will appear every Evening at 8, except Saturday; Saturday at 3.—Monday and Tuesday Evenings at 8, and on Saturday Morning at 3, Mr. Love, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, called THE LONDON SEASON. Wednesday, Thursday, and Friday, the Entertainment, LOVE IN ALL SHAPES, to be followed by a ZOOLOGICAL CONCERT, and LOVE'S LABOUR'S LOST.—Pianoforte, Miss Julia Warman.—Stalls, 3s.; Area, 2s.; Gallery, 1s.

SCIENTIFIC

SOCIETIES.

ARCHÆOLOGICAL INSTITUTE.—*April* 13.—The Hon. R. C. Neville in the chair.—Mr. Hylton Longstaffe read a 'Memoir on the Church of Norton, near Stockton (on the Tees), with some Notices of Norton-shire, an Early Possession of the Church of Durham.'—A communication was read from Mr. Shurlock, of Chertsey, concerning the large discovery of pavement tiles not long since made on the site of the Abbey Church.—A paper read by Mr. Blaauw described a Roman building and bath discovered not far from Petersfield.—The Hon. R. Neville contributed particulars concerning other Roman remains and relics discovered at Fakeley, in Essex.—Mr. Hawkins called attention to the "treasure trove," at Lewes, of fifty gold coins, of Charles the Second and James the Second, the other day brought to light by an axe which split a chopping-block.—Drawings, relics and antiquities were exhibited by the Revs. J. Maughan and S. Banks, —by Messrs. Yates, Westwood, Neville, Franks and Bernhard Smith.—The annual meeting is fixed for Shrewsbury, to take place in the week commencing the 6th of August.

NUMISMATIC.—*May* 24.—Dr. Lee, LL.D., in the chair.—Mr. Evans read a paper 'On some rare and unpublished British Coins.' Among these were specimens of those which have the legends of COMMIOS, TIN, TINC, &c. on their reverses. Mr. Evans conjectures that these represent the Latinized form of the name of the British Prince who struck them. Other coins of the same class exist which read on the obverse COM. F., and on the reverse TIN. This would seem to refer to a son of the former ruler.—Mr. Vaux read a paper 'On some curious Coins lately acquired by the British Museum.' Among these were some rare and unpublished specimens of Apodacus and Kamnascires, kings, it is believed, of Characene, and of Molon, satrap of Media: for the former, the national collection is indebted to Mr. Olguin; for the latter, to Col. Rawlinson. Mr. Vaux observed, that the coin of Kamnascires had been originally read by Col. Leake Kapnascires; but a careful examination of the two specimens clearly showed that the third letter was an M, and not a P. Mr. Vaux also noticed some new types of the class now called Sub-Parthian.—Mr. Pfister exhibited a fine medal of Erasmus, made by the celebrated artist Quintin Matsys: and stated a fact, not generally known, that the same artist made the tomb of Edward the Fourth, now in St. George's Chapel, Windsor.

SOCIETY OF ARTS.—*May* 30.—The Rev. Dr. Booth in the chair.—The paper read was, 'On Earth-boring Machinery,' by Mr. Colin Mather.

INSTITUTE OF ACTUARIES.—*May* 28.—E. J. Farren, Esq., V.P., in the chair.—'On the Analogy existing between the Aggregate Effects of the Operations of the Human Will, and the Results commonly attributed to Chance,' by Dr. Guy. The author commenced his essay by quoting the well-known sentiment of M. Quetelet:—"It must be confessed that, distressing as the truth at first appears, if we submit to a well-followed-out series of observations the physical world and the social system, it would be difficult to decide in respect to which of the two the acting causes produce their effects with most regularity." Though he (Dr. Guy) admitted the justice of the sentiment, he did not participate in the feeling of distress which M. Quetelet expresses. He was quite prepared to find that the reproduction, year by year, of nearly the same figures, or the ultimate expressions of the working of the will in a number of persons, bore considerable analogy to the figures which embody the proportionate annual number of births and deaths in the same country, or the annual success of some gambling speculation. He thought that the numbers which express the aggregate or ultimate results of the conjoint operation of a number of causes of variable and inappreciable intensity might be expected to present many analogies and coincidences, though the causes were ever so different in their nature, and though the events or actions in which they issue were termed physical in one case and moral in another. The author went on to observe that writers on the Doctrine of Probabilities had taken the analogy between the results ordinarily attributed to chance, and results brought about by physical or moral causes, too much for granted, and that it was time that the assumption should be put to the test of experiment. The author then proceeded to describe the experiments which he had performed. He abstracted from the books of King's College Hospital the attendances of men and women, by groups of five-and-twenty, up to one thousand facts, and also the

proportion of cases of pulmonary consumption to cases of all other diseases up to five thousand facts. Then, assuming that the proportions for the thousand and five thousand facts respectively were the true proportions, he proceeded to substitute balls of different colours for the men and women, and for the cases of consumption and of other diseases. These balls he drew out, blindfold, from a bag by five-and-twenty at a time, until all of them were drawn out, and noted down the results. These results, embodied in several tables, were placed side by side with the figures obtained from the Hospital books; and showed a degree of resemblance which, in the opinion of the author, fully justified the theory which had given rise to his experiments.

MEETINGS FOR THE ENSUING WEEK.

MON. Geographical, 8½.—'Journey to Harrur and the Somali Coast, Eastern Africa,' by Lieut. Burton.—'On the Meteoric Iron of Atacama, and the Coal Formation of Conception, in Chili,' by Mr. Bollaert.—'Exploration of the Desert of Atacama,' by Dr. Philipi.—'Observations on the Province of Tarapacá, South Peru,' by Don Fuente.—'Observations on the Geography of Peru,' by Don Ledesma.

TUES. Syro-Egyptian, 7½.—'On the Origin of the Cuneiform Character,' by Mr. Abington.—'Critical Examination of the Original Hebrew Text referring to the Exodus,' by Dr. Benisch.—'The Natron Monasteries in Egypt,' by Mr. Wraxall.

— Zoological, 9.—Scientific.

WED. Royal Society of Literature, 4½.

— Society of Arts, 8.—General Meeting.

— Geological, 8.—'On Remains of Dicynodon from South Africa,' and 'On a Fossil Sirenoid Mammal from Jamaica,' by Prof. Owen.—'On the Brown Clay Formation of Germany,' by Prof. Beyrich.—'On the Section of the Metamorphic and Devonian Rocks at the Eastern End of the Grampians,' by Prof. Nicol.—'On the Occurrence of Fossil and Driftwood in the Arctic Regions,' by Sir R. I. Murchison.—'On the Raised Beaches of Loch Gilpbead,' by Commander E. J. Bedford.—'On Sandworn Granite,' by Mr. Fox.—'On the Red Soil of India,' by Dr. Gilchrist.—'On the Omret and other Coal-fields of Central India,' by the Rev. Messrs. Hislop and Hunter.—'Notes on the Earthquakes at Brussa,' by M. Consul Sandison.

— British Archæological, 8½.—'On Canterbury in the Olden Time,' by Mr. Brent.—'On Egyptian Glass,' by Mr. Pettigrew.—'On Holy Trinity Church, Aylesford,' by Mr. Pretty.

THURS. Society of Antiquaries, 8.

— Royal, 8½.

FRI. Royal Institution, 8½.—'On the Results of the Excavations in Assyria and Babylonia,' by Col. Rawlinson.

SAT. Asiatic, 2.

FINE ARTS

EXHIBITION OF GERMAN ART.

THE third annual Exhibition of the Works of Modern German Artists is now open in Bond Street. It is a small collection of one hundred paintings, chiefly domestic scenes or landscapes, with the exception of an historical work of great merit and one battle-scene, with the usual amount of scarlet and smoke. The *genre* pictures are clever and thoughtful, and the still life, in its own limited way, is truthful.

The Departure of Christopher Columbus from Spain (No. 94), by Herr Leutze, is one of the best pictures in this Exhibition; it is broad and pure in colour, neither lurid nor foggy, well composed, and full of unostentatious calm earnestness. The vessel's anchor is lifting,—the boat of friends is about to turn to the shore,—a fair-haired woman and a yellow-cheeked crone are weeping for one with whom they have parted,—a priest in a rich gold-netted cope is pronouncing his benediction; fear, terror, and anxiety are in every face. The very sailors pull unwillingly at the ropes. A page sheds tears, and casts himself down to kiss the voyager's hand; but Columbus, intent on the one aim of his life, turns towards the west, seeing already, with the eye of faith, the promised land. His figure towers above all, and stands out dark against a calm evening sky,—while a light still rests on the distant height of Rabida, with its convent. The face of Columbus is well retained, and the costume is thoroughly correct, with the square cape and loose draperies. The detail is admirably conceived. The priests have been administering the sacrament—the pilot is putting up the charters. The faces are not Spanish; but the sea is blue and fresh, and the colour throughout is bright and well contrasted. This is a fine scene for a painter, and Herr Leutze has not been slow in using his opportunity.

Mr. Camphausen has a clever picture—*Cavaliers and Roundheads, a Scene from the Civil War* (80). The scene is a quiet English country church, now turned into the barrack of some plunderers in buff and bandoleer. Two troopers' horses feed out of the font. The camp-fire blazes on the altar-steps, and a church coffer and other plunder lie scattered about. At the foot of a pillar sits a Cavalier gentleman, bare headed, as if his morion had been struck off in a struggle. His hands are tied behind him. His daughter sits beside him on one hand, and his son on the other. Both are scowling with mingled rage and despair. A handsome Puritan officer, with plain dress and plain steeple hat, stays to guard them; and his companion in the distance points sneering to the prisoners.

Mr. R. Jordan's *Wedding Scene in Marken Island, Zuider Zee* (89), is a clever scene of rustic life—with no humour, but much truth. A handsome young Dutch boor, a sturdy lad in full dark Flemish hose, is presenting his buxom long-haired bride to his father and mother. The latter looks on approvingly; the former, with wrinkled eye and laughing mouth, is joking him about the responsibilities of the married state. In the distance is a dance, and the very children are joining in the mirth. The details of the cottage are well selected, and the expressions on the faces carefully discriminated. The scene reminds us of some of Irving's Dutch interiors, or of Longfellow's marriage of Evangeline. Wilkie would have dwelt more on the faces—Ostade on the tone—Teniers on the touch—Rembrandt on the light and shade—our modern Pre-Raphaelites on the detail; but without any of these excellencies, this is a nice picture:—manly without being coarse, and true without being vulgar.

Mr. Siegert is as fond of picturesque cavalier scenes as Wouvermans. All he does has a soldierly frankness about it; but wants a dash of handling to equal the hurry and vigour of the thought. His subjects are the *Trumpeter's Family* (84), *Soldiers selling their Booty* (86), and *Soldiers gambling for their Booty* (92). His dresses are generally those of the thirty years' war. The Germans like stories of wild student and soldier life, because they are a quiet people and want strong stimulants. For the same reason our English tragedies indulge more in bloodshed than those of other nations, and are fuller of horrid situations. In one scene a long-haired desperado, gay with scarf and buff belt, is watching an eager-eyed, keen, grey-haired usurer, who, by the help of glasses, is examining an ivory cup which the soldier is offering for sale. Behind are women handling some jewels and making them glisten and twinkle in the light:—a boy on the floor and a huge open book complete the scene. In another picture some soldiers are seated at the table of a château, dicing for a chestful of plunder that lies at their feet. One of the men has just thrown short, and looks vexed and surprised at his ill fortune. His companion, a merry fellow, with ruddy cheek, and a full row of white teeth, is flinging himself back and laughing at his fellow's fate. A page in the background is filling up wine from a cask which stands on two chairs.

Herr Vautier excels in touches of character; but his painting wants life and firmness, and a little more air and colour. His *Fair at Hessia* (39) is full of quiet fun. We have seldom seen anything better than the spectacled, mystical quack holding forth his nostrums, — while a fat, overdressed woman in a cap, but no bonnet, toils away at a drum, and the rustic laughs with stupid cunning at his fair speeches. Not inferior is the *Predicament* (44) — *Viel Verzehert und Nichts in der Tasche.* — The dinner has been eaten, and the reckoning has come; but the young Gil-Blas guest has no effects. There is excellent humour in the quaint, vivacious landlord, who is summing up the items silently on his fingers. The inn is picturesque and full of odd nooks. The face of the perplexed guest is not equal to that of the landlord.

There is great merit in Herr Erdmann's *Holiday-making in Westphalia* (28). It is brimfull of rustic poetry; and the peasants, though idealized, are not theatrical. On the loaded wain ride the damsels, with the flowing trophies, and emblems of harvest. Before them stride the old reapers, and by the side run the younger villagers, ogling and dancing. The composition is good and varied; and there is much life and animation in the whole.

Herr Zwecker's *Battle of Antioch* (74), though it has no particular purpose in it, is bright and pleasing in colour, and displays much taste and novelty in the use of costume. The plain is alive with a scud of horsemen, blown about like a flock of crows in a windy day,—yet connected by a feeling of unity.

With the same merit of picturesque motion, though dull and heavy in colour, is Herr Hünten's *Prussian Baggage-waggon attacked by a Band of Robbers* (79). This is a spirited sweep of horsemen (sabres flashing through dust) upon a waggon, the drivers of which are either resisting or being cut down almost before they are aware of the attack.

Herr Norten's *Battle of Waterloo—Charge of the Old Guard* (14), though an ambitious picture, is not much to our taste. He has taken the moment when the second column of the red-feathered Imperial Guard are attacked by the Guards and Adams's brigade, who have already driven back the first column. The stern, sunburnt men are staggering on through fire and hail, while an artilleryman is firing a cannon full on their front, though a Frenchman is aiming at him a moment too late. We have plenty of smoke and much invention, but no steadiness of working out.

Herr Schlesinger's cottage figures are always pleasing, as in *Grandpapa's Pet* (7), where the child's expression is quite original.

Herr Printze's *Still Life* (93) is wonderful; and the silvery jet of bubbles froth up in his champagne-glass just as well as they did last year.—Herr Preyer shows much clever painting in his *Fruit* (20), though it has not the luscious glow of that from Mr. Lance's garden.

The landscapes are still inferior;—at least, the foam is wool,—the water horn,—the atmosphere an unfavourable November,—the trees not made out, and very opaque,—the soil a confused mass of dirt and scratches. Nothing can be worse than the waves in Herr Hünten's *Shipwreck off the Coast of Madeira* (1).—The Norwegian scenes of Herr Leu, Herr Jacobson, and Herr Bodom are interesting, from the novelty of the scenery, so wild and grand, and yet formed of such simple materials, cliff, lake and torrent.

The subjects are many, all taken from places seldom visited by our artists, and for that alone deserve a notice. The effects are often poetical,—the execution timid and insincere.

Among others, we would notice Herr Flamm's *Evening on the Coast of Sicily* (11),—and *Coast of Capri* (15),—*Thunderstorm on the Campagna* (18), by Herr Achenbach.—Herr Burnier's *Landscape after a Shower* (29) is still so muddy and dark that what it was before the shower we may not imagine.—Herr Steinecke's *Scene in the Black Forest* (35) and Herr Adloff's *Sunset at Düsseldorf* (40) have commendable points; but both artists seem to paint in a receiver, with exhausted air.—Herr Achenbach, besides the scenes we have mentioned, has *Sunset in Ostend Harbour* (54),—*Altar at Bodendorf* (58),—and *Moonlight in a Dutch Canal* (60). These landscapes certainly make us turn with delight to the fresh, pure nature of our own modern painters, who depict May and not November, and are neither smoky, muddy, nor dreamily lurid. In figure pieces, our domestic painters may learn much from Schlesinger's subtlety and truth.

FINE-ART GOSSIP.—Mr. Ruskin has issued a sixpenny pamphlet of remarks on the principal pictures in the Royal Academy, and is bitter enough in his criticisms on Sir C. Eastlake, and Messrs. Herbert and Maclise. He styles Mr. Creswick careless, Mr. Stanfield wanting in atmosphere, and Mr. Witherington and Mr. Redgrave full of industrious but erroneous detail. We extract his remarks on Mr. Millais's picture, as valuable from such an observer.—

"Various small cavils have been made at it, chiefly by conventionalists, who never ask how the thing is, but fancy for themselves how it ought to be. I have heard it said, for instance, that the fireman's arm should not have looked so black in the red light. If people would only try the experiment, they would find that near black, compared with other colours, is always black. Coals do not look red in a fire, but where they are red hot. In fact, the contrast between any dark colour and a light one, is always nearly the same, however high we raise the light that falls on both. Paul Veronese often paints local colour darker in the lights

than in the shadow, generally equal in both. The glow that is mixed with the blackness is here intensely strong; but, justly, does not destroy the nature of the blackness."

—Mr. Roberts's work this pungent critic calls a great architectural diagram, worked out in brick-red and green-grey. His farewell to Mr. Roberts is very hitter, and reminds us of Piron's epitaph, written for his own tomb after being rejected by the French Academy:—

Ci gît rien—
Pas même un Académicien.—

"Mr. Roberts was once in the habit of painting carefully-finished cabinet pictures, which were well composed (in the common sense), and fairly executed in the details. Had he continued these, painting more and more, instead of less and less from Nature, he might by this time have been a serviceable painter. Is it altogether too late to warn him that he is fast becoming nothing more than an Academician?"

—Mr. Maclise's picture Mr. Ruskin praises for keen truth, fine touch and anatomical knowledge, but denies it every other merit. The Duke, he thinks vulgar,—Charles, a monster,—Rosalind, impudent, and Orlando operatic and sentimental. He ends by accusing Mr. Maclise of being unable to draw certain gold ornaments in a foreshortened position. As an illustration of the passively bad in opposition to the actively bad, the critic adduces Mr. Herbert's 'Lear and Cordelia.' The latter head he calls "a profile of firewood painted buff with a white spot in the corner of the eye." The following is his conclusive valediction.—

"It is, nevertheless, a fact that, although from some peculiar idiosyncrasy not comprehending the passage in 'King Lear,' Mr. Herbert has feeling; and if he would limit his work to subjects of the more symbolic and quietly religious class, which truly move him, and would consider himself by no means a great master, but a very incipient student, and paint everything from the fact and life faithfully, he would be able to produce works of some value."

—His remaining praise and blame is thus distributed:—Miss Mutrie's texture, Mr. Phillips's decision of touch, Mr. Hook's feeling, Mr. Lewis's detail and truth, Mr. Jutsum's drawing, Mr. Faed's sentiment, Mr. Knight's care, Mr. Inchbold's finish, are eulogized; not to forget Mr. Frith's realization, the beauty of Mr. Solomon's faces, Mr. Collins's care and Mr. Barwell's sentiment. Then comes a black list, of Mr. Boxall's vapourishness, Mr. Richmond's fogginess, Sir C. Eastlake's insipidity, Mr. Faed's spottiness, Mr. Stanfield's conventionalism, Mr. Dyce's false colour, Mr. Cope's negativeness, Mr. Huggins's incompleteness, Mr. Leighton's want of care, and Mr. Dearle's mossiness. Mr. Egg, Mr. Ruskin praises, as giving a story worth telling, with vigorous painting; but objects that vice is here made unnecessarily repulsive, and that such companions could not have entertained a man of Buckingham's wit or breeding. To this the answer is easy. Buckingham did associate with such people.

Signor Monti delivered his second Lecture on Art, at his Studio in Great Marlborough Street, on Wednesday. Having last week discussed the symbolism of the reason, as displayed in the sculpture of Egypt, Assyria and Persia, he proceeded on this occasion to discuss the symbolism of the imagination, as shown in the works of India, Mexico and Greece,—in the rude images of Peru, and the more refined, but less feeling, sculpture of the Mexican race. The lecturer apologized for the warmth of his enthusiasm on these rude works, but confessed that he looked on them from a sculptor's point of view, and was deeply impressed with their inherent vitality. He then proceeded to describe the Sculpture of Early Greece, beginning with those hieratic types, which were evidently copies of wooden idols, whose gilded wings, constrained attitudes and starched smiles were tediously repeated from statue to statue. By various drawings of existing relics Signor Monti explained the gradual relaxing of the convention and the introduction of anatomical detail, till in the Temple of Egina they found wonderful power and truth, fettered by a few remains of the old symbolism, though the attitudes were free and natural.

An artist writes on the vexed subject of the Academy Catalogue:—

"As you have published a letter in defence of the careless and capricious editorship of the Royal Academy Catalogue, a subject I was very glad to see noticed in your columns the other day, perhaps you will allow me to reply to it. Your Correspondent, who, from his initials, "T. V.," is, I suppose, the clerk of the Academy, states, first, his conviction that no existing institution in the world could 'render so good an account of its stewardship' as the one to which he belongs. Though this has nothing to do with the question, it certainly may be very true; and nobody, perhaps, has better opportunities of knowing than Mr. "T. V."; but at the same time he must remember that, as the Academy have constantly refused to render any account of their stewardship at all, the country is not in an equally good position as himself for judging their conduct in this respect. He then announces that it has hitherto 'been the policy of the body to maintain at all times a reserve, and to allow charges to be multiplied and to pass current, rather than disabuse the public mind by an explanation and justification.' It appears that the Academy now thinks 'this policy may well be questioned,' and, therefore, deputes its clerk to attempt 'an explanation and justification.' They will be disappointed, I fear, with Mr. "T. V.'s" championship; and, at all events, the public, or that portion of it that takes any interest in the matter, will not fail to perceive that he has not pointed his guns very accurately against his opponents' works, or words. The same policy which dictated an affectation of contempt towards the public has, no doubt, induced the Academy, in the present instance, to substitute for the pen of their secretary that of their clerk. It would have been carrying out the said policy in a more masterly manner, to have had the letter signed P. R. A.—Porter to the Academy, —or O. H.—One of the Housemaids. But, perhaps, the great reason for choosing Mr. "T. V." was, that as it was he—as he tells us—who prepared the Catalogue, it was thought his letter itself would prove, in a convincing manner, his qualifications for this duty. When he pathetically says that his 'present object in writing' is to beg you 'to consider for a moment the difficulties to contend with in the production of the Catalogue,' he seems to forget that however ignorant you may be—as he declares you are—of facts connected with the administration of the Academy,—ignorance which, perhaps, he may see their 'habitual reserve' in some degree accounts for;—he seems to forget, I say, that it is not very likely you are equally unacquainted with the existence of such things as illegible manuscript and careless compositors. For, with the exception of his reason No. 1, that the artists themselves make mistakes in their letters, all he has got to say in his defence is, that some of the painters write very badly, omit to sign their names, and, like little schoolboys, blot their copies. He seems quite to forget that the charge was not so much against the *reader* for Messrs. Clowes & Sons' printing-office, as against himself in his editorial capacity. What was asserted by your former Correspondents was, that the artists were the proper people to describe their own paintings; that though we are much obliged to the Royal Academy when they condescend to let us take part in their show, we like to be our own showmen. We have the presumption to think that we know as well as any one else what we mean our pictures to represent, and actually feel indignant when we have written under one of them 'this is a lion,' that Mr. "T. V." should change it into 'this is an ass.' We were complaining not so much about misprints —though some of us are of so 'grumbling and discontented' a nature as to feel these annoying—but we were entreating the Academy—not to be 'more perfect' themselves, which we admit is impossible—but merely that they would not, without consulting us, cut and carve our humble productions in pen and ink to suit their own more perfect conceptions. Mr. "T. V." is, no doubt, a man of excellent taste; but I am sure we should have been better pleased, and have thought it a more becoming speech, if, instead of saying that 'there must always be mistakes,' and wishing, as he funnily expresses himself, 'that your remarks had been tempered with less asperity,' he had finished his letter by saying, that he was sorry for his past blunders, and, taking your hints in good part, would be more careful in future. I am, &c. W.X."

"June 3."

Mr. Sutcliffe, a Leeds artist, has written to us a very long letter, repudiating, on behalf of himself and his fellow artists of that town, all share in the responsibility of the recent Exhibition failure,—and the consequent breach of an understood agreement with those artists at a distance who were induced to send their pictures. The letter of our Correspondent is too long for insertion; and probably his purpose will be served by our record of his protest.

MUSIC AND THE DRAMA

MUSICAL UNION.—H.R.H. PRINCE ALBERT, Patron.—TUESDAY, June 12, half-past Three.—WILLIS'S ROOMS.—Quartett, in C, Mozart; Grand Trio, B flat, Op. 97, Beethoven; Andante and Scherzo (Posth. Quartett), in E, Op. 81, Mendelssohn; Morceaux, Violin et Piano; Solos, Pianoforte. Artists: Ernst, Cooper, Hill, and Piatti. Pianist, Halle.—Visitors' Tickets, to be had of Cramer & Co.; Chappell & Ollivier, Bond Street.

J. ELLA, Director.

N.B.—The Sixth and Seventh Matinées take place on June 19th and 26th.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Mr. COSTA.—On FRIDAY NEXT, June 15, final performance of Mendelssohn's 'ELIJAH.' Vocalists: Madame Clara Novello, Miss Dolby, Mrs. Lockey, Mr. Lockey, Mr. J. A. Novello, and Herr Formes. The Orchestra, the most extensive available in Exeter Hall, will consist of nearly 700 Performers.—Tickets, 3s., 5s. and 10s. 6d. each, may be secured by immediate application at the Society's sole Office, 6 Room, within Exeter Hall.

MDLLE. JENNY NEY, Mdlle. Rudersdorff, Miss Amy Dolby, Mr. Sims Reeves, Signor Belletti, M. Sainton, Mr. Alfred Mellon, and Mr. Benedict, will appear at MISS DOLBY'S and Mr. LINDSAY SLOPER'S ANNUAL GRAND ORCHESTRAL CONCERT, at St. Martin's Hall, on WEDNESDAY EVENING, June 13.—Tickets, 15s, 10s. 6d., 5s., and 2s. 6d.

MADAME BASSANO and HERR WILHELM KUHE'S ANNUAL GRAND MORNING CONCERT, will take place at the HANOVER SQUARE ROOMS, on MONDAY, June 11, to commence at Two o'clock, when they will be assisted by Mesdames Clara Novello, Gassier, Weiss, Stabbach, Teresa Bassano, Krall, and Madame Bassano; Messrs. Reichardt, Formes, Weiss, Gassier, Ernst, Paque, John Thomas, Wilhelm Kuhe; Conductors, Messrs. Golmick, Lehmeyer, Beryer, and Kube. Tickets, 10s. 6d., Stalls, 15s., to be had of all principal Musicsellers; at Madame Bassano's, 24, Clifton Road, St. John's Wood; and Wilhelm Kuhe, 70, Margaret Street, Cavendish Square.

Mr. AGUILAR respectfully announces that he will give a MATINÉE MUSICALE, at WILLIS'S ROOMS, on THURSDAY, June 14, under the distinguished patronage of the Most Noble the Marchioness of Hastings, the Right Hon. the Countess of Uxbridge, the Right Hon. the Lady Caroline Ricketts, the Right Hon. the Viscountess Combermere, the Viscountess Maidstone, the Right Hon. the Lady Harriet Ellerton, the Baroness Mayer de Rothschild, Lady Montefiore, &c. &c.; and assisted by Madame Bockholtz-Falconi, Madame Ferrari, Mr. Miranda, Signor Ferrari, Signor Ciabatti; Herr Ernst, Signor Piatti, Mr. R. S. Pratteu, and Mr. F. Mori.—Reserved Seats, 15s.; Tickets, 10s. 6d.; to be had at the principal Music Publishers, and of Mr. Aguilar, 68, Upper Norton Street, Portland Place.

HERR CARL DEICHMANN'S ANNUAL MORNING CONCERT will take place at the Hanover Square Rooms, on SATURDAY, June 16, to commence at Three o'clock. Vocalists: Madame Clara Novello, Mdlle. Emilie Krall (from the Imperial Opera, Vienna), Signor Bianchi, and Signor Belletti. Instrumentalists: Pianoforte, Herr Ernst Pauer; Violin, Messrs. Ries and Deichmann; Viola, Mr. Vogel; Violoncello, Messrs. Paque and Haussmann. Conductors: Messrs. F. E. Bache and Francesco Berger. —Reserved Seats, Half-a-Guinea; Tickets, 7s. each; may be had at all the principal Music Warehouses, and of Herr Carl Deichmann, 6, Maddox Street, Regent Street.

MR. ALFRED MELLON respectfully announces that the last Grand ORCHESTRAL UNION CONCERT this season will take place at St. MARTIN'S HALL early in July. Full particulars will be duly announced.

CONCERTS OF THE WEEK.—These are now numerous, and of every degree of interest in their appeals. Yesterday week *Herr Pauer*, besides exhibiting his known skill as a pianist, and his disciplinal power in the chorus of amateur German part-singers (who sang selections from Mendelssohn's Greek music), presented himself in a third worthy aspect, as writer of a Symphony in C minor. This is a clever and well instrumented work—honourable to the energy of the professor who has made time to complete it—honourable, too, to his skill as contrapuntist and orchestral writer. Practice, and the self-correction which an aspirant can only derive from hearing his works executed, may give Herr Pauer improved freshness and contrast in his subjects, and increased mastery in filling up his outlines and working out his designs. What we have had from him already is sound and promising.

Those who went seven miles and a half to Sydenham on Monday morning, with the hope of hearing Madame Alboni sing in the Crystal Palace—and who had to content themselves with Madame Amedei and Herr Formes in her stead—are probably as well aware by this time as the *Athenæum* that, but for the name of the thing, one vocalist proves to be just as good as another, in that vast area;—except for some few hundreds of the thousands assembled, who can squeeze into the right places, to which the sound penetrates. The facts that such places are capriciously disposed—that certain tones which are null near at hand pierce to distant retreats, and *vice versâ*—do not lessen the difficulty—let us say, at once, the absurdity—of giving miscellaneous concerts in the transept of Sir Joseph's faëry building. If the Crystal Palace is laid out to compete with Cremorne and the Surrey Gardens, of course its managers will not care, so long as thousands can be attracted, whether the music be good or bad, heard or unheard, amid the jingling of spoons, the grumbling of elderly gentlemen in quest of seats, the shuffling of several thousand pairs of feet, and the furling of parasols; but why not (supposing such the purpose) prefer showers of perfumed rockets warranted not to break the glass vault—or any other tea-garden pleasure? On the other hand, if the idea of Art is to be kept up,—the same idea which led to the preparation and decking of the respective Courts, we cannot allow Music to be maltreated any more than we could overlook violence done to Mr. Layard's Nineveh Bulls or Mr. Owen Jones's superb Alhambra ceilings. Whether the speculation be a forty-thousand-pound organ, or a performance in pantomime by the best vocalists and instrumentalists attainable, so often as a piece of clap-trap is projected or performed, "clap-trap" it must be called,—and the Directors must be duly warned against the tendency of such proceedings. A day or two earlier, we perceive "the little Napoleon" had played on the pianoforte in the

Crystal Palace! It is sad enough, already, to hear this gifted child in a room, and to observe how the character of a Prodigy, with which he has been invested, has tempted him to substitute false force in his mechanism and false taste in his expression, for those immature graces indicating the presence of aptitude and genius, by which the artist-child promises the artist-man; but there is less of proportion, less of propriety still, when the arena is so outrageously enlarged.—The success of Madame Novello's *solo* on the day of opening the Sydenham building, when the assemblage of visitors was hushed to expectation, and when her voice was thrown forward by the lofty screen in front of which she sang, will be a deadly thing for other *soprani*, if they be lured out of town to scream in emulation of her, by way of symphony to the fountains playing, or to some distribution of prizes for the newest *Azalea, Volkameria, Strelitzia, Nymphæa*, or other botanical or floricultural curiosity, imported by an indefatigable Hooker or fortunate Fortune! Because the *Athenæum* chronicled its admiration of Madame Novello's unaccompanied verses of 'God save the Queen,' it is bound to state that Monday's "convention" was totally ineffective, and that if Music is to be represented at Sydenham, it must be in some other form than the one then chosen.

On Monday evening there were *only* four concerts that we know of—probably as many more in other parts of London:—one given by *Miss Cole and Mr. and Mrs. A. Gilbert*,—one by *Mdlle. Hermann*,—one by the *Messrs. Blagrove*,—and one by that clever tenor singer, *Mr. Benson*. If this last-named artist is heard less frequently in public than we once fancied might be the case, where lies the fault? May it not have been ascribable to his resolution to sing more than nature determined he should sing?—and to his forgetfulness that an excellent second tenor holds higher rank than a feeble first one? The mania for disclaiming subordinate occupation would bear curious fruits in music did it pervade instrumentalists as largely as it does their vocal brethren. What would become of our orchestras were all violins to be *violini primi?*

HAYMARKET.—After a series of successful performances of those translated French and Italian operas, in which Mr. and Mrs. Sims Reeves have gained well-deserved popularity, Mr. Buckstone produced on Saturday last a new opera, entitled 'The Gnome of Hartzberg,'—the words of which are by Mr. Fitzball, the music by Mr. Henry Smart. The *librettist* in his 'Gnome' has produced, probably, the most remarkable of his many remarkable combinations of rhyme, dialogue, and situation,—but neither analysis of the fable nor quotation from the text would serve any good purpose. What manner of music would illustrate these with due proportion imagination fails to represent. Mr. H. Smart may have found the mystery as deep as we do, since he has contented himself by writing airs, ballads, choruses and concerted pieces, after the usual opera pattern, without apparent attempt to parallel the peculiarities of his mate. There is clever and careful music in 'The Gnome,' but too great an admixture of styles, and too many reminiscences of popular foreign composers.—High praise is due to Mr. and Mrs. Sims Reeves, Mr. Weiss, Miss H. Gordon, Mr. W. Farren, Mr. Manvers, and Mr. Farquharson for the good will and nerve brought by them to bear on the performance of Mr. Fitzball's drama, and for the finish and spirit with which Mr. H. Smart's music was rendered. The first-named lady and gentleman have never been heard to greater advantage. Chance of acting there is none for either—unless fancy could in this matter also strike out some new style adequate to the representation of the phrases and positions allotted to them. If Mr. Buckstone's Opera-experiment is to be continued at the Haymarket, and if English Opera is to be tried, some production more national than Mr. H. Smart's music, and more rational than Mr. Fitzball's play, must be brought forward.

ASTLEY'S.—The production of Mr. Stocqueler's piece, entitled 'England and France in the Days of Chivalry,'—as the Whitsuntide novelty at this theatre bears so closely upon the question of spectacle in general that, with positive merits as a piece designed for its introduction, on an arena proper to its exhibition, it cannot but be instructive to bestow some brief consideration on it. The evil that we have implied by the prevalence of Shakspearian revivals, however well acted, if too expensively mounted, does not pertain to the production of the pure spectacle, as a distinct entertainment having its own conditions and special admirers. The mischief against which we would guard the intelligent and conscientious manager, is where both the poetry and acting of a great drama are subordinated to ornament. The adornment of a play within reasonable compass is not to be objected to; but any attempt beyond that is hurtful both to the play and the player. To compliment, under such circumstances, any performer, however eminent, on the success of a particular revival, is merely the mockery of criticism. The spectacle is the great feature, not any actor or actress whatever; and the former must be as much preferred by the spectators, as the quadrupeds at the theatre now under review are to the company. We all know the anecdote of Mr. Warde being rebuked by a former manager of this establishment, for daring to stand before a horse during rehearsal. The stage-director well knew which the house would desire most to see. In this piece of Mr. Stocqueler, the spectacle flourishes alone in its glory, commends itself on its own proper merits, and brings no contempt upon either the dramatic or histrionic art. It is, in fact, a reproduction of a spectacle in old times, and instructs us what such gorgeous amusements were in the days of Henry the Eighth. The "Field of the Cloth of Gold" is the scene,—to give full effect to which the circle is connected with the stage, so that the Tournament is illustrated on the largest possible scale. The new drama is, as it ought to be, a mere vehicle for such reproduction. The same law applies to such vehicles as to pantomimes, which, really to interest, should be composed on none but well-known subjects. This particular, considered in connexion with the necessity of abstaining from the use of words, completely proves, not only the imperfect nature of the pantomimic art, but that the understanding can be little enriched by it, though the senses may. Spectacle, though not entirely prohibited from employing words, is restricted to few, and must depend on a prior acquaintance with the theme. This is one reason why managers prefer revivals to new plays for the exercise of their illustrative talents. The dialogue is already known, and might, for any attention generally paid to it, be altogether omitted. We prefer, therefore, the genuine thing, in which such dialogue is, in fact, omitted, and only that kind is substituted which is proper to it as a vehicle.

FOREIGN CORRESPONDENCE.

Cologne.

A musical note or two may be added, by way of appendix to the sketch of the Lower Rhenish Festival, published last week. Cologne is to have a grand concert-room, with sundry accessory buildings,—for the quaint old Gürzenich Hall is to be heightened and materially altered—still keeping up the old style. This is to be accomplished before the Festival for 1856 is held,—a later period of the year than Whitsuntide being mentioned as its probable date. The Quidnuncs are already beginning to speculate on the "yes" or "no" of Madame Lind as a matter of first necessity,—while the musicians are already discovering that if such a singer and such scenes as the Whitsuntide gathering at Düsseldorf exhibited are essential to make musical meetings attractive, their power, glory, and real being are near an end. More than a dozen artists have said to me, "No, this last was no real Rhine Musical Festival, but a Lind-Festival." Now a like excitement will hardly be got up for any successor, even supposing she should prove as great a singer and as munificent a woman as the Swedish Lady. But the difficulty to be dealt with is not confined to the engagement of some one artist—for which this Düsseldorf meeting is thought to establish a precedent:—"*What are we to sing that is new?*" is already a question flying about at Cologne. The general impression of Dr. Schumann's 'Paradise' is anything but Paradisiacal,—the work being found heavy, trivial, and uninteresting, with some cleverness of detail. This is conceded even by some of the most vehement supporters of the new musical gospel; but, as I have before remarked, these gentlemen are beginning to wrangle among themselves about shades and distinctions of ugliness in Art, such as are too delicate for the eyes of old-fashioned heretics to distinguish. Perhaps Cologne may give to the Cologne Musical Festival a work worth hearing,—since Herr Reinthaler, a young composer who began his studies in the Conservatory, and is now, I believe, a Professor of singing there, has completed an Oratorio, with 'Jephtha' for subject. This is a venture, seeing that by his choice of that story the composer enters into the lists with Handel. But this new 'Jephtha' in no point of arrangement resembles Dr. Morell's 'Jephtha,'—and Herr Reinthaler can in no characteristic or quality be paralleled with Handel, save in the fact of both having sojourned in Italy. Herr Reinthaler was sent to study at Rome at the instance of the King of Prussia; and there is Rome in such parts of his 'Jephtha' as I have seen,—a roundness and grace of melody which the English have not yet become too old (or too young, is it?) to appreciate,—a careful study of the voice, and what it can do:—in a chorus *alla Palestrina*, masterly part-writing:—everywhere fair contrivance and solid sustaining power,—in short, that combination of form and science which augurs well for its possessor, with an apparent sufficiency of dramatic force and orchestral brilliancy when these are required. If Herr Reinthaler prove capable of fluent working—if he be willing to think, to select, to wait, but still to continue creating—I am disposed to fancy that he may do honour to German music.—Never did Germany stand in more need of a composer than at present. For Herr Wagner's operas do *not* please, in spite of the picturesque and sympathetic nature of their *libretti*,—and in spite of all the machinery of wit, sarcasm, misplaced enthusiasm, and political sympathy brought to bear on recommending them. 'Tannhäuser' is the most liked among them, but this principally in the holes and corners, and not the high-places, of German opera, Dresden excepted. Curious it was, after reading the composer's letter to the Cologne manager, translated in the *Athenæum* a few weeks since, to hear at Cologne on every side that 'Lohengrin' had there proved an entire and profitless failure. I cannot but give currency to this report, in confirmation of my idea that the new doctrine, howsoever it may disturb young writers, blighting and burning up all their geniality by encouraging in them a humour at once *blasé* and arrogant,—does not and cannot command a public,—and that, though it may represent the irritations and discontents of a part of the rising generation of pseudo-artists, it has neither gone to the heart nor touched the sympathies of the great music-loving people of Germany, north and south. C.

P.S. A bar was left out in my last letter. When I referred in it to M. Adolphe Adam *apropos* of the Chorus of Houris in Herr Schumann's *Cantata*, the words should have been, not "*one of his two*" (as printed), but "one of his *two-in-a-bar*" opera tunes.

MUSICAL AND DRAMATIC GOSSIP.—The appearances of Madame Arga as *Norma* at the Drury-Lane Opera, and of Madame Rüdersdorff, *vice* Mdlle. Jenny Ney, at Covent Garden, as *Donna Anna*, will be sufficiently commemorated by announcement.—The recitatives substituted by M. Meyerbeer, in place of the original spoken dialogue, having arrived, we are told that 'L'Étoile' is now in busy rehearsal at the *Royal Italian Opera*.

Among other entertainers of our London season, M. Levassor—who has been always a favourite here—is opening his "budget" of comicalities at the *St. James's Theatre*, with the assistance of Mdlle. Teisseire.

Lovers of musical curiosities will learn with interest, that the original MS. score of 'Don Juan' (Mozart's own score, it is attested, hy the representatives of Herr André, of Offenbach, to whom it was confided for publication), after having heen long in the market and offered to many libraries (that of our own British Museum among the number, we are told), has at last found a purchaser in Madame Viardot. It is described as all hut complete, and full of interesting *indicia* and changes made by the composer's own hand.

A Correspondent who writes on questions of pitch and key, in reference to what was said hy us of Herr Volkmann's Quartett, will, perhaps, let further discussion be waived till the time of year when Opera is gone to sleep and Concerts are "dead and dumb."—Another Correspondent, who kindly addresses us on the reputed plagiarism of Weber from Böhner (respecting which we sought information), has, we think, overlooked Herr Engel's communication, puhlished hy us a week or two since.

Madame Lagrange has arrived in America,—has appeared at Nihlo's,—and is pronounced by the *New York Musical Review* to he "the greatest performer our present age has at command." In the article on her performances we are further informed that "arrangemeuts have been made, hy which rival Italian companies are not to compete in our midst."—Magnificent offers have been made to M. Roger (so the French journals assure us) to tempt him to the United States. — Magnificent offers, from the Opera at Rio Janeiro, are said to have been accepted by Madame Stoltz, who is always (if we are to trust French journals) reaping new triumphs and making huge receipts at the *Grand Opéra* of Paris,—yet never somehow staying there.—While French opera is the matter talked of, we may notice that M. Verdi's 'Les Vêpres' (in rehearsal ever since 'La Nonne Sanglante' was produced in Octoher last) has heen again postponed for the sake of "alterations to be made to the first act."—Private letters assure us, that in order the next opera to he represented at that theatre will he the 'Santa Chiara' of H.R.H. the Duke of Saxe Coburg, by express Imperial command; *quære*, as

A dainty dish to set before *our* Queen?

After this is to come Signor Biletta's three-act work, for the *début* of Mdlle. Moreau-Sainti.—Mr. Charles Braham, who has just heen giving a concert in Paris, with fair success, is said to have been offered an engagement at the *Grand Opéra*.

Miss Edith Heraud will shortly appear at the Haymarket, in a new play, in five acts.

While we learn the English theatrical speculation in Paris has heen already dispersed in "empty air," we ohserve that the series of Italian dramatic representations has commenced there. According to universal testimony, the *Signora* Ristori has produced a real impression as an actress of the highest order, in the 'Francesca' of Silvio Pellico, and in Alfieri's 'Mirra,' the drama (it may be recollected) which produced so tremendous an impression on Byron, when he saw it with the principal part acted hy some Italian tragedian of his day. The Italian Lady is further commended as being, likewise, excellent in one of Giraud's comedies; and we ohserve more than one French journalist calling attention to this versatility of power, as a characteristic, also, of our hest English actors! The illustration is a curious one, the respective "natures and properties" of the Theatre in the two countries considered, hut perfectly in harmony with the fancies of those who hold that the hest actors are those who have "no style," no exclusive range of emotions beyond which they cannot venture; and who helieve that personation is no affair of heetle-brows, of fair or hrown hair, of a voice in this or the other register,—hut an intellectual study and an impulsive presentment of all moods, humours, and emotions. Such persons owning (as every one must) the admirable ease, taste, and finish of the averagē French actor, after a while, dare to become a little weary of the mechanical structure of the pieces contrived to exhihit class-acting to its utmost perfection.

"Chimes" says a Correspondent, "hardly amount to music any more than do the silvery talk and the liquid trills of a Swiss snuff-hox. Neither will Victor Hugo's fantastic and delicate verses, written on 'the pane of a Flemish window,' well known to the readers of his 'Rayons et Ombres,' set the *carillon* in an honourable place among the lutes, sackhuts, and psalteries and other instruments which human fingers touch. Yet, the other day, while crossing Flanders—that land of chimes — I could not help being struck more than once with the strangeness given to these voices from tower and helfry, hy this very absence of human agency,—and finding them in picturesque harmony with their architectural framework. The evening glow lingered on the top of the tower at Malines for a good minute, after twilight was in the lime-tree walk under the cathedral walls; and then those singular metallic sounds — sonorous, yet not always in tune—precise in rhythm, yet dead so far as accent is concerned—seemed to fall into the spirit of the place and the hour.—A morning or two later, while strolling among the grass-grown fortifications at the mouth of Dunkerque Harbour, and looking over the wild shore-picture, made up of sea, sand, and sun, stretching away towards Ostend, it was not unpleasing to he reminded of the town hy its mid-day music. Just now the chimes of Dunkerque are very good; and the tower of St. Eloi has a large repertory, though the tunes he not the holiest of the holy. Fancy, under such circumstances, hearing, a mile off, the Spanish *rondo* from 'Le Domino Noir,' the 'Laughing Chorus' and 'Drinking Song' from 'Der Frieschütz,' and (more modern and modish still) the opening chorus from 'Ernani.' The effect was odd and faëry-like,—anything hut unpleasing."

MISCELLANEA

Paris Exhibition.—An official return has heen made of the numher of works of Art contrihuted by various countries to the Paris Exhihition. They are thus classified:—

Countries.	No. of Artists.	No. of Paintings.	No. of Sculptures.	No. of Engravings, &c.
Austria	97	107	91	29
Duchy of Baden	11	10	2	10
Bavaria	41	65	2	11
Belgium	134	206	25	20
Denmark	4	3	2	2
Two Sicilies	4	5	1	—
Spain	31	69	7	6
Pontifical States	13	11	13	—
United States	10	36	3	—
Great Britain	295	374	80	329
Java	1	1	—	—
Holland	75	93	2	30
Peru	2	5	—	—
Portugal	13	22	3	5
Prussia	111	154	38	53
Sardinia	19	36	—	1
Saxony	10	10	—	12
Sweden	24	27	11	13
Norway	11	16	—	—
Switzerland	45	97	8	10
Tuscany	1	1	—	—
Hanseatic Towns	13	16	—	—
Wurtemburg	7	11	—	1
France	1,029	1,832	354	442

Earthquake in Japan.—The following extract from a letter written hy the Rev. Joseph Edkins, of Shanghae, has heen courteously placed in our hands hy Mr. Robert Halley, jun., to whom the letter in which it occurs was addressed:—"You will have seen an account of the great earthquake in Japan. The newspaper notices of it will not mention the coincidence in time of a remarkahle rising of water in all the land streams near Hangchew, Hoochew and Kiahing. It happened on the 24th of Decemher, the day after the earthquake at Simoda, at 5 p.m. The water rose to different heights, varying from half a foot to two or three feet in various parts of the region containing those three cities. The water had gone back to its own level in half an hour. Nothing has heen said of any alterations in the form of the laud surface. The land streams in that region are quite shut off from the sea hy a system of embankments made long ago to keep out the waters of the ocean. The water at Hangchew and Chapoo is a little salt through the oozing in of sea-water, but there is never any tide there inland. The tides that come in hy the mouth of the Yang-tsze-Kiang do not reach to this part, extending no further than sixty miles up the Shanghae river, the Hwang-poo."

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Though manufactured from cotton, they are superior in comfort to silk, and more durable.

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Parties desirous of INVESTING MONEY are requested to examine the plan of this Institution, by which a high rate of interest may be obtained with perfect security.

The Interest is payable in January and July at the Head Office in London; and may also be received at the various Branches, or through country bankers, without delay or expense.

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LAW LIFE ASSURANCE OFFICE,

Fleet-street, London, May 21, 1855.

NOTICE is hereby given, that in conformity with the provisions of the Deed of Settlement, a GENERAL MEETING of PROPRIETORS will be held at the Society's Office, Fleet-street, London, on SATURDAY, the 23rd day of June next, at 12 o'clock at noon precisely, to elect a Director in lieu of John Parkinson, Esq., deceased; to elect five other Directors and one Auditor, when those who go out of office by rotation will be proposed for re-election; and also for general purposes.

The Director to be chosen in the room of John Parkinson, Esq. will remain in office until the 24th day of June, 1859.

By Order of the Directors,

WILLIAM SAMUEL DOWNES, Actuary.

THE ASYLUM LIFE ASSURANCE OFFICE,

72, CORNHILL, LONDON,

Established 1824.

Chairman—JOHN CLARMONT WHITEMAN, Esq.

Policies on Healthy and Diseased Lives, at Home and Abroad, for Civil, Military, and Naval Employments.

The *only Office* on *purely Proprietary principles*, involving therefore *no Partnership* among Policy-holders.

For Prospectuses, Proposal Papers, &c. apply to

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UNION ASSURANCE SOCIETY, (FIRE, LIFE, and ANNUITIES). Offices, Cornhill, and 70, Baker-street, London; College-green, Dublin; Groningen-street, Hamburgh; Exchange-street West, and Tithebarn-street, Liverpool; North Nelson-street, Edinburgh. Instituted in the reign of Queen Anne, A.D. 1714.

Directors, &c.

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Deputy-Chairman—STEPHEN WILSON, Esq.

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NOTICE IS HEREBY GIVEN, that an additional DIVIDEND of One Pound Ten Shillings per Share will be paid on the Shares of this Society with the usual half-yearly Dividend of 5l. per Share, on and after the 2nd day of July, 1855, excepting on Saturdays, between the hours of 11 and 3.

THOMAS LEWIS, Secretary.

WESTMINSTER and GENERAL LIFE OFFICE, established 1836, at the Westminster Fire Office, 27, King-street, Covent-garden. Founded 1717.

Assurances effected during the current year, on the participating scale, will share in the ensuing division of profit to be declared 1857.

The additions made to sums assured by Policies in the Participating Class up to the 31st December, 1851, have averaged one-half of the Premiums paid on them.

W. M. BROWNE, Actuary.

ST. GEORGE ASSURANCE COMPANY, 118, PALL MALL, London.

Chairman—Viscount RANELAGH, Park-place, St. James's.

Deputy-Chairman—HENRY POWNALL, Esq., Ladbroke-square, Notting Hill.

Indisputable Policies, Annuities, and Provision for Families and Children on the most favourable terms. Unmarketable titles assured.

Loans granted on a new and liberal principle.

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HENRY FREDERICK STEPHENSON, Esq. *Chairman.*
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Advantages.

The LOWEST rates of Premium on the MUTUAL SYSTEM.

The WHOLE OF THE PROFITS divided among the Assured every Fifth Year.

No charge for Policy Stamps, nor for Service in the Yeomanry or Militia Corps.

Policies in force upwards of 7,000.

The Assurance Fund exceeds 1,402,522*l.* Income upwards of 230,000*l.* per Annum.

The sum of 397,000*l.* was added to Policies at the last Division, which produced an average Bonus of 67*l.* per Cent. on the Premiums paid.

For particulars apply to
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6, New Bridge-street, Blackfriars.

SUN LIFE ASSURANCE SOCIETY, LONDON.

SHARE OF PROFIT INCREASED FROM ONE-HALF TO FOUR-FIFTHS.

Policies effected with this Society now will participate in FOUR-FIFTHS, or 80 per cent., of the Net Profits of the Society, according to the conditions contained in the Society's Prospectus.

The Premiums required by this Society for insuring young lives are lower than in many other old-established offices, and Insurers are fully protected from all risk by an ample guarantee fund in addition to the accumulated funds derived from the investments of Premiums.

Policy Stamps paid by the Office.

Prospectuses may be obtained at the Office in Threadneedle-street, London, or of any of the Agents of the Society.

CHARLES HENRY LIDDERDALE, Actuary.

ESTABLISHED 1803.

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CORNHILL and PALL MALL, LONDON.

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FULL Security to Parties Assured by means of a Capital of ONE MILLION STERLING, FOR THE LAST FIFTY YEARS ALL PAIN-UP AND INVESTED.

Premiums particularly favourable to the YOUNGER and MIDDLE periods of Life.

Two-thirds of Profits as BONUS.

Life Tables according to various plans to suit the special circumstances of Insurers.

NO CHARGE for STAMPS on LIFE POLICIES.

FIRE Insurance Proposals entertained to any amount.

Liberality and promptitude in the settlement of claims.

PROSPECTUSES—with full Tables and Details—and Forms,—may be had at the COMPANY'S Offices, or of the Agents.

WILLIAM NEWMARCH,
Secretary.

N.B.—Life Insurance Premiums are allowed as REDUCTIONS IN INCOME-TAX RETURNS.

IMPERIAL LIFE INSURANCE COMPANY, 1, OLD BROAD-STREET, LONDON.

Instituted 1820

WILLIAM R. ROBINSON, Esq. *Chairman.*
HENRY DAVIDSON, Esq. *Deputy-Chairman.*

The SCALE OF PREMIUMS adopted by this Office will be found of a very moderate character, but at the same time quite adequate to the risk incurred.

FOUR-FIFTHS, or 80 per cent. of the Profits, are assigned to Policies *every fifth year*, and may be applied to increase the sum insured, to an immediate payment in cash, or to the reduction and ultimate extinction of future Premiums.

ONE-THIRD of the Premium on Insurances of 500*l.* and upwards, for the whole term of life, may remain as a debt upon the Policy, to be paid off at convenience; or the Directors will lend sums of 50*l.* and upwards, on the security of Policies effected with this Company for the whole term of life, when they have acquired an adequate value.

SECURITY.—Those who effect Insurances with this Company are protected by its Subscribed Capital of 750,000*l.*, of which 140,000*l.* is invested, from the risk incurred by Members of Mutual Societies.

The satisfactory financial condition of the Company, exclusive of the Subscribed and Invested Capital, will be seen by the following statement:—

At the close of the last Financial Year the Sums Assured, including Bonus added, amounted to £2,500,000
The Premium Fund to more than 800,000
And the Annual Income from the same source, to 109,000

Insurances, without participation in Profits, may be effected at reduced rates.

SAMUEL INGALL, Actuary.

THE YORKSHIRE FIRE AND LIFE INSURANCE COMPANY.

Established at York, 1824, and Empowered by Act of Parliament.

CAPITAL, 500,000*l.*

The attention of the Public is particularly called to the terms of this Company for

LIFE INSURANCES,

And to the distinction which is made between Male and Female Lives.

No Charge for Stamps on Life Policies.

FIRE INSURANCES

Are also effected by this Company on the most moderate terms.

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Agencies are also established at the various Towns in the Country.

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GREAT WESTERN RAILWAY.—COALS.—Orders for the best RUABON HOUSE COALS, equal to the finest Durhams, may be executed at 25*s.* per Ton (cash price), delivered within 4 miles of the Paddington Station.

These Coals are bright and durable in burning, and contain only one-half per cent. of dust.

They are now for the first time introduced into the London Market by the recent opening of the Great Western Railway into North Wales.

Address the Superintendent of the Company, Paddington Station.

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MESSRS. J. & R. M'CRACKEN, FOREIGN AGENTS, and AGENTS to the ROYAL ACADEMY, No. 7, Old Jewry, beg to remind the Nobility, Gentry, and Artists, that they continue to receive Consignments of Objects of Fine Arts, Baggage, &c., from all parts of the Continent, for clearing through the Custom House, &c.; and that they undertake the shipment of effects to all parts of the world. Lists of their Correspondents abroad, and every information, may be had on application at their Office, as above. Also, in Paris, of M. M. CHENU, No. 28, Rue Croix des Petits Champs (established upwards of fifty years), Packer and Custom-House Agent to the French Court and to the Musée Royal.

F. DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment, to the Queen and Prince Albert, sole Successor to the late E. J. Dent in all his patent rights and business at the above Shops, and at the Clock and Compass Factory, at Somerset Wharf, Maker of Chronometers, Watches, Astronomical, Turret, and other Clocks, Dipleidoscopes, and Patent Ships' Compasses, used on board Her Majesty's Yacht. Ladies' Gold Watches, 8 guineas; Gentlemen's, 10 guineas. Strong Silver Lever Watches, 6*l.* 6*s.*

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Also to their Artistic and Decorative Plate, calculated for the Table, Sideboard, Library, Boudoir, &c.

These productions were honoured at the late Great Exhibition by an award of the 'Council Medal,' and may be obtained at either of the Establishments—

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45, MOORGATE-STREET, } LONDON.
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CARRIAGES of the lightest Construction, best build and finish, at reduced prices.—For SALE, or to be Let on Job, a large assortment of New and Second-hand CARRIAGES, comprising single and double seated Broughams, Clarences, Steppiece Baronches, Pilentums, Phaetons, &c.—PEAKE'S old-established Carriage Factory, 5, Lisle, or 11, Princes-street, Leicester-square.

WEDLAKE'S HAY-MAKER,
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A COMPLETE, Simple, and Effective SMOKE CONSUMER, at a small expense, which has undergone a close examination on several occasions by the Government Smoke Inspectors, who have passed the same as being effective.

Reference to persons who have them in constant operation as follows:—

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For further particulars apply at the RECIPROCATING FIRE-BAR and SMOKE-CONSUMING FURNACES OFFICE and STORES, near the Post-office, Bow; or to JOHN CHANTER, sole Licensee and Patentee, 2, Arnold-terrace, Bow-road, London.

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Firstly—from the frequency and extent of his purchases; and

Secondly—from those purchases being made exclusively for cash.

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New Oval Papier Mâché Trays,
per set of three ..... from 20s. 0d. to 10 guineas.
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Convex shape, ditto ..... from 7s. 6d.
Round and Gothic waiters, cake and bread baskets, equally low.

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Catalogues, with Engravings, sent (per post) free. The money returned for every article not approved of.

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A useful Black Cloth Coat, Vest and Trousers	..	..	£1 15
Superfine ditto ditto	..	.. ..	2 2
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SCHWEPPE'S SODA, POTASS, and MAGNESIA WATERS, and Aërated Lemonade, continue to be manufactured upon the largest scale at their several establishments in London, Liverpool, Bristol, and Derby. The celebrity of these well-known waters, and the preference they universally command, are evidences that their original superior quality over all others is well sustained. Every bottle is protected by a label, with the name of their firm, without which none is genuine, and it may be had of nearly all respectable Chemists throughout the Kingdom. Importers of the German Seltzer Waters, direct from the springs, as for the last thirty years.—51, Berners-street, London.

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CHAS. C. ATKINSON, Secretary to the Council.

May 28, 1855.

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Gates open at 2 o'clock.

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RICHARD ASPDEN, Assistant Secretary.

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The PUBLIC OPENING of the NEW ROOMS of this College will take place on TUESDAY, the 19th inst. The Grounds will be open from 2 till 6; and at 3 o'clock an Inaugural Address will be delivered by the Rev. the Principal.

Invitations will be sent to any who may intimate their desire to be present. C. MACKENZIE, A.M., Principal.

June 11, 1855.

By permission of the Board of the Royal Caledonian Asylum their Band will play on the lawn from 2 to 6 o'clock.

ST. JOHN'S-WOOD PROPRIETARY COLLEGIATE SCHOOL, 25, St. John's-Wood Park.

Head Master—The Rev. THOMAS MARKBY, M.A., late Scholar of Trinity College, Cambridge, and Classical Master in King's College School.

Second Master—H. DEIGHTON, Esq. B.A., late Scholar of Queen's College, Cambridge.

An Exhibition of 30*l.*, open to Students intended for the Universities, or for the Legal and Medical Professions, and tenable for three years, will be annually adjudged. Students entering before Christmas next will be admissible to contend.

Each Proprietor has the right of nominating one Pupil at a time to the School at reduced fees. R. HODSON, Hon. Sec.

*** The Second Master RECEIVES BOARDERS at 24, Boundary-road.

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WRITING, ARITHMETIC, GLOBES, ASTRONOMY and NATURAL PHILOSOPHY.—Mr. BREWER announces to the Heads of Schools and Families that he will have a few hours disengaged each week in the next half year, and would therefore be happy to form one or two more ENGAGEMENTS FOR TUITION in the above-mentioned branches of Education, with Latin if required.—Address 10, Paradise-place, Hackney.

GERMAN LANGUAGE and LITERATURE.—Dr. A. BUCHHEIM, Graduate of the University of Vienna, Editor of the 'Deutsches Athenæum,' GIVES LESSONS in the German Language and Literature through the medium of the English, French, or Italian.—Address 2, Burton-crescent.

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GERMANY.—The Principal of a first-rate Establishment of Northern Germany RECEIVES into her family a few YOUNG LADIES, the daughters of gentlemen, to enjoy all the advantages of eminent Masters and the comforts of a happy home. Highest references given: an escort offered at the end of June. A Governess Pupil required immediately.—Apply to A. B., Clifton Library, Brighton.

EDUCATION IN GERMANY.—Parents desiring to send their Sons to Germany for the purposes of Instruction, or EDUCATION, may suitably place them with a German Family at Hanover. Good references given and required.—Apply to Mr. SONNE, Hanover, care of Royal Hanoverian Railway Direction.

GERMANY.—EDUCATION for YOUNG LADIES in GERMANY.

A German Protestant Lady, residing at DARMSTADT, well acquainted with the Education of Young Ladies, is now again in London, to take back with her a small number of Pupils. The number being limited, her Establishment will therefore offer the comforts of home. The town is healthy, situated in the South of Germany, and is of easy access. English Service in the Palace Chapel every Sunday.—References of the highest order, and Prospectuses to be had of O. C. MARCUS, Bookseller, 8, Oxford-street.

GERMAN CONVERSATION.—A PRIVATE CLASS, limited to Six Members, and intended principally for the practice of German Conversation and Composition for the more advanced Student, is now being formed at Professor KLAUER-KLATTOWSKI'S, 20, South Molton-street, Bond-street. Terms, 1*l.* 10*s.* for a series of Twelve Lessons.—Mr. Klauer has just published 'LEIDEN und FREUDEN FEI'KA'S, EINES RUSSISCHEN LEIBEIGENEN,' price 5*s.* This interesting little tale is engraved on stone throughout in the German written character, and is therefore well adapted for German students, to familiarize them with reading German handwriting.

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MRS. FANNY KEMBLE will give TWO READINGS FROM SHAKSPEARE at the Marylebone Literary Institution, 17, Edwards-street, Portman-square. The Play of 'TWELFTH NIGHT,' on TUESDAY MORNING, June 19, at 3 o'clock precisely; and on FRIDAY EVENING, June 22, the second part of 'HENRY the FOURTH,' at 8 o'clock. Tickets to be obtained at the Institution. Reserved Seats, 5*s.*, Area 2*s.*

J. R. WARREN, Secretary.

DRAMATIC READINGS and LECTURES.—Mrs. CHATTERLEY having terminated, for the present, her Readings from Shakspeare at the Royal Polytechnic Institution, proposes to extend them to the Literary and Educational Societies of the Metropolis and the Country.—Letters to be addressed to 5, Brompton-grove, London.

MISS POLE, having made arrangements for the reception of EIGHT YOUNG LADIES as RESIDENT PUPILS, in addition to her Morning Pupils, has the honour of announcing that the Studies commenced April 4th, at her residence, 23, Circus, Bath, where the Plan of Study and Prospectuses may be obtained.

HYDROPATHY.—MOOR PARK MEDICAL and HYDROPATHIC ESTABLISHMENT, near Farnham, Surrey, within three miles of the Camp at Aldershott. This Institution is now open for the reception of Patients under the Superintendence of Dr. EDWARD W. LANE, A.M. M.D., Edin.—Dr. Lane may be consulted in London every Tuesday between half-past 12 and 2, at 61, Conduit-street, Regent-street.

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PHYSICIAN—Dr. William Macleod, F.R.C.P.S.

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Prospectus and Terms to be had of Mr. TAYLOR, House Steward, Ben Rhydding, Otley, Yorkshire.

REMOVAL.—JOHN MABLEY, PRINTSELLER and STATIONER, REMOVED from 9, Wellington-street North (where he has been established twenty years), to 143, STRAND.

*** See Catalogue of Engravings at p. 694 of this Journal.

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TO PARENTS, &c.—Mr. GEORGE HAYES, 66, Conduit street, Regent-street, has a VACANCY for a PUPIL. He would be fully instructed in Mechanical as well as Operative Deutistry of the highest order, would join the family circle, and receive many unusual advantages. If desired he could attend the Classes at either of the Colleges.

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—ADVERTISEMENTS and BILLS intended for insertion are requested to be forwarded to the Publishers on or BEFORE WEDNESDAY, July 4.
London: Longman & Co. 39, Paternoster-row.

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Lady and Spaniels	0 10 6	0 3 6
Lion Dog of Malta	0 12 0	0 4 0
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Stag at Bay	1 1 0	0 5 6
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Highland Shepherd's Home	2 2 0	0 6 0
Roebuck and Rough Hounds	2 2 0	0 5 6
Good Doggie	2 2 0	0 6 0
Eos (Greyhound)	2 2 0	0 7 6
Islay Macaw, &c.	2 2 0	0 8 6
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Dignity and Impudence	3 3 0	0 9 6
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The Wife of Bunyan interceding	1 11 6	0 7 0
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LONDON, SATURDAY, JUNE 16, 1855.

REVIEWS

Sketches of the Irish Bar; with Essays, Literary and Political. By William Henry Curran, Esq. 2 vols. Hurst & Blackett.

Mr. Curran's 'Sketches of the Irish Bar,' in this reprint, have many claims on our attention. The author's name on the title-page awakens expectations of brilliancy and lively thought; and the contents of the work show that the first of the family did not carry with him all his intellectual wealth to the grave. Our English political houses are not dependent on single reputations. Sydneys, Russells, Temples, St. Johns, Walpoles, Pitts, Foxes, and many more, have been affluent in celebrities. In Ireland, without looking to the great historical races of Norman extraction, like the Fitzgeralds and Butlers, the bright name of Sheridan has hitherto been taken as the exception to the rule of the families of brilliant Irishmen not supporting their founder's fame. Flood, Grattan, Hussey Burgh, Edmund Burke, Yelverton (Lord Avonmore), Plunket, Bushe, O'Connell, shine with the radiance of solitary stars. In the case of Curran, another exception is marked in a style which advertises to the literary world that the old fire is not extinct.

The publication in a separate form of these "Sketches" enables us to compare their literary merits with Mr. Sheil's contributions.

The distinction between the qualities of the two essayists is marked by broad outlines. In Mr. Curran's "Sketches" the tone is more joyous and social than in Sheil's writings. Sheil had more solid matter, and worked at it with partizan zeal. Scarcely less strong in his political sympathies, Mr. Curran is not practically mixed up in the fury of faction. There is excessive personality and much detraction in most of what Sheil wrote about his opponents; on the other hand, Mr. Curran heightens the merits of the friends of "Emancipation," rather than blackens its adversaries. He is never corrosive, though he can be sarcastic when he pleases. As the practised rhetorician is visible in every page of Sheil's articles, so in Mr. Curran's the tone of a genial man of the world, amused with the follies of mankind, gives an airy lightness and a freshness which were often wanting in the papers of his hard-worked friend and fellow labourer. As a professional writer Sheil was more efficient; as a casual contributor Mr. Curran was more agreeable.

The defects and merits of the whole series spring from the levity with which they were written. Their moral tone is not higher than that of the Dublin Literary Whigs of thirty years ago, who seemed to have believed that vice and virtue were to be solved by *for* or *against* "Emancipation."

Any one familiar with society in the capitals of Scotland and Ireland must have noticed the peculiarities of the Tories and Whigs of the two cities. The Irish Tories have little of that sympathy for "Cavaliers" and sentimental love of "Monarchy" observable in their brethren of Edinburgh; and philosophy never found in Dublin so many Whig votaries as in the Scotch metropolis. Wit rather than thought, — eloquence more than reasoning,—sentiment, not science,—were the characteristics of the literary Whigs of Ireland thirty years ago. In society, the Scotch Whigs have often made us think of the professor's room and its didactic formality; and in their literary exercises the Irish Whigs recall to us the pleasant dinner-tables of Dublin. Problems raised to be solved in pleasantry,—arguments supported by anecdotes, refuted by epigrams, and forgotten in the bubbles of champagne,—a conversation frisking between fragments of invectives and effusions of pure fun,—from Corinth to Connaught, from the Forum to the Four Courts,—such are the gifts of memory to any social observer who has spent a happy week in Dublin in those circles where the Whigs of other days are revered as household deities. That school had its strong and weak points. Its superficiality could sparkle; and when it wrangled it was witty. There was fancy even in its light froth, and *vis comica* in its virulence. When it became malignant against the authorities at the "Castle," its enraged epigrammatists made one think of Farquhar and Sheridan. Its politics were as pleasantly peppered as the talk in a green-room—as light, as personal, as anecdotic, and as apt to confound the star-spangled strutters of the scene with real historical characters. The *ephemerides* of Vice-regal life became invested to its Gaelic fancy with mammoth-like proportions. *Tom Thumb*, sent over as a Lord Lieutenant, was wondered at as colossal while he was "on this side,"—but if he was upon "the other side" the telescope was reversed, and his dwarfish existence was scoffed at as merely entomological in scintillating sneers. "Be earnest," said the unsympathizing English:—"be epigrammatic," cried the prophets at Dublin, who would believe in nothing unless it flashed. Their polemical spirit was as full of points as the Irish sea-coast, and as barren in everything —except striking effects. The purely convivial destroyed much of the original in their natures. A new joker was hailed as an original thinker, —and a man who would not sacrifice truth to an antithesis was looked on as decidedly an odd fellow. Hence supper-tables were illumined and periodicals made pleasant by masterly professors of pungency. Songs, not systems, — repartees, not reasoning,—crackling jests, not confuting logic,—marked the literary and oral effusions of the school, which appears to have died away in the contention of succeeding factions, whose assailants were more brawny, though less brilliant, than their predecessors. The light-comedy politicians of their day ornamented society, if they could not rule it, and they had personal spirit as well as Hibernian wit. They would not have objected to a Donnybrook battle, on condition that none but gentlemen rioters were allowed, and that no dull fellow unable to crack jokes should aspire to the fun of cracking skulls.

We accept these sparkling essays as characteristic of the time and country in which they were written. Since then the world has been moving on fast, and it has been discovered that the real evils of Ireland were social rather than political. Economy has offered to perform what Emancipation failed to achieve; science has taken the place of sentiment; and an Exodus following a famine has distanced the efforts of legislation. In nothing have these essays more to contend against, when reprinted, than in the Irish subject having been overworked since they were written.

Yet Mr. Curran's papers stand the trial well. His picture of O'Connell as a barrister at Dublin is the best ever drawn of that remarkable person. It is the agitator of 1825—not of 1835; of the Corn Exchange—and not of Parliament. He makes us see clearly how in his own amazing personal resources O'Connell had means of gaining ascendancy over his country. Every sketch in the whole series of papers—both of Sheil's and Mr. Curran's—fades before the new matter introduced to us here. 'The Conversations with Chief Justice Bushe' are a charming collection of curious anecdote, and they are now printed for the first time. Mr. Curran states that, for the sake of curiosity, he tried how far he could imitate Boswell, and he took down the conversation of the Chief Justice for two days. He thus picturesquely introduces the anecdotes.—

"Just after the close of the summer circuits of the year 1826, I went, by invitation, to stay for some time with him at his old ancestral place of residence, Kilmurry, in the county of Kilkenny. He was, according to his annual custom, passing his long vacation there, surrounded by a numerous family circle. I had the good luck to be the only stranger, and thus came to be at his side, and to have him all to myself, for many hours daily. * * Every day at one o'clock a pair of horses were brought to his hall door for us. From the heat of the weather (it was 'the hot summer of 1826') we always moved along merely at a walking pace; secure, however, from the same state of the weather, against any annoyance from sudden showers. We seldom returned to Kilmurry before five o'clock. Then came dinner, and at no long interval, tea; and the moment tea was over the Chief Justice rose, and proposed to me a stroll with him through the grounds. We had no occasion to keep to the gravel walks; the grass was as dry as the carpets we had left; and accordingly his habit was to push on at once for the fields, and plunging into them, and crossing and recrossing them, to prolong the stroll often till the approach of midnight."

The stories are excellent of their kind, and have the flavour of Walpoliana; but the vivacity of Boswell is not attained, for the Chief Justice is allowed to speak in monologue.

We are first ushered into the presence of George the Fourth and Lady Conyngham at Slane Castle.—

"Saurin and I went down together, and arrived barely in time to dress for dinner. I had never been seen by the King, but once at the levee. On going down stairs, I met him coming up. The rencontre was most embarrassing, for I imagined that he would not recognise me, but I was at once relieved. He said, 'Bushe, I believe you don't know the ways of this house,' and taking me under the arm, conducted me to the drawing-room. In one moment I was as much at my ease as if I had been his daily companion. I sat opposite to him at dinner. The first words he addressed to me were these (Lady Conyngham, who sat next to him, had been whispering something in his ear),—'Bushe, you never would guess what Lady Conyngham has been saying to me. She has been repeating a passage from one of your speeches against the Union.' He saw that I started, and was rather at a loss for what to say, and instantly changed the subject by recommending me to try a particular French dish, from which he had been just helped. 'This (said he) I can recommend as the perfection of cookery. My cousin, the Duke of Gloucester, often produces it for his guests, but always fails in it. It is the same with all his dishes. He has a remarkable talent for giving bad dinners.'"

—We can readily imagine that Bushe must have been nervous when he heard his famous speech against the Union mentioned. In 'The Court and Cabinets of George the Third' (recently reviewed by us), one of the officials at the Castle significantly alludes to it: "Bushe, the lawyer, made a wicked speech against us." But let us hear the King upon the Union. The following is very curious.—

"The King soon after returned to the Union. 'My early opinion was (said he, addressing Saurin) that your and the Solicitor-General's opposition to the measure was well founded, and since I have seen this glorious people, and the effects produced by it, that opinion is confirmed; but (he added, as if correcting himself) I am sure you will agree with me in considering that, now the measure is carried, you would both feel it your duty to resist any attempt to repeal it with as much zeal as you originally opposed it. But you all committed a great mistake. Instead of direct opposition, you should have made terms, as the Scotch did, and you could have got good terms.' He then summed up some of the principal stipulations of the Scotch Union (he had history at his fingers' ends). Saurin said (a very odd remark,

as it struck me, to come from *him*) 'and the Scotch further stipulated for the establishment of their national religion.'—'You are quite right,' said the king; 'they secured that point also—but, no, no,' he added, hastily checking himself, 'you must pay no attention to what I have just said. It would not be right to have it supposed that I entertain an opinion from which inferences might be drawn that would afterwards lead to disappointment.'"

—We shall not comment on this passage. What follows is not a little strange.—

"In the evening despatches arrived from England containing an account of the tumultuous proceedings at the Queen's funeral. The king expressed, without the slightest reserve, his dissatisfaction at the want of energy shown by the Government on the occasion, and contrasted with it the firmness of his father during the riots of 1780. He detailed the particulars of the late king's conduct upon that occasion, who, he said, expressly sent for him to be a witness of it, for the regulation of his own conduct upon any similar emergency. He concluded by suddenly saying, in an altered and broken voice, 'I shall never again see such a man as my father.'"

'The Grenville Papers' record very different filial impressions from those uttered here; and the following, resting on Chief Justice Bushe's authority, is significant. Alluding to the King, Bushe says:—

"He has been known to say, 'I wish those Catholics were damned or emancipated.'"

On Grattan—a favourite theme with Bushe—we are almost tantalized by the following confession.—

"My last scene with Grattan was interesting beyond expression. It lasted an hour, and I have never ceased to regret that I did not commit the particulars to paper, as I might easily have done. The details of that one hour would have filled a volume."

Some of Grattan's sayings recorded here are characteristic of the deep poetry in his mind, which Sydney Smith has so brilliantly described.—

"He loved old trees, and used to say, 'Never cut down a tree for fashion-sake. The tree has its roots in the earth, which the fashion has not.' A favourite old tree stood near the house at Tinnehinch. A friend of Grattan's, thinking it obstructed the view, recommended to him to cut it down.—'Why so?' said Grattan.—'Because it stands in the way of the house?'—Grattan. 'You mistake, it is the house that stands in the way of it, and if either must come down, let it be the house.'"

A good Life of Grattan is wanted, but after Moore's performances we do not regret that the materials were not given to him. Here is the Chief Justice's opinion on the point.—

"I said that Moore wished to be the biographer of Grattan. 'No, no; Grattan's life is not to be written with a dove's quill.'"

In these 'Conversations of Chief Justice Bushe,' several traits of Grattan are preserved. The following is like his manner.—

"Grattan's last words to Crampton (the surgeon-general), who saw him in London just before his death, were:—'I am perfectly resigned. I am surrounded by my family. I have served my country. I have reliance upon God, and I do not fear the devil.'"

—These 'Conversations with Chief Justice Bushe' are certainly very vivid, and full of interest. It is really a shame that no friendly hand has given us a Life of that eminent person.

Of Mr. Curran's own sketches, that of O'Connell is the best. It has been so often circulated in journals, that we shall only extract from it the following picture of the Agitator in the streets:—

"Body and soul are in a state of permanent insurrection. See him in the streets, and you perceive at once that he is a man who has sworn that his country's wrongs shall be avenged. A Dublin jury (if judiciously selected) would find his very gait and gestures to be high treason by construction, so explicitly do they enforce the national sentiment, of 'Ireland her own, or the world in a blaze.' As he marches along through the streets to court, he shoulders his umbrella as if it were a pike. He flings out one factious foot before the other, as if he had already burst his bonds, and was kicking the Protestant ascendancy before him; while ever and anon, a democratic, broad-shouldered roll of the upper man is manifestly an indignant effort to shuffle off 'the oppression of seven hundred years.'"

The whole sketch is equally good. But for pure Irish humour—as distinguished from mere wit—in the entire series of papers (including Sheil's) there is nothing more unctuously comic than the sketch of Serjeant Goold. It thus commences:—

"The French Revolution had scarcely burst upon the world, and its portentous incidents were still the daily subject of universal astonishment or dismay, when there arose in the metropolis of Ireland a young gentleman, who, feeling jealous of the unrivalled importance the continental phenomenon was enjoying, resolved to start in his own person as an opposition-wonder."

And that high key is sustained. The Serjeant's early adventures are graphically recorded with incomparable fun. Here is a *morceau* of pure Irish humour, recalling the easy, familiar, joyous banter of Farquhar and Sheridan:—

"He left Germany with some precipitation. The rumour ran that there were state-reasons for his departure. The subject was too delicate to be revealed in all its circumstances, but upon his return to Ireland, his friends heard in broken sentences of a certain Palatine princess—the dogged jealousy of royal husbands—the incorrigible babbling of maids of honour—muttered threats of incarceration—and a confidential remonstrance on the part of a very sensible man, a member of the Aulic council, respecting the confusion that might hereafter ensue, should it come to be suspected that the lazy stream of reputed legitimacy had been quickened by a tributary rill of Munster blood."

The anecdotes about Burke in this paper are also remarkable, as testifying to his extraordinary kindness. Mr. W. H. Curran's own recollections of celebrated persons are just as striking as those of Chief Justice Bushe. He relates his acquaintance with Barry the painter at considerable length in a paper of most pathetic interest, with a peculiarly graphic realization of the unhappy artist in his den. But though many people are sick of Barry, who can refuse being struck with this description of his pugnacious countenance?—

"An Englishman would call it an Irish, an Irishman a Munster face; but Barry's had a character independent of national or provincial peculiarities. It had vulgar features, but no vulgar expression. It was rugged, austere, and passion-beaten; but the passions traced there were those of aspiring thought, and unconquerable energy, asserting itself to the last, and sullenly exulting in its resources."

There is poetry in that phrase "passion-beaten." It may be often seen in the faces of the miserable peasantry in the south of Ireland, who never heard of Barry the Royal Academician.

The description of the vaults of St. Michan's at Dublin is very interesting. It was written in 1822,—but since then, we believe, the vaults have been closed. The chemical properties of the soil acted like an embalming process:—

"You descend by a few steps into a long and narrow passage that runs across the site of the church; upon each side there are excavated ample recesses, in which the dead are laid. There is nothing offensive in the atmosphere to deter you from entering. The first thing that strikes you is to find that decay has been more busy with the tenement than the tenant. In some instances the coffins have altogether disappeared; in others, the lids or sides have mouldered away, exposing the remains within, still unsubdued by death from their original form. But the great conqueror of flesh and blood, and of human pride, is not to be baffled with impunity. Even his mercy is dreadful. It is a poor privilege to be permitted to hold together for a century or so, until your coffin tumbles in about your ears, and then to re-appear, half skeleton, half mummy, exposed to the gaze of a generation, that can know nothing of your name and character, beyond the prosing tradition of some moralizing sexton. Among these remnants of humanity, for instance, there is the body of a pious gentlewoman, who, while she continued above ground, shunned the eyes of men in the recesses of a convent. But the veil of death has not been respected. She stands the very first on the sexton's list of posthumous rarities, and one of the most valuable appendages of his office. She is his buried treasure. Her sapless cheeks yield him a larger rent than some acres of arable land; and what is worse, now that she cannot repel the imputation, he calls her to her face, 'the Old Nun.' In point of fact, I understood that her age was one hundred and eleven years, not including the forty that have elapsed since her second burial in St. Michan's."

The unfortunate Sheares are thus sketched:—

"I had been told that they were here, and the moment the light of the taper fell upon the spot they occupy, I quickly recognized them by one or two circumstances that forcibly recalled the close of their career: the headless trunks, and the remains of the coarse, unadorned, penal shells, to which it seemed necessary to public justice that they should be consigned. Henry's head was lying by his brother's side; John's had not been completely detached by the blow of the executioner: one of the ligaments of the neck still connects it with the body. I knew nothing of these victims of ill-timed enthusiasm, except from historical report; but the companion of my visit to their grave had been their contemporary and friend, and he paid their memories the tribute of some sighs; which even at this distance of time, it would not be prudent to heave in a less privileged place. He lingered long beside them, and seemed to find a sad gratification in relating several particulars connected with their fates."

There is more matter equally curious. Mr. W. H. Curran records that he had seen the Catacombs at Paris; but the preserved individuality of the dead at St. Michan's more deeply affected his mind.

We could have desired that the sketch of Chief Baron Woulfe had not appeared. It is too long, and it is far from being written in Mr. Curran's best style. It will not add to the Chief Baron's reputation; on the contrary, it may rather, perhaps, lower it. It does not appear that Mr. Curran was ever present when Mr. Woulfe had to encounter O'Connell on the Munster Circuit, or to reply off-hand to Sir Robert Peel in the House of Commons. After nearly eighty pages of a prolix description, he omits all reference to the weird countenance and the most extraordinary voice of Woulfe. He does not cite the testimonies given of his merits by Sir Robert Peel and Sir James Graham, and in his biographic detail he leaves out curious particulars. He omits his education at the Isle of Man by a Protestant clergyman, and the cure of his stammering tongue by the affectionate care of a female relative. "Never mind, Stephen; you'll yet be cured of your stammering; the Catholics will be emancipated, and you shall be a member of Parliament," was said to Woulfe in boyhood, by an estimable woman, to whom he owed much. As a foil to the brightness of the other papers, the essay on Woulfe may be endured, but general readers may be advised to skip it.

In the second volume some inferior matter is admitted, which has the effect of *vin ordinaire* after rich Burgundy. But the two volumes have genuine talent, and exhibit many of the best traits of Irish intellect, educated in a high school. If, as is reported, Mr. Curran intends to tell us what he personally remembers of days gone by, when he had near views of Godwin, Shelley, Grattan, and others, we shall look forward with interest to the performances of his graphic pen. His power lies in personal

description, and not in dissertation; but in his own style he is vivid, sparkling, and animated with a true humour, and he has a mine of anecdote.

Imperial Paris: including New Scenes for Old Visitors. By W. Blanchard Jerrold. Bradbury & Evans.

HERE is a very pretty—very pleasant book, full of pictures, lightly and brightly painted;—full of knowledge, thought and observation;—full of kindly sentiment and liberal interpretation of men and things in the capital of our allies. Those who seek to obtain, during their summer trip to the Continent, a closer acquaintance with Parisian life than is to be extracted from a Guide-book, can scarcely do better than carry with them a copy of 'Imperial Paris.'

Mr. W. B. Jerrold is something more, and better, than a mere panoramic painter. He is also a humourist, who sees things through a kindly and generous optic. His chapter, entitled 'The English painted by the French,' is an excellent piece of humour, as a few extracts strung together will show. It is a Frenchman, on his first visit to England, who speaks:—

"A Frenchman, the instant he touches English soil, is suddenly a changed man; all his habits must be set aside; he must be satisfied with the pale English sun of June; he must be content to be frozen, and baked, and wetted within a few hours; he will also be depressed by the sombre aspect which the coal smoke gives to the towns. Again, he approaches England by its taverns and lodging-houses. Here all is in direct opposition to the comfortable habits which the Frenchman brings from home. The furniture is hard and angular: one would think that this England, so essentially maritime, gave to her passing visitors, sea-biscuits to sleep upon! Speaking for myself, I will own, even at the risk of passing for a Sybarite and an effeminate dandy, I rose every morning from my bed, as fatigued from its hardness as from the travels which had sent me to it. * * It rains: it blows: the streets are marshes, and everybody is at home reading Thomson's Seasons. O! perfidious sky of perfidious Albion! I go out with my cloak over my nose, and my hat over my eyes: I return home frozen to the bones. I forget my dignity and demand fire. I go to bed, and write. * * And now I may show how the people who enjoy the widest political freedom are the slaves of their customs and prejudices. Let me also correct an error of French vaudevilles (and are there any other vaudevilles?) which attribute to the English the frequent use of the exclamation '*Goddem*.' Goddem is fossil. In the present time, the popular exclamation expressing surprise or discontent is, 'Ho! ho!' The second 'ho' is a tone lower than the first. But the two words which are heard every minute are *box* and *etiquette*. Everything is *box*—nothing is *etiquette*. Here are examples:—A horse's place in his stable—*box;* a trunk—*box;* Christmas presents—*box;* garden edging—*box;* an opera *box;* the salt-*box;* a traveller's luggage—*box;* the seat upon a carriage—*box;* the pepper-*box;* a hunting-seat—*box, shooting-box;* a blow upon the ear—*box* on the ear; a snuff-*box;* —box for everything and everywhere, without counting *box*ing. In England everything is '*shoking*.' Nothing is etiquette. It is not etiquette to use a handkerchief—to spit—to sneeze. What is to be done? Is it etiquette to have a cold? It is not etiquette to speak loud, even in the houses of parliament; to walk in the middle of the street; to run in order to escape the wheel of a carriage. Prefer to be run over! It is not etiquette to close a letter with a wafer, because this is to send people your saliva; nor to write without an envelope. It is not etiquette to go to the opera with the smallest sprig upon the waistcoat or the cravat; to take soup twice; to salute a lady first; to ride in an omnibus; to go to a party before ten or eleven o'clock, or to a ball before midnight; to drink beer at table without giving back your glass at once to the servant. It is not etiquette to refrain a day from shaving; to have an appetite; to offer anything to drink to a person of high rank; to appear surprised when the ladies leave the table at dessert time—that hour which is so charming with us. It is not etiquette to dress in black in the morning, nor in colours in the evening. It is not etiquette to address a lady without adding her Christian name. To speak to a person, on any pretext, without having been presented; to knock at a door quietly; to have the smallest particle of mud upon the boot, even in the most unfavourable weather; to have pence in your pocket; to wear the hair cut close; to have a white hat; to exhibit a decoration or two; to wear braces, or a small or large beard—to do any of these things is to forget etiquette. But that which violates etiquette in England more than anything else is—want of money. Ruin yourself—run into debt—nobody will mind this; but, above all, be a spendthrift. If, when a foreigner arrives in London, it becomes known that he lodges in one of the economical hotels near Leicester Square, he is lost to certain society. Never will an equipage, nor even the card of a lord, wander thither. The respectability for which the English contend means simply material advantages—it has no relation to moral qualities. In France worship is paid to mind—to talent—to genius; in Italy and Spain it is paid to pleasure; in other places to ambition and glory; in England gold is the presiding deity! As the middle class always envies the upper class, the commercial people spend considerable sums of money in endeavours to rival the ostentation of the aristocracy."

The French are great painters of manners. Their touch is light, delicate, and original; they look at objects through a strange and picturesque medium. Mr. Jerrold has caught their manner very well. What follows, also a Frenchman's view of England and the English, reads like a translation—rather than an adaptation,—so completely is the point of view preserved throughout.—

"There are really only three things which are cheap in London, viz., flannel, crockery, and lobsters. Flannel includes all woollen goods; we may add cotton also to the list. To the lobsters, I think I may, by association of colour, add oranges. Oranges in this foggy country? Yes; the sea, which produces crabs, bears vessels laden with this fruit! In England, when people are not drinking beer, they drench themselves with tea, and swim in the Chinese pleasure it produces, to facilitate the digestion of so much beef. Tea, therefore, is no longer a medicament for these blasés stomachs. The remedy for all this is—brandy! You have a headache—brandy, not upon the temples, but down the throat; a stomach-ache?—brandy, not upon the stomach, but in it; a heart-burn?—brandy; tooth-ache?—an excellent opportunity to drink brandy; rheumatism?—brandy; cut, scratch, and contusions, etc.?—brandy; everywhere, and for everything—brandy: applied always internally, with resignation—people must be cured. * * I have already asserted that all English ideas are material—positive. All things are massive, heavy, exaggerated. It is a nation, I repeat, of coal and iron, which produce steam strong enough to overthrow the world. The exaggeration which I have already noticed, is distinguishable in the charlatanism which pervades the shop signs and the advertisements, and in the means adopted to obtain publicity. There is nothing more amusing than the advertisement columns of the 'Times;' they pander to the instincts of the public. An hotel-keeper announces that he conducts '*a substantial family-house*'—a house where families are treated substantially. The most unexpected epithets are used to create a desire, or sharpen curiosity: '*a very desirable house to let*'—that is to say, that people who have once seen it cannot resist a wish to occupy it. Everything is *very valuable, very capital, most seducing,*—and all this is put forth in enormous letters. Stout, a strong beer, is declared upon every wall to be *celebrated;* and my razor-strop pretends to be, as large gold letters upon its case declare, '*inimitable!*' Thus in everything, and everywhere, you must strike the imagination or the reason hard. I hear charming things in the theatres which pass unseen, because they are delicate, as the fable of Les Deux Pigeons, in Adrienne Lecouvreur, and all the mots, finely touched, by Rachel. While she plays, the majority of the audience read the piece, instead of looking at the actres—and an actress whose physiognomy and gesture deserve the attention paid to an extreme and intelligent pleasure. But here is always the idea of the positive—the desire to know the substance of the matter, without regard to the form. I have noticed the same thing in regard to concerts given in England by foreigners; for England herself has neither singers nor chorographs. Lately the adagio of the air of Norma, *Casta Diva*, sung perfectly, did not awaken any applause. Presently a loud noise, and a throwing about of arms came, strong and easy things to bawl, and the theatre was in commotion. Here my idea returns to me, as in everything, as applicable to this positive people. But it is precisely this positiveness which constitutes English strength and influence. These faults, from our point of view,—we, who are people of subtle sensations, who do not require to be struck hard to vibrate,—rule with the English. Coal and iron—positivism—make this the governing nation of the globe. I repeat it, we have the form—they have the substance. We are ingenious in trifles, delicate, refined, full of taste, light, taken with words, excited with froth, turning to all the phases of pleasure, of caprice, and of inconsequences, for which we pay dear. We make revolutions for a change, without knowing whether we shall gain any advantage,—and we often lose. We mock at our laws—we mock at everything. The Englishman, who laughs but little, respects that strength which he puts in everything. English faults and contradictions, so amusing when contemplated in individuals, in the current of daily life, form, when applied to a collection of men united as a nation, that which gives greatness to a state, and its preponderance in the world. Our *esprit*, our fertility, are charming gifts, by which we lose—with grace! The positivism of this beef-eating people, who do not understand a prolonged sound, fill themselves with beer,' make everything of iron, doctor themselves with as much brandy as it is possible to consume,—this positivism has given them one hundred and twenty millions of subjects upon the globe."

Some portions of Mr. W. B. Jerrold's volume have already appeared in a popular contemporary, but several chapters are new,—and among these additions are some of the best portions of 'Imperial Paris.'

Memoirs of the Life, Writings, and Discoveries of Sir Isaac Newton. By Sir David Brewster. 2 vols. Edinburgh, Constable & Co.; London, Hamilton & Co.

UPWARDS of a century has elapsed since the death of Sir Isaac Newton, and we have only within the present month a Life worthy the fame of the philosopher. Even now, when Newton's name is a household word throughout all civilized nations, it would seem as if Sir David Brewster apprehends that his performance, treating as it does of the highest interests of science, requires royal patronage to cause it to be favourably received.

We hoped, and indeed believed, that the bad old days of patronage Dedications had passed away never to return; but here we have one of our leading scientific men dedicating the Life of the Author of the 'Principia' to Prince Albert, from whom he seeks "the protection for his work of a name indissolubly associated with the sciences and the arts." Without pausing to criticize this eulogium, we would ask whether a really good Life of Sir Isaac Newton, such as we believe this to be, requires royalty for its "protection"? We hope not; and we should have thought that the wide circulation and popularity which Sir David Brewster's former brief 'Life of Newton' enjoyed, and for which he gives himself credit in the Preface to his present work, would have warranted him in publishing without courtly patronage.

Sir David Brewster has had the Portsmouth family papers, including numerous manuscripts and correspondence of Sir Isaac, placed at his

disposal for the purposes of this Life. These have been freely used, particularly in defending Newton against a system of calumny and misrepresentation unexampled in the history of science.

In the early life of Newton no new features of interest appear. Here, however, we have a 'Scheme for establishing the Royal Society,' which must have been written by Newton shortly after he was elected into that corporation.—

"Natural Philosophy consists in discovering the frame and operations of Nature, and reducing them, as far as may be, to general rules or laws,—establishing these rules by observations and experiments, and thence deducing the causes and effects of things; and for this end it may be convenient, that *one* or *two* (and at length perhaps *three* or *four*) Fellows of the Royal Society, well skilled in any one of the following branches of Philosophy, and as many in each of the rest be obliged by pensions and forfeitures (as soon as it can be compassed), to attend the meetings of the Royal Society.—The branches are—1. Arithmetic, Algebra, Geometry, and Mechanics, with relation to the figures, surfaces, magnitudes, forces, motions, resistances, weights, densities, centres of gravity, and other mathematical affections of solids and fluids;—the composition of forces and motions; the shocks and reflexions of solids;—the centrifugal forces of revolving bodies;—the motion of pendulums, projected and falling bodies;—the mensuration of time and distance;—the efficacy of the five powers;—the running of rivers;—the propagation of light and sound, and the harmony and diseord of tunes and colours. 2. Philosophy relating to the Heavens, the Atmosphere, and the surface of the Earth, viz. Optics, — Astronomy, — Geography, — Navigation, and Meteorology; and what relates to the magnitudes, distances, motions, and centrifugal forces of the heavenly bodies; and to the weight, height, form, and motions of the atmosphere, and of the things therein, and to instruments for observing the same; and to the figure and motions of the earth and sea. 3. Philosophy relating to animals,—viz. their species,—qualities,—passions,—anatomy, diseases, &c., and the knowledge of the frame and use of their stomachs,—entrails, blood-vessels, heart, lungs, liver, spleen, glands, juices, and organs of sensation, motion, and generation. 4. Philosophy relating to vegetables, and particularly the knowledge of their species, parts, leaves, flowers, seeds, fruits, juices, virtues, and properties, and the manner of their generation, nutrition, and vegetation. 5. Mineralogy and Chemistry, and the knowledge of the nature of Earths, Stones, Corals, Spars, Metals, semimetals, Marchasites, Arseniates, Bitumens, Sulphurs, Salts, Vitriols, Rain-Water, Springs, Oils, Tinctures, Spirits, Vapours, Fumes, Air, Fire, Flames and their parts, Tastes, Smells, Colours, Gravity, Density, Fixity, Dissolutions, Fermentations, Coalitions, Separations, Congelations, Liquefactions, Volatility, Distillation, Sublimation, Precipitation, Corrosiveness, Electricity, Magnetism, and other qualities;—and the causes of subterraneous Caves, Rocks, Shells, Waters, Petrifactions, Exhalations, Damps, Heats, Fires, and Earthquakes, and the rising or falling of Mountains and Islands. To any one or more of these Fellows, such books, letters, and things as deserve it may be referred by the Royal Society at their meetings from time to time; and as often as any such Fellowship becomes void, it may be filled up by the Royal Society with a person who hath already invented something new, or made some considerable improvement in that branch of philosophy, or is eminent for skill therein, if such a person can be found. For the reward will be an encouragement to inventors; and it will be an advantage to the Royal Society to have such men at their meetings, and tend to make their meetings numerous and useful, and their body famous and lasting."

It will be observed that in this interesting document Newton advocates the endowment of science by the nation; for, as Sir David Brewster observes, "men of science, on whom the wealth of this world is never abundantly bestowed, must have often smarted under the injustice of paying for the publication of discoveries, which it cost them much time, and frequently much money, to complete."

Having heard that certain documents had been discovered among the Portsmouth papers which revealed Newton in the new character of a lover, we turned with considerable curiosity to the chapter devoted to the love story. But the proofs are so feeble that we are compelled to give the reader fair notice that our great philosopher will not be found "sighing like furnace" or even playing the part of a lukewarm lover. Indeed, it is very doubtful whether he was unfaithful for even a brief period to his divine mistress Philosophy. The facts are these. A love-letter, written about 1704, when Newton had attained the ripe age of sixty, has been discovered among the Portsmouth family papers. It is entitled "Copy of a Letter to Lady Norris, by ——," and is in the handwriting of Mr. Conduitt, who, as Sir D. Brewster conceives, purposed publishing it. On the back of the letter is written in another hand, "A Letter from Sir I. N. to ——." The epistle is as follows:—

"Madam,—Your ladyship's great grief at the loss of Sir William, shows that if he had returned safe home, your ladyship could have been glad to have lived still with a husband, and therefore your aversion at present from marrying again can proceed from nothing else than the memory of him whom you have lost. To be always thinking on the dead, is to live a melancholy life among sepulchres, and how much grief is an enemy to your health is very manifest by the sickness it brought when you received the first news of your widowhood: And can your ladyship resolve to spend the rest of your days in grief and sickness? Can you resolve to wear a widow's habit perpetually,—a habit which is less acceptable to company, a habit which will be always putting you in mind of your lost husband, and thereby promote your grief and indisposition till you leave it off? The proper remedy for all these mischiefs is a new husband, and whether your ladyship should admit of a proper remedy for such maladies, is a question which I hope will not need much time to consider of. Whether your ladyship should go constantly in the melancholy dress of a widow, or flourish once more among the ladies; whether you should spend the rest of your days cheerfully or in sadness, in health or in sickness, are questions which need not much consideration to decide them. Besides that your ladyship will be better able to live according to your quality by the assistance of a husband than upon your own estate alone; and therefore since your ladyship likes the person proposed, I doubt not but in a little time to have notice of your ladyship's inclinations to marry, at least that you will give him leave to discourse with you about it. I am, Madam, your ladyship's most humble, and most obedient servant."

Lady Norris was the widow of Sir William Norris, who died in 1702. Sir William was educated at Trinity College, and resided there while Newton held the Lucasian chair. This circumstance is advanced by Sir D. Brewster as conclusive evidence that Newton was personally acquainted with Sir W. Norris, and that their acquaintance must have been renewed when they resided in London. Stronger evidence of the authorship advocated by Sir David lies in the fact, that Newton had known Lady Norris for some years prior to 1704, as appears by the following letter addressed to his niece Catherine Barton.—

"London, Aug. 5, 1700.

"Dear Niece,—I had your two letters, and am glad the air agrees with you; and though the fever is loth to leave you, yet I hope it abates, and that the remains of the small-pox are dropping off apace. Sir Joseph Tilly is leaving Mr. Toll's house, and it's probable I may succeed him. I intend to send you some wine by the next carrier, which I beg the favour of Mr. Gyre and his lady to accept. *My Lady Norris thinks you forget your promise to write her, and wants a letter from you.* Pray let me know by the next how your face is, and if the fever be going. Perhaps warm milk from the cow may help to abate it.—I am your very loving uncle,

"Is. Newton."

—Such is the evidence upon which Sir D. Brewster bases his assertion that Newton so far forgot his habitual gravity as to play the part of a lover. If the letter in question urged his own suit to Lady Norris, Newton's desire to marry at sixty coincides with that of Leibnitz, his rival in philosophy, who made proposals to a lady when he was fifty.

With proper regard for the high character of the subject of his biography, Sir D. Brewster has made effective use of the unpublished documents to which he has had access for the purpose of modifying, and in many cases of refuting, the grave charges brought against Newton by Flamsteed, and published in Baily's 'Life of Flamsteed.' It seems that copies of letters to Newton which appear in that work differ from the originals preserved by Newton. This discovery casts a doubt on every document Flamsteed left behind him, and we are compelled to admit that no confidence can be placed in the abstracts of Flamsteed's letters to Newton as printed by Mr. Baily. Indeed, it is surprising that Government should have furnished public money to print Flamsteed's unsupported evidence against Newton's veracity,—which, in the form of a large volume circulated gratuitously throughout Europe, had a most injurious effect upon Newton's memory. In closing his account of this painful controversy, Sir D. Brewster observes:—

"In the revolting correspondence which Flamsteed has bequeathed to posterity, he has delineated his own character in sharp outlines and glaring tints; and Newton requires no other Ægis to defend him than one whose compartments are emblazoned with the scurrilous invectives against himself, and garnished with pious appeals to God and to Providence. We have hesitated, however, to associate the sacred character of the accuser with systematic calumny; and we hasten to forget that there may be an astronomer without principle, and a divine without charity."

Sir D. Brewster has taken great pains to investigate the claims advanced by the friends of Newton and Leibnitz to the invention of the Differential Calculus, upon which, after the lapse of nearly two hundred years, a verdict has not yet been pronounced. Our author, however, conceives that it is not difficult to form a correct estimate of the claims of the rival analysts, and arrives at the following results:—

"1. That Newton was the first inventor of the Method of Fluxion; that the method was incomplete in its notion; and that the fundamental principle of it was not published to the world till 1687, twenty years after he had invented it.—2. That Leibnitz communicated to Newton, in 1677, his Differential Calculus, with a complete system of notation, and that he published it in 1684, three years before the publication of Newton's Method."

Besides giving full and interesting accounts of Newton's various scientific researches, Sir D. Brewster has devoted considerable space to his theological writings, showing their importance to Christianity. The strange story of Newton's mental aberration, so uncharitably insisted on by Biot, is for ever set at rest by new proofs having been discovered of Newton's vigorous and unclouded intellect at the period of his alleged insanity. These, in the form of essays on scientific matters, with other documents, are judiciously printed in an Appendix. We regret that Sir D. Brewster's publishers have not been a little more liberal in the number and execution of the illustrations, which are scarcely equal to the requirements of the work. Typographical errors are also more numerous than they should be. Altogether, however, until some fortunate discovery lays

open unknown correspondence and papers bearing on Newton's life, we regard the present work as the most complete and faithful reflection of a man of whom Pope said that "his life and manners would make as great a discovery of virtue and goodness and rectitude of heart as his works have done of penetration and the utmost stretch of human knowledge."

A Memoir of the Reverend Sydney Smith. By his Daughter, Lady Holland. With a Selection from his Letters. Edited by Mrs. Austin.

[Second Notice.]

LAST week we endeavoured to sketch the high-minded, yet unobtrusive, virtues of the man, Sydney Smith, which in his lifetime were hardly appreciated, because of his gay social qualities. On returning to this 'Memoir' for illustrations of his claims to distinction as a wit, selection becomes difficult. There is hardly a page by which we are not tempted,—hardly a paragraph which would not have made the reputation of a duller man. Such a playful use of unexpected combinations and whimsical images was surely never combined with such disarming fairness and such excellent common sense.—

"I thank God [wrote Sydney Smith to Lady Mary Bennett], who has made me poor, that he has made me merry. I think it a better gift than much wheat and bean land, with a doleful heart."

Sydney Smith might have rejoiced in the possession of justice as well as of merriment had he been Pharisaical in his orisons. Compare, for instance, the stories and the sayings collected in these two volumes with the treasury of brilliant things left us by Horace Walpole. Those will not be found untinctured by ill-nature, prejudice, affectation, and a determination to astonish:—in these, sense, spontaneousness, and sweet temper never fail us, let the sarcasm pierce ever so deep or be ever so exquisitely polished. If there be any who fancy Sydney's pedestal too high, let them turn back to the triumphs, and refer to the claims, of another merry man, who, in Sydney Smith's day, might have been also produced to the foreigner as the Tory specimen of English brilliancy—we mean Theodore Hook. Such a parallel is like setting the highest, healthiest comedy against the broadest and smallest farce. The humours of one flowed from "abundance of heart"—the other was manufactured by readiness of tongue. The spoken repartees and improvisations of the author of 'Gilbert Gurney' are already fading from the memories of those who heard them, while the best recorded *bon mot* by him has the gleam of theatrical tinsel. There is much in these volumes which, we fancy, will only perish with our language. Probably, too, some hundreds of their readers could each add something to the collection of traits and anecdotes.

What an inexhaustible, self-generated fountain of mirth does the store, as we have it, reveal! Rarely has such a mass of bright sayings or happy hits been laid together, which owed so little to allusions or suggestions from others,—to odd passages from books,—to the *on dits* of rival practitioners. Sydney—unlike Horace—had few peers,—Luttrell, perhaps, excepted. He had no Charles Townshend—no George Selwyn—to "hold the cards" against him. Old Mrs. Salusbury's praise of Dr. Johnson, that he could say something about "*runts*," if no higher theme than cattle came up, might be applied, with a difference, to this genial man. So strong was the spirit of whimsy within him, that he could not give an order to a servant without clenching it by some original noun or verb which struck him, nor answer the commonest note without some quaint turn. Here is an instance:—

"Dear Lady Holland,—I take the liberty to send you two brace of grouse,—curious, because killed by a Scotch metaphysician; in other and better language, they are mere ideas, shot by other ideas, out of a pure intellectual notion, called a gun."

Let us give some further examples. And first, as human beings stood first among Sydney Smith's objects of study and delight, we will string together a few of his personalities. It is fair to presume, that in this portion of the book some suppression has been exercised. One who played with whimsicalities, as the author of 'Peter Plymley's Letters' did, must have dashed off many a sketch inexpedient to circulate,—so dull is the world, and so determined are the many to confound whimsicality with malice. We do not, however, imagine that any one of the persons so gaily hit off in the following fragments could feel the smallest "bristle" stir, supposing he were alive to confront his *penchant* or his personality in print, as under:—

"'One speech, I remember, of Dudley's [said Sydney Smith, in a reported conversation], gratified me much. When I took leave of him, on quitting London to go into Yorkshire, he said to me, "You have been laughing at me constantly, Sydney, for the last seven years, and yet in all that time you never said a single thing to me that I wished unsaid." This, I confess, pleased me.'"

There was none of Sydney Smith's friends at whom he did not laugh. We have never met, or heard of, one who would dissent from Lord Dudley's praise.—To proceed with our examples. Here are two Transatlantic celebrities ticketed. Daniel Webster was, we believe, the "Great Western" alluded to, besides being the machine described as under.—

"'Daniel Webster struck me much like a steam-engine in trowsers. * * The "Great Western" turns out very well,—grand, simple, cold, slow, wise, and good. I have been introduced to Miss ——; she abuses the privilege of literary women to be plain; and, in addition, has the true Kentucky twang through the nose, converting that promontory into an organ of speech. How generous the conduct of Mrs. ——, who, as a literary woman, might be ugly if she chose, but is as decidedly handsome as if she were profoundly ignorant. I call such conduct honourable.'"

A Miniature of Talleyrand.—"'Lady Holland laboured incessantly to convince me that Talleyrand was agreeable, and was very angry because his arrival was usually a signal for my departure; but, in the first place, he never spoke at all till he had not only devoured but digested his dinner, and as this was a slow process with him, it did not occur till everybody else was asleep, or ought to have been so; and when he did speak he was so inarticulate I never could understand a word he said.'—'It was otherwise with me,' said Dr. Holland; 'I never found much difficulty in following him.'—'Did not you? why it was an abuse of terms to call it talking at all; for he had no teeth, and, I believe, no roof to his mouth—no uvula—no larynx—no trachea—no epiglottis—no anything. It was not talking, it was gargling; and that, by-the-bye, now I think of it, must be the very reason why Holland understood him so much better than I did,' turning suddenly round on him with his merry laugh.—'Yet nobody's wit was of so high an order as Talleyrand's when it did come, or has so well stood the test of time.'"

A Hit at the World's Sorrow for a Great Man departed.—"At a large dinner-party my father, or some one else, announced the death of Mr. Dugald Stewart; one whose name ever brings with it feelings of respect for his talents and high character. The news was received with so much levity by a lady of rank, who sat by him, that he turned round and said, 'Madam, when we are told of the death of so great a man as Mr. Dugald Stewart, it is usual, in civilized society, to look grave for at least the space of five seconds.'"

There is no need to complete the initial, in the following anecdote, with the full name of the borrowing peeress. Different was the figure she made in the days when she was reputed to have always "the best bit of blue" at her house; when Johnson, in the fervour of his admiration for "little Burney," was affronted at being asked by her to meet "that jade, Mrs. Siddons."—

"It happened to be a charity sermon, and I considered it a wonderful proof of my eloquence, that it actually moved old Lady C—— to borrow a sovereign from Dudley, and that he actually gave it her, though knowing he must take a long farewell of it."

A Trait of the Tragic Muse.—"The gods do not bestow such a face as Mrs. Siddons' on the stage more than once in a century. I knew her very well, and she had the good taste to laugh heartily at my jokes; she was an excellent person, but she was not remarkable out of her profession, and never got out of tragedy even in common life. She used to *stab* the potatoes."

A Few Touches concerning Jeffrey.—"'I love Jeffrey very dearly'; and speaking of his knowledge of all subjects, and his review of Madame de Staël: 'I used to say then that the nearest thing Jeffrey had ever seen to a fine Parisian lady was John Playfair. * * Jeffrey has been here with his adjectives, who always travel with him. His throat is giving way; so much wine goes down it, so many million words leap over it, how can it rest?'"

A New Use for Dancing.—"How little you understand young Wedgewood! If he appears to love waltzing, it is only to catch fresh figures for cream-jugs. Depend upon it, he will have Jeffrey and you upon some of his vessels, and you will enjoy an argillaceous immortality."

A Word or two concerning a Party made for Malthus.—"'Philosopher Malthus came here last week. I got an agreeable party for him of unmarried people. There was only one lady who had had a child; but he is a good-natured man, and, if there are no appearances of approaching fertility, is civil to every lady. Malthus is a real moral philosopher, and I would almost consent to speak as inarticulately, if I could think and act as wisely.'"

After the frequent allusions to Luttrell's witticisms contained in Moore's Diary, it is amusing to consider the pleasant absurdities with which Sydney Smith invested this diner-out.—

"Mrs. Sydney was dreadfully alarmed about her side-dishes the first time Luttrell paid us a visit, and grew pale as the covers were lifted; but they stood the test. Luttrell tasted and praised. * * Pray tell Luttrell he did wrong not to come to the music. It tired me to death; it would have pleased him. He is a melodious person, and much given to sacred music. In his fits of absence I have heard him hum the Hundredth Psalm (Old Version)! * * I distinguished myself a good deal at M. A. Taylor's in dressing salads; pray tell Luttrell this. I have thought about salads much, and will talk over the subject with you and Mr. Luttrell when I have the pleasure to find you together. * * Luttrell came over for a day, from whence I know not, but I thought not from good pastures; at least, he had not his usual soup-and-pattie look. There was a forced smile upon his countenance, which seemed to indicate plain roast and boiled; and a sort of apple-pudding depression, as if he had been staying with a clergyman. * * Luttrell came over for the day; he was very agreeable, but spoke too lightly, I thought, of veal soup. I took him aside, and reasoned the matter with him, but in vain; to speak the truth, Luttrell is not steady in his judgments on dishes. Individual failures with him soon degenerate into generic objections, till, by some fortunate accident, he eats himself into better opinions. A person of more calm reflection thinks not only of what he is consuming at that moment, but of the soups of the same kind he has met with in a long course of dining, and which have gradually and justly elevated the species. I am perhaps making too much of this; but the failures of a man of sense are always painful."

What can be better than the solemn comicality of the above?—Only such a French reminiscence as the following, which, as we have touched gastronomy by chance, we will quote:—

"I shall not easily forget a *matelote* at the Rochers

de Cancale, an almond tart at Montreuil, or a *poulet à la Tartare* at Grignon's. These are impressions which no changes in future life can obliterate. I am sure they would have sunk deeply into the mind of Lord Grey; I know nobody more attentive to such matters."

The above *dicta* are especially droll as coming from one who preached and practised table-temperanee and experienee as essential to health and light-heartedness. Yet, withal, Sydney was no aseetic. As a table must be spread in every house, he held that to see it well spread was a social duty:—and he suited praetice to theory. Living in Yorkshire, as he described himself, "twelve miles from a lemon," he had yet taken thought enough on the matter to render of none avail the providenee of "C——, the arch-epicure of the Northern Cireuit," who, passing Foxton, and being asked to dine there, conceived it possible that ducks might be in the wind.—

"On sitting down to dinner [said Sydney], he turned round to the servant, and desired him to look in his great-coat pocket, and he would find a lemon; 'For,' he said, 'I thought it likely you might have duck and green-peas for dinner, and therefore thought it prudent, at this distance from a town, to provide a lemon.' I turned round, and exclaimed indignantly, 'Bunch, bring in the lemon-bag!' and Bunch appeared with a bag containing a dozen lemons. He respected us wonderfully after that."

The above are pleasant contributions to Dr. Doran's 'Table Traits' when they come to another course. But let us pass to matters less material, though we still keep in sight of dinners and those who gave dinners.

Holland House figures in these volumes almost as prominently as does Bowood in the Diaries and Letters of Moore. No record of Whig London soeiety during the past half-century would be complete without honour done to that mansion as a shrine of literary recognition and political influence. Yet, let us ask if the extinction of that shrine—of all similar shrines—be not a sign of the times, betokening health rather than decay? It would be a snbject for instructive speculation to examine how much the best of sneh mansions (supposing it presided over by urbanity without favouritism, and vivacity clear of caprice) *gave* to the persons frequenting it, in proportion to that which it *took* from them. We do not here advert to such persons of rank and station as came and went, and fancied that their fiat determined the fate of Scott's new romanee, or of "Furniture Hope's" tale. The circle which they adorned was possibly the worthiest one of its time,—a Paradise of poetry, of wit and sense compared with the *coterie* of exclusive Fashion which flourished so vigorously during the same period in another London hemisphere. But what did Holland House do for the struggling artist and man of letters? Doubtless, it is well for the obscure, poor man of letters to have the gates of welcome of such palaces thrown open to him—to be "hall-marked" (as silversmiths say) by the approval of the cultivated and refined. To none is the training which good society imparts of more consequence. But may not this be too dearly bought?—Is it always fairly tendered?—How far must suit and service be demanded in return?—What chance in such an atmosphere have originality and independence, as compared with mediocrity and pliancy?—How shall the nervous avoid being borne down and overawed by the spirit of a circle so authoritative?—How may sincerity assert itself (ever so modestly) among those who believe that they make the "sunshine" and the "latter rain" of a reputation? A house such as Holland House is, we know, reputed to be a wondrous and potent party engine:—but the extent to which Party in turn really serves and benefits the young and lofty and generous persons who matriculate in sueh a place is questionable,—and we fancy that the suspicious nature of such compacts will reveal itself increasingly as the true purpose of literature is understood by the man of letters. It is no treason to confidence if we say that some Boswell or Burney to come may offer traits and reminiscences of Holland House far different in charaeter and import from those by whieh a Macaulay, a Talfourd, and (in these letters) a Sydney Smith have successively contributed to its historical fame. Even the last-named panegyrist in more than one passage indicates "*ifs*" and "*buts*" analogous to those which we fancy exist in all great houses, ruled by hospitality and imperiousness. In one letter he tells of the "H. H. fever," meaning by this the fright which must needs be endured by sueh guests as were sent to sit below the "salt," and who, however mildly received by My Lord, had to endure the

hard questions and two roguish eyes

of My Lady, who was not always a mereiful or considerate hostess! A few suggestive "oozings" of like import will be found in these letters of Sydney.—

"I am going to dine with the Granvilles, to meet the Hollands. Lady Granville is nervous, on aeeount of her room being lined with Spitalfields silk, which always makes Lady Holland ill; means to pass it off as foreign and smuggled, but has little chance of sueeess."

—And we apprehend that the following refers to the same fair despot:—

"—— —— has not yet signified her intentions under the sign manual; but a thousand rumours reach me, and my belief is, she will come. I have spoken to the sheriff, and mentioned it to the magistrates. They have agreed to address her; and she is to be eseorted from the station by the yeomanry. The elergy are rather baekward; but I think that, after a little bashfulness, they will wait upon her. Brunel, assisted by the ablest philosophers, is to accompany her upon the railroad; and they have been so good as to say that the steam shall be generated from soft water, with a slight infusion of ehamomile flowers."

—Timid "Letters" we submit had small chance against such a patroness as this,—who, moreover, had a wondrous memory, and a librarian at her elbow "to refer," if aught was said that did not please her. Sometimes she met with her mateh:—there might arrive, by chance, guests who, though untitled, were unawed by her splendours; and who could set "My Lady" right as to chapter and verse when even the quotation in debate was a line or two from 'Hudibras.' But this was not an everyday piece of good luek. The ordinary tone of the circle was more arbitrary and acquiescent. Here, in proof, is an outbreak, from one of Sydney Smith's letters to Lady Holland, in which our wit showed impatienee of the process by which fame was meted out by the elect.—

"I am sorry we cannot agree about Walter Scott. My tcst of a book written to amuse is, amusement; but I am rather rash, and ought not to say *I am amused* before I have inquired whether Sharp or Mackintosh is so. Whishaw's plan is the best: he gives no opinion for the first week, but confines himself to chuckling and elevating his chin; in the meantime, he drives diligently about the first critical stations, breakfasts in Mark Lane, hears from Hertford College, and by Saturday night is as bold as a lion, and as decisive as a court of justice."

—No more committees like these sit on the month's "number" by Mr. Dickens or Mr. Thackeray, or the Laureate's last lay, or the oration by which a Layard or a Bright brings down the storm and troubles the waters. We have no more Sydney Smiths, with a few happy hits of sensible nonsense, to settle what the timid or prosaic or self-important took so mueh time to adjust; but the day of a party autoeracy, whieh gave and withheld diplomas with all the eeremony (and injustice) of some foreign Academy, is past.

Let us now string together some of the honest thoughts and gay fancies with whieh these pages are crowded, without much attempt at classification of subject.—

A word or two concerning Female Education.—"Ah! what female heart ean withstand a red-coat? I think this should be a part of female education; it is mueh neglected. As you have the roeking-horse to accustom them to ride, I would have military dolls in the nursery, to harden their hearts against officers and red-coats. * * Never teach false morality. How exquisitely absurd to tell girls that beauty is of no value, dress of no use! Beauty is of value; her whole prospeets and happiness in life may often depend upon a new gown or a becoming bonnet, and if she has five grains of common sense she will find this out. The great thing is to teaeh her their just value, and that there must be something better under the bonnet than a pretty faee for real happiness. But never sacrifice truth."

We may follow this by a letter of farewell advice to a young lady, somewhat different in tone to the wisdom of Fordyce and Chapone, but more practical and not less poetical.—

"Lucy, Luey, my dear child, don't tear your frock; tearing frocks is not of itself a proof of genius; but write as your mother writes, act as your mother acts; be frank, loyal, affeetionate, simple, honest; and then integrity or laceration of frock is of little import. And Lucy, dear child, mind your arithmetic. You know, in the first sum of yours I ever saw, there was a mistake. You had carried two (as a eab is licensed to do), and you ought, dear Lucy, to have carried but one. Is this a trifle? What would life be without arithmetic, but a seene of horrors? You are going to Boulogne, the eity of debts, peopled by men who never understood arithmetic; by the time you return, I shall probably have received my first paralytie stroke, and shall have lost all recollcetion of you; therefore I now give you my parting advice. Don't marry anybody who has not a tolerable understanding and a thousand a year, and God bless you, dear child."

The parting benediction is a coin from the same mint as, another day, opened itself to another friend of Sydney Smith's about to proceed to foreign parts:—"God bless you," said he, warmly, on taking his leave of the traveller, "I have every confidence in your indiscretion." Ere we have done with edueation let us give Sydney's estimate of "the establishment" suitable for a "scion of the nobility."—

"The usual establishment for an eldest landed baby is, two wet nurses, two ditto dry, two aunts, two physicians, two apothecaries; three female friends of the family, unmarried, advanced in life; and often, in the nursery, one elergyman, six flatterers, and a grandpapa! Less than this would not be deeent."

The privileges of gout.—"I observe that gout loves ancestors and genealogy; it needs five or six generations of gentlemen or noblemen to give it its full vigour. Allen deserves the gout more than Lord Holland. I have seen the latter personage resorting occasionally to plain dishes, but Allen passionately loves complexity and artifice in his food."

Having aecidentally stumbled on the name of Lord Holland's librarian, let us extract a letter of Whig prophecy, bearing date New Year's Day, 1813, addressed to that gentleman.—

"My dear Allen. * * As to politics, everything is fast setting in for arbitrary power. The Court will grow bolder; a struggle will commenee, and if it ends as I wish, there will be Whigs again, or if not, a Whig will be an animal described in books of natural history, and Lord Grey's bones will be put together and shown, by the side of the monument, at the Liverpool Museum. But when these things come to pass, you will no longer be a Warden, but a

brown and impalpable powder in the tombs of Dulwich. In the meantime, enough of liberty will remain to make our old-age tolerably comfortable; and to your last gasp you will remain in the perennial and pleasing delusion that the Whigs are coming in, and will expire mistaking the officiating clergyman for a King's messenger. But whatever your feelings be on this matter, mine for you will be always those of the most sincere respect and regard."

How to receive criticism.—"As for the *Quarterly Review*, I have not read it, nor shall I, nor *ought* I—where abuse is intended, not for my correction, but my pain. I am, however, very fair game: if the oxen catch the butcher, they have a right to toss and gore him."

The fling at foreign travel, addressed to Lady Davy, whom the writer wanted back in London, is very droll,—in its turn of phrase almost Walpolian.—

"I am astonished that a woman of your sense should yield to such an imposture as the Augsburg Alps;—surely you have found out, by this time, that God has made nothing so curious as human creatures. Deucalion and Pyrrha acted with more wisdom than Sir Humphry and you; for being in the Augsburg Alps, and meeting with a number of specimens, they tossed them over their heads and turned them into men and women. You, on the contrary, are flinging away your animated beings for quartz and feldspar."

The following bit, too, from Sydney's own travelling notes, reminds us of "Strawberry Horace" in its neatness.—

"It is curious to see in what little apartments a French *savant* lives; you find him at his books, covered with snuff, with a little dog that bites your legs."

Here are two bits from a letter, announcing another foreign journey to a lady, from whom he asked *a route* to Paris, and help in the matter of providing a travelling attendant for Mrs. Sydney Smith.—

"Many thanks. The damsel will not take to the water, but we have found another in the house who has long been accustomed to the water, being no other than our laundry-maid. She had some little dread of a ship, but as I have assured her it is like a tub, she is comforted. * * We have had charming weather; and all who come here, or have been here, have been delighted with our little paradise,—for such it really is; except that there is no serpent, and that we wear clothes."

Something on graver matters ere we conclude. Writing to Lady Ashburton, in 1841, Sydney Smith said:—

"I wish you had witnessed, the other day at St. Paul's, my incredible boldness in attacking the Puseyites. I told them that they made the Christian religion a religion of postures and ceremonies, of circumflexions and genuflexions, of garments and vestures, of ostentation and parade; that they took up tithe of mint and cummin, and neglected the weightier matters of the law,—justice, mercy, and the duties of life; and so forth."

It was probably about this time that the Canon of St. Paul's signed a note to some one of the new formulists, whose style or subject-matter had struck him,—"*Washing Day—eve of Ironing Day.*"

Such extracts and passages as the above, and such reminiscences as they call up, could be drawn out further, were there not a time and a limit for everything. But we must have done—closing our paragraphs with a feeling as if many things had been overlooked. This must be always the case with rich books. There will come annotators, amplifiers, cavillers,—each of whom will draw out some neglected point into its due light,—or "cap" some recorded saying by some remembered witticism, racier still,—or by qualification call out admirers of Sydney Smith hitherto silent.

The Ulster Journal of Archæology. Vols. I. & II. Belfast, Archer & Sons.

An excellent design, for the publication of papers and other illustrations of the archæology of the province of Ulster, was formed in the autumn of 1852, and we have before us two entire volumes, and a portion of a third, evincing the very praiseworthy manner in which the objects in view have been carried out. We are not furnished with any list of members, so as to enable us to judge of the kind of support which the 'Ulster Journal' receives; and we apprehend that the publication is, in fact, a private speculation, so that anybody who buys a volume or a number (for it appears quarterly) will so far aid the undertaking. The names of the contributors are not perhaps inserted as often as could be wished, especially in the more recent instances,—but, on the whole, they form a goodly list, which includes such men as Mr. Huband Smith, Rev. Scott Porter, Mr. E. P. Shirley, the Rev. Dr. Hume, Mr. Carruthers, the Archdeacon of Down, Mr. Way, Dr. Purdon, Mr. Windele, Sir Erasmus Borrowes, Mr. D. W. Nash, the Rev. Mr. Reeves, Mr. A. H. Rhind, &c.; we have, therefore, pretty good security both for the variety and excellence of the communications. Neither are they all as local as might be expected,—they extend far beyond the limits of Ulster; and the truth is, that illustrations of archæology, particularly of the earlier Celtic and Scandinavian periods, do not belong at all exclusively to any one part of the British Empire. The antiquities of the aborigines of England, Ireland, and Scotland are necessarily similar; and the manner in which the weapons of our earliest forefathers are explained and exemplified by those of the Polynesian Islands in our own day shows over what a vast surface of the globe it is requisite in such cases to extend our researches. But it is not merely on this account that Irish antiquities have of late attracted attention on this side of St. George's Channel: they possess some peculiar and striking features, and we need only refer to the important topic of the Round Towers (existing nowhere but in Ireland, with two exceptions in Scotland, themselves of Irish origin) to show the interest that must always attach to inquiries of this description.

In the work in our hands we find more than one addition to the many learned dissertations upon this often-discussed question; and although we could hardly hope that any very new or strong light would be thrown upon it, we are bound to say that some important matter has been added to our previous stock of knowledge, all of which tends to establish the extreme antiquity of these monuments,—the precise application of which will, probably, never be ascertained. The late Mr. O'Brien opened a fresh view regarding them, which has not since been confirmed by any adequate authority, and was strongly opposed by the late Mr. Petrie. It was rather upon the novelty of his notions than upon any strength of argument or weight of evidence that Mr. O'Brien relied. That his volume, solely devoted to them, ought to be treated with all respect, we readily allow; and when we recollect how much we are indebted for nearly all advances in art, science and learning to enthusiasm, even if it be mistaken or misdirected, we cannot but admit our obligations to him.

It does not appear who is the Editor of the Ulster Archæological Journal, but he is evidently in most respects a competent man; and dealing, as he unavoidably does, with so many points of antiquity, we cannot be surprised that at the back of the title-page of every number he should enter a caveat against responsibility for the statements and opinions of correspondents. There are, however, one or two matters of fact which seem to have escaped his vigilance, and when Mr. F. H. Hore in the first paragraph of his paper upon "St. Colum Cille's Cross," speaks of Sir John Perrot, Lord Deputy of Ireland, and of Sir F. Walsingham, Secretary of State, in October, 1504, (Vol. II. p. 1251) it is clear that some error must have been committed, which it was the duty of the editor to set right. Neither Sir John Perrot nor Sir F. Walsingham was born at the time specified, and the addition of half-a-century to the date would not cure the blunder.

The anonymous communication, which immediately follows the above, is of a different character, and we should like to have seen the subject carried much further, as indeed it might easily have been: it relates to "Rustic Proverbs current in Ulster," and they are curiously illustrated by references to corresponding popular sayings in England and Scotland. The little book recently published by the Rev. Mr. Trench proves how pleasantly inquiries of this kind may be conducted, and we should much rejoice at the appearance of any new volume, which would give us at one view the proverbs in various languages of Europe, enforcing similar lessons of wisdom. Of course each must be modified by the circumstances of country, climate, opinions, and habits; and it would deserve consideration how it happens that in particular realms proverbs are much more abundant, and in much more frequent use, than in others. We have happily outlived the day when it was not only promulgated, but held as an axiom, that no gentleman ever uttered a proverb. Some of those in the article to which we refer, are remarkable for their truth, shrewdness, and brevity, and they not unfrequently felicitously illustrate the manners of the age in which they were current.

The Synagogue-Poetry of the Middle Ages— [*Die Synagogale Poesie des Mittelalters*]. By Dr. Zunz. Berlin, Sprenger; London, Nutt.

It has been remarked of the Comedies of Aristophanes and his contemporaries, that with the ancient Athenians they performed functions which modern society, consistently with the doctrine of the division of labour, distributes among several hands,—answering the purposes of the political pamphlet, the electioneering squib, the newspaper, and we forget what besides, in addition to the more obvious end of theatrical entertainment. Something similar may be said of the Jewish synagogue during the Middle Ages:—it was not a mere place of devotion where worshippers separated themselves for a while from the rest of the world; but its varying ritual was the record of the terrible events without. The Temple, with its ceremonies, had passed away; but in the synagogue the Jewish mind found its rallying point; and though the period of burnt-offerings had gone by, the song of constancy under persecution, faith amid universal derision, hope when all seemed desperate, rose with sublime vigour. In the synagogue alone could the Hebrew, as a Hebrew, manifest his higher aspirations and feelings. The more persecution increased, the more was he drawn within the precincts of the holy place; and it was there that the poetical side of his nature could alone find its expression. From the simplest of rituals arose a gigantic mass of sacred lyrical poetry, such as probably no other ecclesiastical establishment can show. To the modern reader, who merely judges these songs according to their own intrinsic value, they will possibly appear tedious repetitions of

one set of sentiments; but taken in connexion with the history of the events under which they arose, they assume an interest almost fascinating. The very monotony of the song corresponds to the unshaken firmness of the hapless songsters:—the sameness of ideas represents the sameness of persecution. For instance, when Elasar Ben Jehuda, a poet of the twelfth century, sings—

> Thy faithful ones with stones they slay,
> Tormented, strangled, bruis'd are they;
> Broken on the wheel or hung,
> Into the grave while living flung.
> One with eyeless sockets stands,
> Another bleeds with lopp'd-off hands.

The horrors seem to find difficulty in elbowing their way into the limited space of six short lines. The picture appears about as poetical as the notable description of crimes and their punishments which we find in the 'Orbis Pictus' of Comenius. But let us only bear in mind the fact, that the enumerated torments were all hanging over the head of the bard—who, be it remarked, *en passant*, lost his wife and all his children on the occasion of one of the crusades—and at once a degree of grandeur is given to the ghastly catalogue. Only fancy such a song hymned forth in the midst of a congregation, every member of which could find one of the maimed and slaughtered among his own kin.

All other histories of persecution are but records of cruel whims and caprices compared with the chronicles of Jewish suffering. The savage sport of the worst Roman emperors,—the martyrdom of Christians by Pagans,—of Huguenots by Catholics,—even the wholesale slaughter of the Attilas and the Djingis-Khans lasted but a short time,—so that the duration of the horrors seems to be in an inverse ratio to their intensity. But the tale of Jewish persecution is an unvarying narrative of a hatred that defied the power of wear and tear. There is nothing impulsive in the operations of the chronic malignity; but century follows century, and the tortures and the massacres and the false accusations undergo no diminution. "If," says Dr. Zunz, "a literature is to be called rich because it possesses a few classical tragedies,—what rank belongs to a tragedy that lasts 1,500 years, written and acted by its own heroes?"

Nor is the persecution merely long in duration,—it is always gigantic in its workings. Just as certain philosophers of the present day can find the origin of the cholera in the Maynooth Grant, so in the Middle Ages every calamity that could befall a nation was traced to the Jews, who were perpetually accused of slaughtering children, drinking blood, poisoning wells and crucifying hosts. The epidemic which ravaged a large portion of Europe in the middle of the fourteenth century, was without hesitation laid to Jewish account; and the persecution that ensued extended from Thuringia to Catalonia, that is to say, over nations that had nothing in common with each other beyond a participation in the universal brutality. In 1181, three Christian children were lost in Vienna; and as there was no lack of witnesses to allege that the missing urchins had been sacrificed by Jews, after the fashion immortalized in the 'Prioress's Tale' of Chaucer, no less than 300 Jews were burnt alive. The notion of killing Jews by units seems never to have occurred to the Mediæval mind. When all was over, it was discovered that the children had been accidentally drowned while sliding on the ice. This anecdote, be it understood, is a mere sample of the general, long-enduring horrors, not a whit more important than countless others recorded in the ghastly chronicle of Hebrew suffering. It may easily be conceived that, regarding history from a Jewish point of view, Dr. Zunz has but small affection for those Middle Ages that so many sentimental bards affect to admire and to regret. "In that golden age," he says, with ironical applause, "several noble inventions were made, *e. g.* auricular confession, celibacy, prohibitions of the Scripture, Carthusians, Crusades, prosecutions for witchcraft, inquisitions, and the burning of heretics. Priestcraft and rapacity trampled down the flower of Provence, impoverished Spain, depopulated Asia and America;—despots and priests have left upon their track more misery and more marks of desolation than all the Scythians, Huns, and Vandals put together."

The history of persecution is also a history of the most marvellous fortitude on the part of the oppressed; and the heroism *en masse* is as remarkable as the wholesale slaughter. Indeed, after a perusal of Dr. Zunz's records of calamity, and his collection of the songs which it inspired, we rise with the conviction that the sort of virtue which is popularly termed "Roman" would more properly be called "Jewish." The history of the Eternal City can show *one* Brutus, who did violence to the paternal sentiment for the sake of the Republic,—*one* Virginius, who immolated his daughter to save the family honour,—but the Jews of the Middle Ages can show crowds of such characters, who would undergo any amount of torture, and vie with each other in the work of mutual slaughter rather than offer "sacrifice to Baal," as they termed the rite of Baptism. What shall we say of a French Rabbi who put the whole of his school to death, lest they might be captured and baptized by the Christian enemy?

At all events, the Hebrews had the satisfaction of knowing that they would not perish useless, like the heroes who died before the Trojan War. The poets of the synagogue were ever at hand to extol constancy and suffering, and inspire the chosen race with renewed fortitude. Thus, for instance, was the execution of a number of Jews at Erfurt, about the end of the twelfth century, on the common pretext of child-murder, celebrated by Salomo ben Abraham, who even records the names of the sufferers:—

> As raging birds of prey,
> To woman and to man they came.
> We earned the martyr's name;
> The body only could they slay;
> The soul we dared to save.
> An ample store of lies they have,
> When they would seek our life,
> Saying, that with a festal knife
> We kill'd and ate a child;
> But mercy they will show,
> If Baptism we will undergo.
> At this the pions smil'd.
> So Samuel they slay,
> His wife, his daughter too, the lovely one,
> His brothers, and his son's wife, and his son.
> Simcha, while stretching forth his neck, can pray.
> Joseph, and all his race, to us endeared shall be,
> They gladly stride through torture unto Thee;
> And Moses, great was he,
> Who to the fire with his two children came.
> Into the jaws of death they stepp'd.
> All Israel wept;
> But tears could not subdue the flame.
> And Sehaltai, with his wife,
> Because Thy law they have not spurn'd,
> Into a heap of ashes now are turn'd.
> See, Father, see, for Thee they give their life,
> Thee, greatest above all, they fearlessly proclaim,
> In death they lift on high Thy name.

To those who would wish to pursue in the fullest detail the story of suffering and the songs which arose from it, the work of Dr. Zunz, who is generally esteemed one of the most profound Hebrew scholars of the age, may be unreservedly commended. Most of the poems which he has translated into German exist only in manuscript; and learning of a peculiar kind was required to form such a Hebrew anthology as that which he now gives to the world, with short notices of the poets and an admirable survey of the circumstances under which they sang and suffered.

THE WAR.

THE first tale of the war told by a soldier is Lieut. Peard's *Narrative of a Campaign in the Crimea: including an Account of the Battles of Alma, Inkermann, and Balaklava.* (Bentley.) This is chiefly the record of his own adventures, and of the actions he personally witnessed. It is written with clearness and spirit, and preserves the glitter and animation of the great scenes enacted before Sebastopol, up to the close of November. Lieut. Peard landed with the army at Eupatoria in September, and at daylight on the 20th saw the forces parade in perfect silence before commencing their march. The hills beyond the Alma were distinctly visible, crowned with batteries and with masses of troops; but nothing else than hope and joy pervaded the invading ranks.—

"The advance of our armies this day over the vast plain was a sight never to be forgotten by any one who witnessed it: the forest of bayonets of the advancing columns glistened in the bright sun, the heat of which was tempered by a soft sea-breeze. The fleet also was to be seen about four miles distant advancing with us, protecting our right, and the smoke of the steamers clouded the ocean."

The Battle of the Alma is vividly described, especially the general advance of the English lines, when the enemy reeled before them along slopes that were wet and bright with blood. But the soldiers gladly left this arena of their victory to march among the vineyards, gardens, and hamlets of the Katcha. Their excitement rose high when Sebastopol, "the beautifully-situated city," appeared in view, though the prospect was for awhile deserted, for the sake of that famous flank march, still called by some a strategical triumph, and by others a dearly-punished error. On the road immense quantities of baggage had been left by the flying Russians; and the men picked up ornaments, caskets, jewelry, cases of wine, and even money, in abundance. Many a fur-lined cloak, rich enough to wrap a Venetian seignor, was slung to the shoulders of a trooper. As yet, however, no new foe was encountered, except a party of uncouth Tartars, armed with "broomsticks," who drove some stragglers in gloriously within the lines. The army took immediate possession of Balaklava, "and in the afternoon the monster hull of the Agamemnon was seen, as it were being launched out of the mountains. It then entered the great pond, and anchored in the centre." With the land and sea forces thus united, all was ready for the siege.—

"It was cheering to hear our jolly tars hauling up the heavy guns to camp, singing every tune under the sun. You could hear them a mile off, and if any of us approached them, they would pat the monster guns they were drawing, and say, 'This is the boy that will do for them, Sir;'—'We're going in 'long with you, Sir.'"

During the quiet period which preceded the first bombardment the soldiers were delighted when a chance occurred of returning the Russian fire. Entries of the following kind occur in the 'Narrative':—

"A splendid shot was made to-day by one of our riflemen in the advanced posts, who killed a Cossack at nine hundred yards, to the astonishment of his companions."

Lord Raglan's siege-policy is thus stated by Lieut. Peard:—

"Sir George Cathcart wished to go in and take the batteries the second day after our arrival, with our Division, but Lord Raglan refused, and said that he would not sacrifice a single life more than was absolutely necessary, and that if his present plan did not succeed, he had another by which he trusted to be able to take the place."

When, after three weeks of wasting delay, the Allied armies opened their fire, a tremendous excitement filled the camp. This is well suggested in the 'Narrative.'—

"Shortly after the fire commenced, that of our gallant allies was heard playing away in right good earnest, and a tremendous roll of cannon, like a perpetual peal of thunder, burst on our ears from our noble fleet. It was, however, impossible to discern anything, from the dense smoke which floated over the town. So constant was the fire, and so good the practice, that it was a matter of some danger to look over the parapet. Great reliance was placed in our wooden walls, and the greatest enthusiasm was heard when they first opened their tremendous broadside. We were almost smothered by the dust and sand which was flying on all sides, and the earth seemed to tremble."

At every renewal of the bombardment, and at every alarm,—

"Jack was immediately seen at his gun, cutlass in hand, going through certain evolutions, and showing us how he would cut up 'the Rooshins' if they came in his way."

The terrific shock of cavalry at Balaklava was witnessed by Lieut. Peard. As the Heavy Horse went on, before the Light Brigade was hurried to its ruin, the Russian squadrons came thundering along the plain,—

"Their line being twice as long as ours, and three or four times as deep, as well as that of the reserve. The Greys and Enniskillens charged these advancing Russians, who were only a short distance from them. The Russian wings then wheeled inwards, threatening our cavalry with utter destruction, but they took a slight turn to the right and went clean through the enemy's cavalry with the most thrilling shouts; and with diminished numbers they charged on to the next column of the enemy. It became now a hand-to-hand fight, and the first line of Russians having recovered itself a little, came wheeling round to take the Greys and Enniskillens in rear: when up came the 1st Royal Dragoons, accompanied by the 4th and 5th Dragoon Guards, who charging through the first line of the Russians, continued their desperate course as far as the second, and with their assistance the Greys put them to an utter rout. The Russian horse, or rather half their numbers, now retired at a fearful pace and in the greatest confusion."

—Next, the six hundred Light Cavalry commenced their death-ride.—

"At twelve hundred yards the enemy opened a tremendous broadside on them from thirty guns, which clouded them in smoke, and many fell. Still on they dashed, and flew into the batteries, cutting down the gunners at their post, their sabres flashing above the smoke. The scene now became very awful: the plain was covered with dead men and horses; loose troopers were galloping about in all directions; and wounded Hussars were riding home to the camp with ghastly countenances, their horses covered with blood. One officer was seen galloping towards the camp, cutting and slashing with his sword, and shouting in a most furious manner. Such was the excitement into which he had worked himself."

Never, perhaps, was a scene enacted so terribly dramatic, or in such a marvellous arena. The dispersed troopers returned by twos and threes, some galloping, others faintly leaning on their saddles. Many were seen standing in the reddened grass, and making signs that they were wounded. Horses, with both hind-legs broken, were endeavouring to rise, and swinging round at every plunge. And to perfect the savage picture, Cossacks were stalking to and fro, piercing the sides of the wounded with their lances.—

"We watched with the greatest interest a wounded dragoon, who was creeping on his belly from the battle-field, near the Russian horse, to us. Every now and then he would halt and hold up his sword. He was presently spied by the Russian sharpshooters in the redoubt near us, and they opened a sharp fire on the poor fellow. He still persevered, and was shortly seen by a sailor, who had a brass helmet on his head, and was walking about picking up trophies, with a friend, quite heedless of their rifles. They immediately went to his rescue, and carried him on their shoulders some little distance, when he was put on a horse, with great difficulty, and brought into our lines. I do not know when my heart felt more relieved."

Between the battles of Balaklava and Inkermann, incidents of heroic interest daily occurred. We quote one, not so much for any striking anecdote it supplies, but to recall to Lieut. Peard an act of justice which he has omitted to fulfil. He was engaged with a working-party in moving a gun into an exposed battery.—

"The horses had been taken out, and the gun was just being put into position, when all on a sudden it got too much way, the men at the drag-ropes were capsized, and a corporal of Artillery, being in the shafts, showed great presence of mind by sticking to the shafts, and guiding this heavy piece of ordnance into its position; whereas the slightest hesitation on his part would have precipitated the gun over the cliff, and in all probability have killed a dozen of my men. He received the greatest praise from all around.

—Who was this "Corporal of Artillery" who probably saved "a dozen" lives? His name surely ought to have had its place in the 'Narrative.'

Lieut. Peard's account of the Battle of Inkermann resembles in all material points those which have been already circulated. It is, perhaps, too fragmentary to represent adequately the character of that mighty, mortal struggle. But the writer does not profess to paint broad effects:—he tells of his own experience, which, at Inkermann, was equal, in dangers and achievements, to that of any man in the army. His regiment—the 20th—elicited from the gallant Brigadier Pennefather the highest compliment that soldiers could receive from a soldier. In this conflict young Lieut. Tryon—who afterwards fell in a night skirmish—was said to have fired two hundred shots, and to have killed or wounded a hundred and fifty men. He was a conspicuous marksman.

As a bright and graphic picture of the war, Lieut. Peard's narrative will be read with keen interest by those who, on such a subject, can bear with a twice-told tale.

Former contests in the same region are recapitulated in an excellent *Historical Sketch of the Crimea*, by Dr. Anthony Grant, Archdeacon of St. Albans. (Bell & Daldy.)—His volume offers a popular epitome of the numerous wars which have, during a long succession of ages, desolated the Tauric Peninsula. It reminds us, also, of all the traditions that haunt those bleak and barren shores, which supplied the idea of the 'Iphigenia in Tauris' of Euripides. There, on the rock between Balaklava and Sebastopol, Pylades and Orestes became the type of true friends. There the Scythian fought with the Greek, the Hun with the Italian, the Tartar with the Russian; and now the Russian again with one race of the East, and two of the West,—united to dispossess him. Dr. Grant preludes his admirable narration by saying that, in the Crimea,—

"the natives of opposite climes and habits have settled side by side in strange disharmony, the colonist or merchant decorating the coast with the refinements of southern luxuries, while behind him the Scythian or wandering Tartar has maintained his nomad habits, pitching his tent and pasturing his herds of sheep or horses in the outstretched steppe, as if he were hundreds of miles from the reach of civilized life. It is just this diversity that strikes the traveller now. He meets with the sweepings of nations. He sees a motley group of inhabitants from all surrounding countries, turbaned, fur-capped, hatted, or veiled; in robe, jacket, sheepskin, or coat, walking the same street; sometimes a picturesque Tartar town, with its mixed Byzantine and Chinese architecture, deep circular-headed windows, grey historic walls, tapering and decorated minaret, or its feudal and castellated fort, side by side with some miserable Russian modernism of a whitewashed town; all proclaiming the incongruous fate and varied fortunes that cling, like a Nemesis, to this interesting, but unfortunate peninsula."

The importance of the Crimea, as a territory, is more completely shown in this little volume than in any other that we have seen.

Description of the Crimea—[*Description de la Crimée*]. By J. H. Schnitzler. (Paris, Berger Levrault.)—In the literature of the War, M. Schnitzler's monograph takes high rank. It is based on unexceptionable authorities—it is critical—it is systematic—it is comprehensive and clear. The author originally designed his work as a light in the path of the French army whenever it should quit its ground before Sebastopol to chase the Russians through the Crimea; unhappily, neither he nor any other writer warned the Allies in time of the fearful chances they must incur in such a siege as they have undertaken. But, however late, real information is always opportune. M. Schnitzler, indeed, has not inspected for himself the roads and military works of the Tauric peninsula; but his examination has been aided by the most competent testimony; and thus the volume has acquired a solid and positive value above the interest which any work on the Crimea, from an unknown pen, must now possess. To say that among the numerous compilations recently issued in France and England, on the chief topic of the war, M. Schnitzler's is the most historical in tone, and commands most reliance, is only to give the memoir its proper importance.

Intimately acquainted as M. Schnitzler is with the political action of Russia, the reader will be anxious to learn how he estimates the defences of Sebastopol. On this point a French voyager of the last century is quoted, who understood the importance of Sebastopol, and to some extent predicted the present contest. His words were:—"These roads constitute, perhaps, in a political sense, the Russian object, which Europe should most attentively keep in view..... There will be struck the blows that will menace Constantinople." Were not these lines, says M. Schnitzler, written as a preface to the events we are now witnessing? He proceeds to describe, in detail, the structure of Sebastopol—its wonderful means of defence—its complete armament of batteries, fleets, and military lines, perpetually refitted from the great arsenals of Russia, far in the rear. This, however, is only one section of his compact volume, which embraces a topographical and geographical view of the whole peninsula—its harbours, roads, and routes of communication with the main body of the Empire. It may therefore serve the purpose of a military guide-book, to prepare future campaigners in the Crimea for the perils, as well as for the facilities, in their way. No nation can afford to plunge twice into the dark:—we have already sent our Curtius into the gulf, and the gulf is open still.

Major E. B. Hamley has published, on a folding sheet, a series of sketches of *The Position on the Alma*,—so arranged as to present a view of the entire battle-field. The Major was on the spot, and made his drawings on the day following the glorious victory achieved by the Allies; and his picture bears few traces of the deadly conflict save such as are absolutely melancholy in their interest. But the natural features of the scene—as they will haunt the imaginations of men for ages to come—are vividly preserved in Major Hamley's sketches.

OUR LIBRARY TABLE.

The Literary Life and Correspondence of the Countess of Blessington. By R. R. Madden. Second Edition. 3 vols. (Newby.)—There is new matter in the second edition of Dr. Madden's "Life"; and among this, we learn, are several new letters. We notice, too, that a remonstrance or two made in the *Athenæum* have been answered by the omission of the passages protested against, and that a few anecdotes, interwoven into our criticism, have been introduced into Dr. Madden's work, the courtesies of acknowledgment being duly observed. But the new matter contains nothing that it suits us to extract just now, or that would justify a return to the work in the form of lengthened criticism. Many of the errors, misprints of the first edition, remain uncorrected. To instance:—Mr. Kenyon, who is, happily for his friends, living and well, is now, as formerly, commented on in that past tense which befits defunct worth and hospitality;—Mr. Tom Taylor is still credited with a son, as partner in the editorial cares extended by him over poor Haydon's Life and Journals;—Shelley, who, as a stranger to Lady Blessington, had no more business to a chapter in this book than Sydney Smith, is still set down as having written 'Lastrozzi' instead of 'Zastrozzi.' There is more than common slovenliness in all this; a moderate exercise of care would have corrected errors betokening such ignorance of the current world of London society and letters; and if Dr. Madden was himself indisposed to see after the spelling, it is to be presumed that Mr. Newby's staff comprises some of those useful men called "readers," who, if duly trusted, would, at least, guard a book like this from such blunders. The circumstance of Lady Blessington's "Life" having reached a second edition betokens the possibility of its living as a contribution to our literary history of the century; and hence, discretion and care should have been exercised in preparing it for a permanent existence.

Experimental Researches in Electricity. Vol. III. By Michael Faraday. (Taylor & Francis.)—Following out the plan observed in the two former volumes, of collecting together all the memoirs which have been published in the Philosophical Transactions, and papers which have appeared in scientific journals, Dr. Faraday has brought together his labours for the last ten years in the present volume. These embrace the experiments on the Magnetization of Light, Magnetic Polarity, the Discovery of Diamagnetism, and an examination of the Magnetic conditions of all matter; and in addition, several valuable argumentative papers on lines of magnetic force, on ray-vibrations, the nature of force, &c. The three volumes of 'Experimental Researches in Electricity' now published contain a series of remarkable investigations, which certainly offer the most striking evidence of the value of inductive philosophy that has ever been published in the English language.

Frank Hilton; or, the Queen's Own. By James Grant. (Routledge & Co.)—A reader on the look-out for a novel crammed full of incident, excitement, and the wildest adventure, will find in 'Frank Hilton' what he desires. It is clever,—some of the descriptions of Eastern and desert scenes are even beautiful,—but the incidents are too wonderful and too rapid to give them much chance of being relished on the first perusal. The story is built up like a castle in the clouds:—the impossibilities are bridged over with all the smoothness of a dream. There are neither Jinns nor magicians, as in the 'Arabian Nights,' to assist when matters come to "a dead fix"; but in return, the heroes, the heroines, and all connected with them, are endowed with *ten* lives, and the faculty of turning every one of them to the best account. The reader is carried on breathless to the end of the book, and will feel sorry when it comes to a close. The only drawback he is likely to find upon his satisfaction will be the type and printing, which are in Mr. Routledge's worst style of the art.

The Honeymoon. By Alfred W. Cole. (Blackwood.)—A series of short sketches, which read like the plots of so many genteel farces. The book will serve its turn to beguile the time in a railway-carriage. There is a well-bred, gentlemanlike feeling throughout; but the book is rather mild than sparkling.

Stanhope Burleigh; or, the Jesuit in our Homes: a Novel. By Helen Dhu. (New York, Stringer & Townsend; London, Low & Co.)—'Stanhope Burleigh' is less a novel than a howl of terror at the progress the Jesuits are making in America, under cover of the free toleration afforded to all sects and denominations of theology and the absence of any state religion. Jesuits have had from their foundation the character for being spiritual foxes,—"wise as serpents" in their generation,—endowed with a facility in the accomplishment of their ends which distances and defies all competition. In former days, clever men were accused of sorcery, by way of explaining their success and consoling the self-love of less fortunate people; to-day, it is the fashion to call it Jesuitism. Upon the showing of this very book, it is allowed that the Jesuits have obtained their mysterious influence by means of the strict, compact discipline of their order, by having a definite object, and pursuing it with a persistence that nothing can weary and a sagacity that looks superhuman only because it is not darkened and distorted by the refraction of self-love and individual interest. We are not of the number of those who fear Jesuitism or any other conspiracy against the general liberty of mankind:—we believe the whole to be greater than the part. The machinery of Jesuitism may be perfect; but its object contains within itself the germ of limitation and decay,—it aspires to regulate the education of men and to keep the mind of the many in subjection to the dictation of the few, and those *few the company of their own order.* Their abnegation of self and individual interest are only merged in the interests of the order. But humanity is greater than Jesuitism. Our great objection to books of declamation like the one before us is, that they neglect to recognize the great fact, that man's own cowardice and moral weakness can alone injure him:—if a man will *be* true, "the Truth will make him free," let all the Jesuits in the world be leagued together to prevent it. The plot of 'Stanhope Burleigh' is laid in 1848, and begins with the expulsion of the Jesuits from Sardinia and the flight of the General of the Order to America. The first scene is very like some of the melo-dramas which have had a thrilling success at the Princess's Theatre:—a tall "grey octagon tower" is described, with "moving platforms," "trap doors," "secret pannels," and all the resources of stage machinery. Here the Padre Jaudan, the General of the Order, is "discovered," when the curtain rises, "sitting, late at night, beside a small bronze table, of antique sculpture, over which hung a silver lamp." He is dressed "in a *robe de chambre* of the purple velvet of Genoa, lined with crimson satin, and confined at the waist by a cord of the same colour, from which was suspended a rosary with beads of jet and links of gold, and at the end glittered a cross of brilliants, set in silver. On his left breast was the broad crimson cross," &c. The *Padre,* thus elaborately costumed, was expecting to have to fly for his life at a moment's notice, and he had not even a *valet de chambre* to be impressed with his splendour. We doubt whether Jesuits in real life would wear such fine clothes on such an occasion.

Nicholas Ferrar: Two Lives, by his Brother John and by Dr. Jebb. Now first edited, with illustrations. By J. E. B. Mayor. (Cambridge, Macmillan.)—Of late years, Cambridge has become a theme for antiquaries and illustrators. Messrs. Heywood, Gunning, Cooper, Prickett, Peacocks, and many more have added to our stores of information on this worthy and not outworn subject. In the footsteps of these writers Mr. Mayor is content to tread,—but to tread in no servile mood. His present work is not very important or very interesting, yet it contains some curious particulars of Cambridge life in the seventeenth century, and will furnish to more powerful and picturesque writers a few hints and details which may figure in a general history of the age with effect.

The Town Garden: a Manual for the Management of City and Suburban Gardens. By Shirley Hibberd. (Groombridge & Sons.)—To the dweller in cities, in whom the first brightness of a love of what is beautiful is not yet wholly dimmed, this volume will be welcome. Mr. Shirley Hibberd declares that it is our own fault if we have not healthy plants and flowers in our town gardens; there being a great number of these which will flourish in a town atmosphere in spite of smoke. We are glad to hear it, and to learn how these may be chosen and trained. Domestic life has few sweeter solaces than the innocent pleasures of gardening. Of course the culture of flowers in close neighbourhoods requires greater care and more assiduous attention to make up for the absence of sun and air. But who will grudge this necessary care? Beauty is always worth its cost. In his chapter on "Pests," Mr. Hibberd makes some remarks on a certain domestic animal much petted by maiden ladies, which will seem to these latter atrociously cruel. "What rabbits are to men," he says, "cats are to grape-vines; they nourish and they are wholesome":—from which we are left to infer that the proper use of poor tabby is to serve as manure for the vine, a doctrine against the practical application of which our gratitude to Mr. Hibberd shall not prevent us from entering a solemn protest.

The Crystal Palace Game: a Voyage round the World. An Entertaining Excursion in Search of Knowledge, whereby Geography is made Easy. By Smith Evans. (Davis & Co.)—The idea of this little work is capital, the execution less so. By means of a simple game, to the comprehension of which the youngest child in a nursery school-room is equal, it turns the acquisition of knowledge into a play. But it requires a teacher. A "Key" to the mystery is sold with the board; but this Key is of little use, as it asks a great many questions without giving answers; and in place of necessary information, we have not unfrequently bad puns and wretched street slang. Take the following halderdash by way of illustration—(the ship is supposed to have arrived at the Antipodes):—"Read the Tables, and reflect on the vast extent of the British Empire, 'on which the sun never sets'—to which curious notion add, 'nor the tax-gatherer goes to bed!!' Well may our gracious Queen be proud of her dominions, in which slaves cannot live. Sing 'God save the Queen'—if you can. You are also at liberty to turn two summersaults, by way of exemplifying the revolutions of the globe. Suppose you were shot through the tunnel, what a glorious 'bore' it would be!!" Surely Mr. Evans cannot think this pleasantry! Take one other example of his style—(the vessel has now arrived in the Gulf of Mexico): "Whilst flowing on with the stream, and all apparently *serene,* the ship suddenly strikes on a rock and is *wrecked.*" The purchaser will do well to put the "Key" into the fire. Without it the board is perfectly intelligible; and the acute teacher who rewards good conduct by the 'Voyage Round the World' will know better what to explain to his pupils, so as to engage their interest in the places and events described than the book can tell him.

The Confession of Faith; the Larger and Shorter Catechisms, with the Scripture Proofs at large; together with the Sum of Saving Knowledge. (Edinburgh, Seton; London, Whittaker.)—The authorized formularies of the Church of Scotland, with all their panoply of Scripture-proofs, have never been printed in a more satisfactory or readable form. Here they are, in the hardness impressed upon them by the period in which they took their rise. Not even the typography of the Edinburgh University Press can invest the Solemn League and Covenant, or the Directory of the Westminster Assembly, with anything like an attractive external character;—as to their real, substantive, and solemn meaning, we presume not to deal with it. Whilst we give this praise to the typography and form of the book in general, we hope we may be allowed, without offence to any sensitive friend of the rights of Scotland, to inquire what may be the meaning of the peculiar form in which the kingly crown and the royal arms are presented on the title-page? We say nothing of the regal animals on each side—which is a sore subject, we

believe, to those who are deep in Scotland's heraldic grievances:—but may we ask, what has happened to the royal arms in Scotland? They look, for all the world, as if they had been subjected to centuries of hydraulic pressure. If the empire of Russia had been piled upon the top of them for years past, they would scarcely, we should think, have assumed more of the pancake character. If this be not one of the Scottish sore points, regard for Art, as well as some true conception of our national dignity, ought to stir up the good people of Edinburgh to let us have a more adequate representation of the crown and the quarterings, under the protection of which the Firths of Forth and Tay have as yet been spared the visitation of a hostile Russian fleet.

The History of Christian Churches and Sects, from the Earliest Ages of Christianity. By the Rev. J. B. Marsden. Part V. (Bentley.)—The conclusion of the Society of Friends, the Greek Church, the Gnostics, the Huntingdonians, the Independents, the Church of Ireland, and the Irvingites occupy this part of Mr. Marsden's volume. Subjects of vital moment and interest, not only in the past but in the present, are connected with almost every one of these religious bodies. But the author is too much in a hurry to pause, even where his readers would most desire him to be communicative. The article on the Quakers is the best, and that on the Greek Church the worst, we have yet seen in this book. The history of the Greek Church for the last two centuries, including its present condition, which is most nearly, as the author sees, connected with the present war, is dismissed in a quarter of a page; and woe betide the miserable wight who supposes that he can obtain any idea of the actual position and relative circumstances of the Church of Ireland from what the author has written upon that subject. In a certain fairy tale we read of a garment which a tailor put together with a red-hot needle and a burning thread. It did not last long; nor will the author's 'History of Christian Churches,' unless he abates a little of his fiery haste and inconsiderateness. We wish he would do so; for the subject is a good one, and the author can do better than he does here.

The World a Workshop; or, the Physical Relation of Man to Earth. By Thomas Ewbank. (New York, Appleton & Co.)—We have heard a professor in one of our Universities describe the Deity as "a divine *factotum*." Mr. Ewbank falls not far short of this eccentric style. In his effort to be familiar, he arranges the world as a factory, with an overseer and operatives, combining to produce one result. Having adopted this plan, which is bad, he proceeds to its development, which is not original. There is a theory somewhere proposed and argued, but its principles have eluded us; and all we can make out of the volume is a confused view of the productive processes continually taking place on our terraqueous globe. Mr. Ewbank's error arises mainly from his resolve to esteem all things as inferior to chemistry and mechanics. These sciences, conducing to "the elaboration of matter," include the entire design of our mundane economy. All else is subordinate or illusory. But, unless it be to exalt material industry, we do not see why Mr. Ewbank is so fervent or so positive. And if it be so to exalt the industrial arts, that he has composed this ingenious treatise, let us suggest that no one can produce a philosophical essay without proving that "the elaboration of matter" is *not* the highest function of man on earth.

A "ruby edition," in one volume, of *Moore's Poetical Works* has been issued by the Messrs. Longman — a very close, portable, and useful edition for travel or reference. The type, though small, is singularly clear. But why not the "emerald edition"?—Dr. Forbes has reprinted *The Tour of Mont Blanc and Monte Rosa* from his larger work 'Travels in the Alps of Savoy.'—A series of pleasant papers have been gathered from various sources by Mr. Dudley Costello, under the title of *Stories from a Screen.* — The fourteenth and fifteenth volumes of *The Illustrated History of England* have appeared.—Sir William Napier has reprinted, with some additions and corrections, his extracts from the 'Peninsular War,' under the title *English Battles and Sieges in the Peninsula.*—We have before us reprints of *The History of the Life of Thomas Ellwood*, the friend of Milton and Penn, with the supplement by Joseph Wyeth,—*Memoir of Vice-Admiral Sir Jahleel Brenton*,—*The Forger's Wife*, by Mr. John Lang,—Part I. of "Works of the Rev. Dr. M'Crie," edited by his son, and containing his *Life of Knox*,—Vol. IV. of the *Select Works of Dr. Chalmers*,—and the April edition of *Webster's Royal Red Book*.—The various Libraries have received their usual additions. Messrs. Chapman & Hall's "Select Library of Fiction" has been enriched by Mrs. Gaskill's *Cranford*, and Miss Mulock's *Ogilvies*,—Mr. Hodgson's "Parlour Library," by *Margaret Maitland* and *The Castle of Ehrenstein*,—Messrs. Routledge's "Railway Library," by *The Hour and the Man*.—We have on our table a reprint of Capt. Marryat's *Frank Mildmay*,—Mrs. Stowe's *Tales and Sketches of New England Life*,—and two short tales, which we infer are reprints, though we are not sure, *The Sisters* and *Jonas Clint*, both from the press of Messrs. J. & J. Parker. M. Havet's *Complete French Class-Book* re-appears in a "new and improved" edition.—The following have appeared in second editions:—*Poems*, by Mary Brotherton,—*Favourite Song Birds*, by H. G. Adams,—*Practical Illustrations of the Principles of School Architecture*, by Henry Bernard,—*London Tradesmen's Tokens* (Beaufoy Cabinet),—*Manual of Arithmetic*, by Messrs. Galbraith & Haughton,—Archdeacon Hare's *Vindication of Luther*,—the Bishop of Oxford's *Rome; Her New Dogma and Our Duties*,—and Mr. Headland's *Essay on the Action of Medicines in the System*.—Prof. Johnstone's *Analysis of Soils* appears in a third edition,—and Mr. Montgomery's *Omnipresence of the Deity* in a "twenty-eighth edition."—We may also announce the publication, in a separate form, of the Dublin *Journal of Industrial Progress*, and *Journal of Social Progress*, both edited by Mr. W. K. Sullivan.—*The Kilkenny and South of Ireland Archæological Society* have published their "Proceedings and Transactions" for 1854.—Among recent issues of works in parts we must announce the appearance of Part XII. of Dr. Smith's *Dictionary of Greek and Roman Geography*,—of Part IV. of the *Dictionary of Architecture*, by the Architectural Publication Society,—of Parts III., IV., and V. of Mr. Hatton's *Water-Colour without a Master*,—Part VI. of Mr. B. R. Morris's *British Game Birds*,—Part XXVII. of *The English Cyclopædia*, conducted by Mr. Charles Knight,—Parts V., VI., VII. of Mr. G. Barnard's *Theory and Practice of Landscape-Painting in Water-Colours*,—and Part XIV. of *The Land we Live in* (Orr & Co.).

LIST OF NEW BOOKS.

Acton's Modern Cookery, new edit. fc. 8vo. 7s. 6d. cl.
Ainsworth's Ballads, Fantastic and Humorous, illust. 3s. 6d. cl.
Black's Tourist's Guide to Derbyshire, 18mo. 1s. 6d. cl.
Black's Tourist's Guide to Hampshire & Dorsetshire, 18mo. 1s. 6d.
Blackstone's Commentaries, abridged by Warren, post 8vo. 18s. cl.
Blakey's (R.) Angler's Song-Book, fc. 8vo. 2s. 6d. cl.
Blunt's (J. H.) Atonement, fc. 8vo. 5s. cl.
Bowman's Practical Handbook of Med. Chemistry, new ed. 6s. 6d.
Campbell's Pleasures of Hope, illust. by Foster, &c. sq. 8vo. 7s. 6d.
Codd's Sermons to a Country Congregation, Second Series, 6s. 6d. cl.
Cole's (A. W.) The World in Light and Shade, fc. 8vo. 3s. 6d. cl.
Constantine; or, Last Days of an Empire, by Spencer, 2 vols. 18s.
Dante's Divine Comedy, Notes on Translation, by Cayley, 10s. 6d.
Delassaux & Elliott's Street Architecture, Steel Engravings, 25s.
Des Carrières' French Idiomatical Phrases, 14th edit. 3s. 6d. cl.
Edison's Legitimate System of National Education, 8vo. 3s. 6d.
Excelsior, Vol. 3, cr. 8vo. 4s. cl.
Gurney's (A.) Iphigenia at Delphi, 8vo. 6s. cl.
Heathman's (Rev. W. G.) Switzerland in 1854-5, 8vo. 12s. 6d. cl.
Hogg's Instructor, Vol. 4. 8vo. 6s. 6d. cl.
Holden's History of the Colony of Natal, Maps, 8vo. 10s. 6d. cl.
Huyshe's (Miss J. M.) Bible Stories—Animals, 16mo. 2s. cl.
Irish Widow, by Author of 'Poor Paddy's Cabin,' 1s. 6d. swd.
James's County Voter's Manual, 12mo. 2s. swd.
Jowett's Epistles of St. Paul to Thessalonians, &c. 2 vols. 30s. cl.
Kenrick's (John) Phœnicia, maps and illustrations, 8vo. 16s. cl.
Kidd's (W.) The Canary, people's edit. 12mo. 1s. swd.
Lardner's Museum of Science and Art, Vols 5 and 6 in 1 vol. 3s. 6d.
Lectures of the Young Men's Christian Association, 1853-4, new edit. cr. 8vo. 4s. cl.; 1854-5, cr. 8vo. 4s. cl.
Leigh, Remarkable Incidents in Life of, by Strachan, 2nd edit. 4s.
Mozley's (Rev. J. B.) Augustinian Doctrine Predestination, 8vo. 14s.
Murray's British Classics, 'Gibbon's Roman Empire, Vol. 8,' 9s.
Newcomb's (Rev. H.) Cyclopædia of Missions, new edit. 8vo. 18s.
Noble's (Dr. D.) Elements of Psychological Medicine, 2nd edit. 10s.
North and South, by the Author of 'Mary Barton,' 2nd edit. 21s.
Pike's Memoir and Remains, edit. by J. B. and J. C. Pike, 6s. 6d.
Post Office Directory, Lincolnshire, royal 8vo. 10s. cl.
Protestant Martyrs, by the Rev. R. Maguire, 24mo. 2s. cl.
Riego's (Mdlle.) Crochet Book, 14th Series, square 1s. swd.
Rival Roses, by the Author of 'Royalists and Roundheads,' 31s. 6d.
Run & Read Lib. 'Pilgrims of New England, by Mrs. Webb,' 1s. 6d.
Scott's (W.) Sermons on Various Subjects, cr. 8vo. 2s. 6d. cl.
Stowe's Sketches of American Life, 32mo. 1s. cl.
Trench's Memoir and Remains, by Dr. Andrew Thompson, 2s. 6d.
Trip to the Trenches in February and March, 1855, 2nd edit. 7s. 6d.
True Stories from Modern History, 8th edit. 12mo. 5s. cl.
Twembow's Considerations on Tactics and Strategy, 2nd edit. 6s.
Twining's Types and Figures of the Bible, 4to. 21s. cl.
Wheeler's (G.) Homes for the People, cr. 8vo. 9s. cl.
Williams's Sermons on the Epistles and Gospels, 2nd edit. 16s. 6d.

THE JOURNALISTIC REVOLUTION.

Some few of the consequences of the abolition of the newspaper stamp are already seen. Among our established contemporaries in London, there is much reserve: the daily papers withhold to the last moment their declaration as to modifications, if any, which they may propose to make in price or mode of publication. The weekly papers are, for the most part, equally secretive; only one here and there—such as *Lloyd's Newspaper*—announcing that the penny which the Government presents to them,—so far as concerns the unstamped impression,—they will in turn present to the public. But there is a host of new papers. Messrs. Willett & Ledger announce a penny newspaper; and there are other such, less authentically rumoured. There is a twopenny illustrated paper, the *Illustrated Times*, — of which a number is out, lightly and prettily executed, and likely enough to run its heavily-weighted rival closely; and no doubt an existing penny illustrated paper will, for the future, give its readers news. There is Mr. Charles Knight's twopenny weekly newspaper already out. There is a new daily paper advertised, of "full size," for 2*d.*,—but everything else unknown, so that speculation is forbidden as to the effect of such a competition on the existing daily papers. All this,—and we confine ourselves to actual advertisements, without reference to rumours of other experiments,—indicates agitation in the newspaper market, and suggests some excitement in the newsvender's mind during the next few months, while matters are settling down.

It is possibly a mistake to suppose that, because persons can print cheaply under the new law, they are sure of a market. Probably most of those who can pay a penny for their literature were, to a great extent, already supplied with some sort of paper: certainly, the natural tendency, under such circumstances as the present, is to over-supply the market, and to risk a good deal of capital. Some few, however, of the new ventures may succeed: the settling down will be of those papers which are not really cheap, which are only of a low price,—between which things the difference is vast: the public will not have useless papers, even though they are offered for nothing. But it is a great point, and a great public benefit, for which we are indebted to Sir G. C. Lewis, that the public are here seeing the results of free trade, and being enabled to make their choice of good articles at their natural price. Worthless papers may be proffered, and even obtruded: yet the public will in the end take due care of itself. At any rate, there is no announcement—so far as we see—of vicious or seditious trash,—nay, not even of that great piratical paper, which, we were assured, and as Sir G. C. Lewis was half persuaded, would be prepared for us every morning at eleven o'clock, with the contents of all the other morning papers packed up in it, after being duly filched.

What, for the present, more interests us, because there is here more clearness of result and greater explicitness of intention, is the revolution which the change of law appears to be preparing in the provincial press. At Manchester, Liverpool, and Glasgow the revolution is announced in its completeness. At Manchester, one of the greatest of provincial papers, the *Manchester Guardian*,—the revenues of which were those of a Prince, and for which even Ministers are said to have written,—will cease to appear in its bulky bi-weekly form and at its ancient price of 4½*d.* per copy, and will become a daily paper, size of the *Times*, at the price of 2*d.* per copy. Its powerful rival in the same city, the *Manchester Examiner*, has challenged the new era quite as boldly: it is to come out on Saturdays, size of the *Times* and Supplement, at the price of 3*d.*,—while it will come out also daily, size of the *Globe*, for 1*d.* At Liverpool, the *Liverpool Mercury*, a great property, of large circulation, continues to be a bi-weekly paper,—but it reduces its price to 2½*d.*, though one of its impressions is double the size of the *Times*. The *Liverpool Journal*, another prominent paper of Lancashire,—written with a power and knowledge which would honour any of our metropolitan contemporaries,—publishes on Saturdays an enormous paper for 3*d.*, and daily a paper,

size of the *Globe*, for 1*d.*,—being the first paper to announce a penny news publication. Already, in Liverpool, there was a daily paper, the *Daily Times*, which reduces its price from 3*d.* to 2*d.* At Glasgow an existing daily paper takes the same course; but there are no less than four penny daily papers to be published in the metropolis of Scotland, which is greatly to the credit of the spirit, if rather in excess both of the population and the means, of the modern Athens. The *Scotsman* advertises a sheet every morning at 1*d.*, besides continuing as a bi-weekly organ of its party. The *Caledonian Mercury* is announced to issue daily at 1½*d.* The *Courant* promises something—we do uot quite kuow what, the *Courant* is so "canny" and cautious in its expressions,—but, at least, something daily. The *Edinburgh Guardian* (a young paper, which told the world that it would equal the *Spectator*, *Examiner*, and *Leader*, of London,) consents to die, but re-appears as a *Daily Express* at 1*d.* Then, in Glasgow, in addition to the existing daily paper, a *Daily News* is attempted, at what Mr. Richard Swiveller called "au absurdly low price," and a *Morning Bulletin* is to be sold at 1*d.*,—while a *Glasgow Times* looms in the distance as a daily paper. Of press doings in other large provincial towns we know nothing very authentic; but it is obvious that what can he done in Manchester can—and probably will—be done in Birmingham, in Leeds, and in Sheffield. In Dublin we find that the historical *Freeman* is to come out daily at 1*d.*, while Irish weekly papers announce large reductions,—the *Nation*, for instance, reducing its price from 6*d.* to 4*d.*

From these circumstances it would appear as though newspaper people were more energetic in the provinces than in London:—for if a penny morning paper is possible in Liverpool it would appear to be more likely to succeed—just in proportion to population—in London. The London journalist may perhaps be disposed to account for the contrast by resorting to the tone which he took in his communications with members of Parliament during the discussions on the bill,—he may say, "They are all pirates in the provinces, they live on us, and are therefore at no expense." But, from what we can make out, on examination of one of these daily papers of the provinces, we cannot see that the charge is well founded. It is, of course, not to he expected that the provincial paper will always—in every respect—be equal to the London paper; and this may be said apart from any question of resources: for even although the same man may write for a Manchester paper and for a London paper, he will necessarily write his best and express his largest convictions in the paper which takes the national point of view and which addresses a nation. It is also pretty clear that no single sheet—whether metropolitan or provincial—can attain to the perfectiou of the broad and all-embracing *Times*, even in the mere newspaper aspect. But a daily paper published in Liverpool or Manchester may, nevertheless, be a production useful to its locality and creditable to the English intellect.

As to the great question about Piracy—on which some of our friends excite themselves a great deal—we confess we see little cause for alarm. The *Athenæum* is probably one of the papers most highly favoured by the professors of paste and scissors. Most of the provincial journals owe us something: we read for them and write for them without fee. They adopt our opinions and borrow our correspondence. They extract our extracts and copy our gossip—very often with, sometimes without, acknowledgment. But we do not complain. We seek to he useful to our own readers—and have no objection to be useful to the readers of other periodicals. As to the piracy of news, we suspect there is really less of it than many people think.

The reports of proceedings in Parliament on Friday nights appear in the Saturday morning paper at Liverpool, and other distant towns, without any aid from the London press. The Telegraph Companies collect and sell the foreign news to the Provincial as well as to the London papers. These Companies have their corps of stenographers in the galleries of Parliament, and their correspondents in Paris, Vienna, Brussels, Berlin; in short, at every centre of news—commercial and political—they have active and able collectors of it; and they telegraph it incessantly, intercommunicating it to all parts of Europe. From Vienna they send it to the *Times*, sometimes taking the news from the Vienna papers;—and we scarcely see that it is more piracy to fasten, on occasion, on some semi-official announcement of the *Times*, and send it on to Manchester or Liverpool, than it is for the same collectors of news to seize on paragraphs in the *Moniteur* or *Oest Correspondenz* and transmit them to London. The chief papers in the provinces are almost independent, in parliamentary and foreign news, of the London press; and if, on a second day, a fully-reported speech, or an excellent paragraph, or a smart article, is copied *in extenso*, what is that but the system which has always prevailed, and which is an advantageous system so far as regards the reputation and the sale of the journal from which the extract is copied? There is no immediate piracy; and, to that extent, we see in the number of announcements of Provincial cheap papers nothing but the legitimate issue of a change in the law. These cheap Provincial daily papers are mostly excellent in their local characteristics, and contain prompt and full supply of reports of markets and of local proceedings generally. They will probably obtain large circulations; and politicians must begin to see that England is getting into the condition, in regard to the press, of the United States, where the political student must look to the New Orleans as well as to the New York journals in order to understand whither public opinion is working. It cannot he otherwise than an advantage to our social life to see the Provincial press thus elevated in importance; and we can see no reason why, in the competition, journalistic talent should be confined to the London press. In point of fact, that is not the case. Nearly all the successful journals of the great towns—the *Manchester Guardian*, *Liverpool Mercury*, *Leeds Mercury*, *Liverpool Journal*—have been managed and edited, like all successful journals in London and Paris, hy their proprietors, who, of course, reside near their papers. But the very circumstance of their success in a direction where political and literary as well as commercial talents are required, suggests their intellectual equality with the London journalist of the ordinary calibre; and, as is very well known, every one of these great journals, affluent enough to command literary skill and political capacity, has its London editors or correspondents, many of whom are at the same time contributors to London journals of first class character. In future, therefore, we shall have to look at the Provincial daily paper—with its 20,000 or 30,000, or perhaps 100,000 readers—with more interest,—with, at least, not less interest, in its kind, than we attach to the London morning paper.

FOREIGN CORRESPONDENCE.

Ypres.

An hour or two were spent by me so agreeably the other day at Ypres, that for the benefit of travellers "out" or "home" I beg leave to say as much in a paragraph;—seeing that Ypres has been out of the beaten way till lately, when the line of railroad from Bruges (*viâ* Courtrai) to Poperinghe was opeued,—and seeing that the old town is spoken of in the Red Book as a place scant of attractions—the Town Hall excepted.—To begin, this exception is not made enough of. There could be hardly mentioned a single building of simple design better worth the trouble of a long day's journey (were that needed) than this same Town Hall at Ypres. Prints and water-colour drawings have already shown to the English lover of architecture that it does not compete with the *Hôtels de Ville* of Brussels and Louvain in richness of pannel and pinnacle,—but no print or picture had prepared me for the grandeur of its effect, caused, I fancy, not wholly by scale, but also by that general justness of proportion and harmony of detail, the charm of which strikes at the first glance. What hints might not our domestic and municipal architects derive from the upper story of this grand building! The lower one, with its range of pillars and piers, is poorer,—perhaps it has been tampered with;—but the central tower is grand without heaviness, and commands the thoroughfares of the town in a manner dignified enough to make English pilgrims sigh, who recollect how systematically, when we *have* an object of interest, it is pushed away into some hy-place, so that no good view of it is attainable. Behind the Town Hall stands the Cathedral of St. Martin. The Red Book makes light of this building; yet the interior is almost as richly dressed with marbles as the Antwerp Churches. The tower is in the style of the tower at Malines, and purer in some of its details, while the extensive and excellent restorations in progress at one of the transepts are calculated to engage any pilgrim ecclesiologically disposed.—But, besides these two great buildings, a stroll through Ypres emboldens me to fancy that it may have many other street-pictures to show. The old manufacture which hears the name of the town, (which Porson so whimsically derived from the Greek pronoun, and from which he more whimsically still derived *King Pepin*,) *diaper*, has shifted its seat from Ypres to Courtrai, where capital table-linen is now manufactured; but some of the old diaper-makers' houses have gables and gateways,—and it is fair to guess, inner details, too,—as good as Ghent or Bruges can furnish. Out of these houses look the handsomest faces I have seen in Belgium. A young Sister of some holy order, in her black, white, and blue dress, who was endeavouring, like a prudent hen, to gather her flock of restless children within the shadow of the school archway, will he remembered for her countenance of fresh, grand beauty, such as could not he exceeded in an Italian town, where the very fish-wives and fig-sellers seem so many Pastas!—This passing allusion to comestibles reminds me of another good impression made on me during that noon at Ypres:—a dinner at "The Golden Head," where the bread, fish, and vegetables were of memorable excellence, capitally cooked, and presided over hy an urbane and intelligent host, and where the table-talk, as I have more than once ere this remarked is the case in Belgium, ran on flowers and gardens and farming,—pleasanter topics these for the passing traveller than that eternal comparison of hotel charges and hotel bills which makes up the staple of such casual dinner conversation in Germany!—Such are some of the features, the remembered pleasantness of which makes me beg a corner for Ypres. C.

OUR WEEKLY GOSSIP.

The Twenty-fifth Meeting of the British Association for the Advancement of Science is fixed for Wednesday the 12th of September, at Glasgow. The Duke of Argyle will preside. The following general officers are appointed for the year:—Vice Presidents, The Very Rev. Principal M'Farlane, D.D., Sir William Jardine, Bart., Sir Charles Lyell, Messrs. James Smith and Walter Crum, and Profs. Graham and Thomson; General Secretary, Col. Sabine; Assistant General Secretary, Mr. John Phillips; General Treasurer, Mr. John Taylor; Secretaries for the Meeting at Glasgow, Drs. J. Strang and T. Anderson, and Mr. William Gourlie; Treasurer for the Meeting at Glasgow, Prof. W. Ramsay. The sectional officers will be chosen on the day of meeting.

We understand that at the Oxford Commemoration on the 20th inst., the Poet Laureate will be created a D.C.L. This honour will also be conferred on Col. Sabine, and Sir Charles Lyell.

At the next meeting of the Royal Society, Sir Roderick Murchison, Director General of the Geological Survey, will read a paper 'On the Aerolite recently discovered in the Heart of a Tree at Battersea.' This specimen, in part composed of meteoric iron, and in part of stony matter, has been acquired for the Museum of Practical Geology, and will be exhibited at the Royal Society next Thursday, — when Prof. Sheperd, of the United States, so distinguished for his acquaintance with meteorites, will also be present.

The Regius Professorship of Civil Law in the University of Oxford, recently vacated by the death of Dr. Joseph Phillimore, has been filled up by

the appointment of Dr. Travers Twiss, Vicar-general of the Archbishop of Canterbury, and recently Professor of Political Economy in the same University.

A certain basket of glass belonged to a certain *Alnaschar*, in a certain faëry tale, which the wisdom of ages has accepted as a type of wild projects and immoderate ambitions. That "brittle ware" and its morals have been brought back to us, as with a side-wind, by the plans for metropolitan communications lately submitted to the Government by Sir Joseph Paxton. These at first sight seem absolutely Oriental in their scope and sublimity,—resembling some decree of *Kubla Khan* in 'Xanadu' rather than a working project which has been laid before H.R.H. Prince Albert, and has obtained "his entire approval." To connect our scattered railway lines, and to ease the choked thoroughfares which traverse London, Sir Joseph proposes to establish a circular road, or girdle, ten miles three furlongs long, with lines of railway, "worked on the atmospheric principle," on either side of a crystal arcade, 72 feet wide, and 180 feet high, lined with shops. The plan further includes three new bridges over the river—one at Queenhithe, one at the Strand, one at Westminster. The roads, with arcades, &c., are to cross Kensington Gardens. The project is backed by a scheme for raising the required millions of money—and those precise calculations as to traffic, dividends, &c., which fall into rank so excellently on paper. The advantages are stated to be without stint or limit, besides the obvious one of economizing time and facilitating communication. Granted the arcade tenanted with shopkeepers and filled with shoppers, among other benefits to London, it is contemplated "to prevent the necessity of infirm persons going into foreign countries in winter." Are we wrong, when we come upon such a gravely-stated probability as the last, appertaining to the use of Crystal architecture on so gigantic a scale, in being reminded of *Alnaschar?* While we ask the question, however, let us bear in mind the first day of trial of locomotives on the Liverpool and Manchester Railroad, close by "the skew bridge" (as it is called in Lancashire) at Rainhill. On the bank above the iron road was collected the engineering wisdom and enterprise of England — *Nestors* as well as *Diomeds* of mechanical science—men of every age and of every degree of confidence in the new principle. "Sir," said one authority, venerable in years and high in renown, to his neighbour, who bowed to catch the oracle, —"I don't doubt that they can make the engines; but that they can ever make them keep the rail when they *are* made, is ——" Ere the veteran could follow his "absolute *is*" by an adjective:—something dashed from under the bridge, with its smoke-flag flying, — rattled past him, — and was gone!—The riddle was solved—the doubt settled—the feat performed. Therefore, while we hint that Sir Joseph's plans *seem* Utopian, let us not be understood to commit the *Athenæum* to saying that it is impossible for ten miles of new shops to be tenanted with new tenants without ruin to the old quarters of the town,—nor that any delicate Lady may find a Madeira—a Malta—a Nice where Union Street was,—and a *Hygeian* fountain in a covered railway station over the Thames, somewhere about 3 P.M. on a November afternoon. With the question of finance we do not pretend to intermeddle, while dreaming over a dream.

A contemporary, whose "Table Talk" about the Lockbart Testimonial we corrected a few days ago, not content with being set right, returns to the subject, and, of course, gets deeper into error. "While correcting ourselves," he says, "we can also correct our contemporary"—meaning the *Athenæum*. He then goes on to tell his readers that the Right Hon. Sir Henry Ellis, whom we described as taking a deep interest in the "Testimonial," is *not* a Right Honourable and a Privy Councillor, but a simple Knight, who ought to be known to every man of letters as Librarian to the British Museum! Were it not that we know how painful this confusion of persons is to the parties concerned, we should not think it worth our while to repeat, that the Sir Henry Ellis who is active in the matter of this "Testimonial" is *not* Sir Henry of the British Museum, and *is* a Right Honourable, a Privy Councillor, a K.C.B.,—and as the author of a history of Lord Amherst's 'Embassy to China,' published by Mr. Murray, is a man who "ought to be known to every man of letters."

The second exhibition of flowers and fruit took place on Wednesday last at the Royal Botanic Society's gardens, Regent's Park. Although the weather was uncertain and slight showers of rain alarmed the company, the attendance was very numerous. The gardens never looked to greater advantage; although the lilac and horse-chestnut had ceased to exhibit their flowers, the hawthorns and laburnums still retained their beauty. In the large tent the great objects of attraction were the orchids, which were both in excellence and number unusual. The fruit, as was to be expected, was not perhaps equal to the same exhibition in previous years. The rhododendrons, preparing for Monday's exhibition, excited a lively interest among the exhibitors. Seldom have they given more promise, and already the space devoted to them presents a blaze of colour of extraordinary beauty and variety.

On Wednesday next the second meeting of the Horticultural Society will be held,—this time the gathering will take place at the old classic ground of Flora, Chiswick.

Messrs. Low & Son ask our attention to what they call our "attack" on Dr. Andrews's 'Latin Dictionary,' and to the opinion we pronounced on the work some years ago. We have compared our opinions:—and abide by them. The statement that the Dictionaries of Dr. Andrews and Dr. Smith are mainly derived from the same sources, necessarily implies that the commendation bestowed upon one is to some extent applicable to the other. The points of superiority which we think Dr. Smith's Dictionary may claim, are its masterly treatment of etymology—its correction of mistakes *in the original*—and the skill displayed in its editorship. What we said as to the preparation of Dr. Andrews's Lexicon—as we stated at the time—was little more than simple inference from the statements in his Preface, supported by an examination of the contents, which was necessarily brief. Subsequent use of the book has revealed to us many faults,—faults for which Dr. Andrews is not always responsible: Dr. Freund must share the blame. Some of the blunders which we had marked on the margin of Dr. Andrews's 'Dictionary'—and which we took the trouble to trace back to the German original,—we found, on reference, that Dr. Smith had corrected. Such a discovery gave us confidence in the care and accuracy of the editor, and allowed us to speak in high terms inferentially of the whole work.

Strange things are to be learnt now-a-days:—Caligraphy, *Potichomanic*, French in six lessons, Feucing in one; but we never, till within the week, heard or read of an Ambition-master. Here, however, is the advertisement of such a parliamentary *Mr. Turveydrop*, literally transcribed from the columns of a morning paper.—

> "Politics.—Any Gentleman whose ambition leads him to public life, and prompts him to soar above the characteristic mediocrity of modern representation when seats are sought to found a trade, or ephemeralise a speculation, can have his wishes promoted, and his ambition directed, by one who is qualified by education and Parliamentary experience.—Address, ——."

—Perhaps, before he goes any further on the suggested way to fame, the "gentleman whose ambition leads him to public life," will ask Mr. —— why any man should desire to "ephemeralise a speculation."

Mrs. Everett Green, as we are informed, is preparing for publication the 'Lives of the Queens of England of the House of Brunswick.'

An inquiry has lately been conducted before a select committee of the House of Lords for the purpose of ascertaining whether it may not be desirable to construct standard measures of length on the plan of Mr. Whitworth of Manchester; the principle being that the standard is obtained by measuring the distance between the perfectly flat ends of a solid bar having true surfaces. The present standard yard made by the Royal Commissioners, is so contrived that the dimensions are determined by measuring with the aid of microscopes the distance between two points, each about an inch from the ends of the bar, which is made of gun-metal. This is an extremely delicate operation; whereas, by Mr. Whitworth's machine, which measures to the millionth of an inch, standard measures can be constructed with very great accuracy, the test being that of touch, by which errors can be detected to the millionth of an inch. Mr. Whitworth explained his measuring machine to the Committee, and so satisfactory has his evidence been, that we believe the Committee have come to the decision of recommending "that his standard yard measure constructed of the same length as that of the Royal Commission, be legalized as the secondary standard for comparison with local standards of measure throughout the country, and that his standard foot and inch have the same sanction attached to them."

London is alive with illustrations of the war. At the "Gallery" in Regent Street, Messrs. Grieve & Telbin have added to their series of attractive pictures two new scenes—one representing a night attack by Gen. Pelissier's troops, and the other, Mr. Fergusson's new system of Fortification. The night attack is particularly spirited and exciting—At the Great Globe, in Leicester Square, the large model of Cronstadt is being prepared for the events of the coming campaign in the Baltic. Even at the Surrey Gardens a fine model of Sevastopol has been erected for the amusement of holiday-makers.—Of the splendid picture at the Panorama in Leicester Square, we have already spoken; and a fresh view of its striking and raised surface has deepened our first impression of its artistic beauty.—In this place, we may announce the appearance of Part II. of Capt. Biddulph's 'Topographical Sketches of the Ground before Sevastopol, accompanied by an Explanatory Description,' showing the position of the Mamelon, the Malakof Tower, the Redan, and the connecting works. This is a very able and instructive work; though the form is a little too professional for general readers.

From Paris we hear that the French government has granted a fresh delay of three years for the completion of the two dictionaries—French and Arabic, and Arabic and French—for which two prizes of 5,000 francs each, were offered by a decree of the 29th of November, 1852. From the same place we hear that M. Lamartine—whose literary activity is most remarkable—is about to commence a series of contributions to the *Siècle* newspaper.

M. Cortambert, First Secretary of the *Société de Géographie*, has published a map of the celebrities of France, showing the distribution of talent over the country by indicating the birthplaces of the great men. It appears, from this map, that the district of *La Manche* has produced the greatest number of poets, historians, philosophers and artists;—that the part of the country near the North Sea is the cradle of most of the great warriors;—that orators, naturalists, physicians and inventors were mostly born in the regions of the Mediterranean;—and that the number of politicians and lawyers is fairly balanced between the Mediterranean and *La Manche*.

The Town Library of Trieste is said to possess 772 different editions of Petrarch's Poems, and 123 of the works of Pope Pius the Second (Æneas Sylvius Piccolomini, Bishop of Trieste). The Library contains at present 24,000 volumes, mostly works on commerce, navigation, geography, &c. Last year twenty-two very rare editions were added to the collection of the works of Petrarch and Æneas Sylvius.

The old Guelphic castle of "Weibertreue" (well known by Bürger's ballad, 'Die Weiber von Weinsberg') is to be rebuilt, we read in the German papers, by the munificence of the King of Wurtemberg, who intends to establish in it a female Walhalla,—"*Eine Ehrenhalle für verdiente grosse deutsch Frauen.*" Prof. Heideloff, the Wurtemberg architect, has suggested the plan to the King,—old, amiable Justinus Kerner, of Weinsberg (now, with Uhland, one of the patriarchs of the Suabian poets), supports it,—and the Queen

of Wurtemberg has accepted the patronage of the undertaking.

The famous controversialist, Dr. David Strauss, of Ludwigsburg (Author of 'The Life of Jesus'), has retired, we are told, from theological polemics, and has devoted himself to literary pursuits of a more peaceable nature. He is making minute and valuable researches as to the lives of the older poets and artists of his Suabian fatherland; and after having published some years since a very interesting biography of Schubart, the patriotic prisoner of the Hohen-Asperg, he is now preparing a work on the old Wurtemberg poet, Frischlin, who, after having been incarcerated for his various vehement writings in the Castle of Hohen-Urach, tried to escape, but in scaling one of the high walls broke his skull, and died in the attempt. Revolutionary characters, it appears, are still most attractive to the learned Doctor, even after having retired himself from the scene of agitation. Monographies of this kind, however, cannot fail to be of the greatest use to the history of German literature in general.

Among other objects of interest shown at the conversazione of the Royal Society last week, were a series of photographic copies of the magnetic registers at the Royal Observatory. These were of special interest in a double point of view, both as copies of photographs produced by artificial light, and as copies of records far too important in their bearing upon magnetic inquiry to risk the casualties of an engraver's office, and too nice in their details to be of value unless impressed as facsimiles. The perfection to which these copies have been brought by Mr. Glaisher, leaves little to be desired, many of them, even, being more vivid than the originals, the multiplication of which promises to be of scarcely less importance than the first application of photography to the registration of the magnets, which until then had been recorded by the usual method of observation, and was necessarily wanting to the continuity secured by Mr. Brooke's method by the application of photography. By a modification of the same process there were exhibited a collection of British ferns by Mrs. Glaisher, from specimens selected by Mr. Newman. These beautiful copies, the size of life, and perfect in all their details, promise to be of value to the botanist, to whose requirements they are better adapted than any that have yet been placed at his command. Their effect is that of delicate sepia drawings, and at the same time that the venation of the leaves is displayed with the fidelity and delicacy of the original, it is, as in nature, only to be detected on near inspection. Our acquaintance with the natural history of the ferns, and their peculiar elegance of form, is likely to be much increased by this valuable and interesting series, which, we understand, is in course of publication by Mr. Newman. The same process likewise supplied numerous copies of snow crystals, as observed by Mr. Glaisher, and drawn and photographed by Mrs. Glaisher. The application of photography in this, one of its most elementary but important branches, promises to be an important feature in aid of philosophical inquiry, and is well worthy of considerable extension in its applications.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to Seven o'clock), 1s.; Catalogue, 1s.
JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square.—Admittance, 1s.; Catalogue, 6d.
JOSEPH J. JENKINS, Secretary.

The NEW SOCIETY OF PAINTERS IN WATER COLOURS.—The TWENTY-FIRST ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall Mall, near St. James's Palace, daily, from 9 till dusk.—Admission, 1s.; Season Ticket, 5s. JAMES FAHEY, Secretary.

BRITISH INSTITUTION, Mall Pall.—The Gallery, with a COLLECTION of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, IS OPEN DAILY, from Ten to Six.—Admission, 1s.; Catalogue, 6d.
GEORGE NICOL, Secretary.

GALLERY OF GERMAN ARTISTS.—The THIRD ANNUAL EXHIBITION of the WORKS of MODERN GERMAN ARTISTS, is NOW OPEN daily, from 10 till 6.—Admission, 1s.; Catalogues, 6d.—Gallery, 168, New Bond Street, next door to the Clarendon.

The SECOND ANNUAL EXHIBITION of the FRENCH SCHOOL of the FINE ARTS is NOW OPEN daily, from 10 to 6 o'clock, at the Gallery, 121, Pall Mall, opposite the Opera Colonnade.—Admission, 1s.; Catalogue, 6d.

WIDOWS and ORPHANS of BRITISH OFFICERS who fell in the WAR with RUSSIA.—The EXHIBITION of the ROYAL DRAWINGS and upwards of 1,200 Works of Art, by Amateurs and others, in aid of the Fund for the relief of these most interesting objects of their country's sympathy, is NOW OPEN at BURLINGTON HOUSE, Piccadilly.—Admittance, 1s.—All the Works are for Sale.

CHALON EXHIBITION, SOCIETY OF ARTS.—This Collection of the Paintings, Drawings, and Sketches of the late JOHN CHALON, Esq., R.A., with a selection from the Works of ALFRED E. CHALON, Esq., R.A., is NOW OPEN, at the Society's House, Adelphi.—Admission, 1s.

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street.—Open from 10 to 5. Admission, with Catalogue, 1s.

THE BATTLE OF THE ALMA.—NOW OPEN, from 10 until 6, at the Egyptian Hall, Piccadilly, the GREAT PICTURE of this important Military Event, Painted by Mr. COOMANS, from studies made during four months spent in the Crimea during the present war. Admission, 1s.

ADAM AND EVE.—This great original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, Pall Mall, opposite Marlborough House, from 11 to 6 daily.—Admission, 1s.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—Additional Pictures.—English Mortar Battery, the Redan and Rifle Pits, General Pelissier's Night Attack, and Mr. Fergusson's New System of Fortification are now added to the Diorama, "The Events of the War." The Lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1s., 2s. and 3s.

PANORAMA of SEBASTOPOL is NOW OPEN at BURFORD'S, Leicester Square, including the Fortifications, Encampments, the Attack of the Allied Armies, and the combined Fleets, and all the beautiful surrounding country. The BATTLE of the ALMA and the BERNESE ALPS are also exhibited. Admission, 1s. each.

LONDON SEASON BY DAY.—On Saturday next, at 3 o'clock, Mr. LOVE will present, for the second time, his NEW ENTERTAINMENT, called 'THE LONDON SEASON,' by day.—LOVE'S ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—REGENT GALLERY, 69, Quadrant, Regent Street.—Mr. Love will appear every Evening at 8, except Saturday; Saturday at 3.—Monday and Tuesday Evenings at 8, and on Saturday Morning at 3, Mr. Love, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, called THE LONDON SEASON. Wednesday, Thursday, and Friday, the Entertainment, LOVE IN ALL SHAPES, to be followed by a ZOOLOGICAL CONCERT, and LOVE'S LABOUR'S LOST.—Pianoforte, Miss Julia Warman.—Stalls, 3s.; Area, 2s.; Gallery, 1s.

ROYAL POLYTECHNIC INSTITUTION.—FOR ONE NIGHT ONLY, TUESDAY, the 19th inst. at Eight oclock, A GRAND MUSICAL ENTERTAINMENT will be given by Mr. GEORGE BUCKLAND, assisted by the following eminent Artists, Messrs. T. YOUNG, MONTEM SMITH, HENRY BUCKLAND, and GEORGE LAKE, consisting of SELECTIONS from the GLEES and SONGS of the late Sir HENRY BISHOP, and other COMPOSERS.

SCIENTIFIC

SOCIETIES.

ROYAL.—*June* 7.—The Lord Wrottesley, President, in the chair.—The Annual Meeting for the election of Fellows was held this day. The following gentlemen, recommended by the Council to the Society for election, were elected. There were thirty-eight candidates:—A. Connell, Esq., W. Farr, Esq., W. L. F. Fischer, Esq., I. Fletcher, Esq., W. J. Hamilton, Esq., J. Hawkshaw, Esq., J. Hippisley, Esq., J. Luke, Esq., A. F. Osler, Esq., T. Thomson, M.D., C. B. Vignoles, Esq., C. V. Walker, Esq., R. Wight, M.D., A. W. Williamson, Esq., G. F. Wilson, Esq.

GEOGRAPHICAL.—*June* 11.—Sir George Back, R.N., V.P., in the chair.—On the table was exhibited a collection of articles brought home by Mr. Bollaert, who has recently returned from South America, including specimens of the strata, coal and fossils, from the coalfields of Loto, in Chili; also, of the first fossil bones discovered in Chili; and a fine collection of Ancient Peruvian Pottery and Antiquarian Remains of Textile Fabrics, Ornaments, Utensils, Weapons, &c.; likewise specimens of Meteoric Iron, found in various parts of the Desert of Atacama.—'Narrative of a Trip to Harar, in the Somali Country, North-Eastern Horn of Africa,' by Lieut. Burton.—'On the Coal Formation of the Province of Conception, in Chili, South America; and on the Meteoric Iron of Atacama,' by Mr. W. Bollaert.

SOCIETY OF ANTIQUARIES.—*May* 24.—The Earl Stanhope, President, in the chair.—The ballot was taken for a Member of the Council, to fill the place of Sir Robert Inglis, deceased, when Mr. Edward Hawkins, Keeper of the Antiquities in the British Museum, was unanimously elected. The Rev. Edward Maskell and Mr. Henry Farrer were elected Fellows.—Mr. Corner communicated some particulars relating to Anthony Copley, whose name occurs in one of the Society's proclamations, dated the 2nd July, 1603.

June 7.—Admiral Smyth, V.P., in the chair.—The President's nomination of Mr. Edward Hawkins to the vacant Vice-President's chair was read to the meeting. Mr. A. Henry Rhind and Mr. Thomas Batcheldor were elected Fellows.—Mr. Bollaert exhibited a very curious collection of Peruvian antiquities, collected by him during a residence in South America.—Mr. Thomas Lott exhibited a curious Pedigree of the Irish family of Conans in Kildare, attested by several of the Archbishops and Bishops.—Mr. Corner communicated some further particulars relating to Anthony Copley.—The first portion of a memoir 'On the British Gun Trade,' by Mr. Josiah Goodwin, was read.

ZOOLOGICAL.—*June* 12.—W. Yarrell, Esq., in the chair.—Mr. Gould brought before the meeting two beautiful species of Humming-Birds, which he believed to be new to science. He stated, that they belonged to that section of the Trochilidæ to which the generic appellation of Heliotbrix has been given. Of this form only three species had been previously characterized,—namely, *H. auritus*, *H. auriculatus*, and *H. Barroti*. One of these new species, for which the specific name of Purpureiceps is proposed, is nearly allied to *H. Barroti*, but differs from that bird in having a much shorter bill, in the blue of the head being of a paler purple, and in that blue not being confined to the crown, but extending some distance down the nape of the neck. This species was obtained from the districts near Popayan. The second species, for which the name of Phænolæma was proposed, has several characters in common with *H. auritus* and *H. auriculatus*. It differs, however, from both those species in the beautiful metallic green colouring, extending over the throat and front as well as the sides of the throat. The *habitat* of this species is on the River Napo.—Through the kindness of Mr. Yarrell, Mr. Gould next brought before the meeting a bird, which he conceived to be a new species of Prion, and which had been captured on the Island of Madeira, or on the neighbouring rocky islets, called the Desertas. Mr. Gould also exhibited five other species (forming part of his own collection), which he considers to belong to the same beautiful group, and which had been captured by himself during his voyages to or from Australia. The entire series present a great similarity in the colour of their plumage; but a great diversity in the breadth, or lateral development of their mandibles, as well as in the fringe-like pectinations of the base of the upper mandible, this latter character being much more prominent in the larger than in the smaller species of the group, in which, indeed, it is almost obsolete, if not entirely absent. Mr. Gould considered the members of this genus to constitute a very distinct group among the petrels, quite equal, in point of interest and value, to that of the Thalassidromæ. For this new species, indubitably distinct from all previously known, and the only one which ever has, as yet, occurred to the north of the line, Mr. Gould gave the name of *Prion brevirostris*.—Mr. Sclater read a paper 'On some New Species of Ant-Thrushes (Formicariinæ), from Santa Fé di Bogota, which he characterized under the following names:—*Grallaria hypoleuca*, *G. modesta*, *Chamæza mollissima*, *Formicivora callinota*, *Dysithamnus semicinereus*, *Pyriglena* (?) *tyrannina*.—The Secretary read three papers, by Dr. L. Pfeiffer, containing descriptions, in his usual elaborate and careful style, of seventy-nine new species of shells, chiefly Helicea, in the collection of Mr. Cuming.

ROYAL INSTITUTION.—*May* 11.—Sir C. Fellows, V.P., in the chair.—'On Nature-Printing,' by Mr. H. Bradbury. Mr. Bradbury's lecture was very long and interesting—and of that special kind which is most difficult to condense. His history of experiments in the art was especially elaborate. He said:—"Nature herself, in her mysterious

operations, seems to have given the first hint upon the subject: witness the impressions of ferns so beautifully and accurately to be seen in the coal-formations. Experiments to print direct from nature were made as far back as about 250 years —it is certain that the present success of the art is mainly attributable to the general advance of science and the perfection to which it has been brought in particular instances. On account of the great expense attending the production of woodcuts of plants in early times, many naturalists suggested the possibility of making direct use of Nature herself as a copyist. In the 'Book of Art,' of Alexis Pedemontanus, (printed in the year 1572,) and translated into German by Wecker, may be found the *first* recorded hint as to taking impressions of plants. At a later period—in the 'Journal des Voyages,' by M. de Moncoys, in 1650, it is mentioned that one Welkenstein, a Dane, gave instructions in making impressions of plants. The process adopted to produce impressions of plants at this period, consisted in laying out flat and drying the plants. By holding them over the smoke of a candle, or an oil lamp, they became blackened in an equal manner all over; and by being placed between two soft leaves of paper, and by being rubbed down with a smoothing-bone, the soot was imparted to the paper, and the impression of the veins and fibres was so transferred. Linnæus, in his 'Philosophia Botanica,' relates that in America, in 1707, one Hessel made impressions of plants; and between 1728 and 1757, Prof. Kniphof, at Erfurt, who refers to the experiments of Hessel, in conjunction with the bookseller Fünke, established a printing-office for the purpose. Seligmann, an engraver at Nuremberg in 1748, published in folio plates figures of several leaves he had reduced to skeletons. As he thought it impossible to make drawings sufficiently correct, he took impressions from the leaves in red ink, but no mention is made of the means he adopted. Of the greater part he gave two figures, one of the upper and another of the lower side. About from twenty-five to thirty years later, Hoppe edited his 'Ectypa Plantarum Ratisbonensium,' and also his 'Ectypa Plantarum Selectarum,' the illustrations in which were produced in a manner similar to that employed by Kniphof. These impressions were found also to be durable, but still were defective. The production of impressions could only take place very slowly, as the blacking of the plants with the printer's ball required much time. Rude as the process was, and imperfect the result, it was nevertheless found that the figures thus produced were far more characteristic than any which artists could produce. The fault of the method consisted in its limited application and its incompleteness; since the fragile nature of the prepared plant, if ever so carefully treated, would admit of but very few copies being taken, and where any great number would have been required, many plants must have been prepared, a circumstance which was in itself a great obstacle. In the year 1809 mention is made in Pritzell's 'Thesaurus' of *a new method of taking natural impressions of plants;* and lastly, in reference to the earlier history of the subject, the attention of scientific men was called to an article, in a work published by Grazer, in 1814, on a 'New Impression of Plants.' Twenty years afterwards, the subject had undergone remarkable change, not only in the mode of operation to be pursued, but also in the result produced,—which consisted in fixing an impression of the prepared plant in a plate of metal by pressure. It appears, on the authority of Prof. Thiele, that Peter Kyhl, a Danish goldsmith and engraver, established at Copenhagen, applied himself for a length of time to the ornamentation of articles in silver ware, and the means he adopted were, taking copies of flat objects of nature and art in plates of metal by means of two steel rollers. Various productions in silver of this process were exposed in the Exhibition of Industry held at Charlottenburgh, in May 1833. In a manuscript, written by this Danish goldsmith, entitled 'The Description (with forty-six plates) of the method to Copy Flat Objects of Nature and Art,' dated 1st of May, 1833, is suggested the idea of applying this invention to the advancement of science in general. The plates accompanying this description represented printed copies of leaves, of linen and woven stuffs, of laces, of feathers, of birds, scales of fishes, and even of serpent-skins."—Passing over a great deal of intervening ground, we come to Mr. Bradbury's conclusion and summary:—"The first practical application of Nature-Printing for illustrating a botanical work, and which has been attended with considerable success, is Chevalier Von Heufler's work on the Mosses collected from the Valley of Arpasch, in Transylvania; the second, (the first in this country), is the 'Ferns of Great Britain and Ireland,' in course of publication, under the editorship of Dr. Lindley, and printed by Messrs. Bradbury & Evans. Ferns, by their peculiar structure and general flatness, are especially adapted to develop the capabilities of the process, and there is no race of plants where minute accuracy in delineation is of more vital importance than the Ferns; in the distinction of which, the form of indentations, general outline, the exact manner in which repeated subdivision is effected, and most especially the distribution of veins scarcely visible to the naked eye, play the most important part. To express such facts with the necessary accuracy, the art of a Talbot or a Daguerre would have been insufficient until Nature-Printing was brought to its present state of perfection." Mr. Bradbury then adverted to the ingenious and beautiful productions of Felix Abate, of Naples. His Nature-representations consist of sections of wood, in which the grain is admirably represented. He terms his peculiar process Thermography, or the Art of Printing by Heat. The process consists in wetting slightly the surface of the wood of which fac-similes are to be made, with any diluted acid or alkali, and then taking an impression upon paper, or calico, or white wood: the impression is quite invisible, but by exposing it for a few instants to a strong heat, the impression appears in a more or less deep tone, according to the strength of the acid or alkali. In this way every gradation of brown from maple to walnut is produced; but for some woods which have a peculiar colour, the paper, &c. is to be coloured, either before or after the impression, according to the lightest shades of the wood. Abate, in his manipulations, also employs the ordinary dyeing process. It is to be hoped that Abate's process may become alike useful to the natural sciences and the decorative arts. Mr. Bradbury stated, in conclusion, that we are indebted to—Kniphof, for the application of the process in its rude state; Kyhl, for having first made use of steel rollers; Branson, for the suggestion of the electrotype; Leydolt, for the remarkable results he obtained in the representation of flat objects of mineralogy, such as agates, fossils, and petrifications; Haidinger, for having promptly suggested the impression of a plant into a plate of metal at the very time the *modus operandi* had been provided; Ahate, for its application to the representation of different sorts of ornamental woods on woven fabrics, paper and plain wood; Worring, of the Imperial Printing Office, Vienna, for his practical services in carrying out the plans of Leydolt and Haidinger. Nature-Printing may be considered as still in its infancy; but the results already obtained in its application encourage us to expect from continued efforts such further improvements as will place it not least among the Printing Arts.

June 4.—The Duke of Northumberland, President, in the chair.—Messrs. J. S. Coleman, W. De Lannoy, G. H. Ingall, Col. W. K. Loyd, and Dr. R. B. Todd were elected Members.

MEETINGS FOR THE ENSUING WEEK.

Mon. Statistical, 8.—'On the Mortality from Naval Operations,' by Mr. Hodge.—'An Analysis of the Statistics of the Clearing-House during the Year 1839,' by Mr. Babbage.—'On the Nature and Extent of the Benefits conferred by Hospitals on the Working Classes and the Poor,' by Dr. Guy.

Wed. Horticultural.—Exhibition.

Thurs. Numismatic, 7.—Anniversary.

— Society of Antiquaries, 8.

— Royal, 8½.—'On the Discovery of an Aerolite in the Heart of a Tree which stood recently in Battersea Fields,' by Sir R. I. Murchison.

Fri. Philological, 8.

FINE ARTS

A Plea for Painted Glass: being an Inquiry into its Nature, Character and Objects, and its Claims as an Art. By F. W. Oliphant. J. H. Parker.

This is a modest and judicious little book, professing rather to clear up than expound the subject of glass-painting, and giving the architectural and artistic professions a hint of what the art has been and may be.

While most other branches of architectural decoration have their codes of laws, no rules for the successful execution of stained glass windows have yet been laid down. When erected, they are, therefore, poor imitations or servile copies. Mr. Oliphant describes with much critical taste the gradual growth of the stained window from the simple red bud of early Art to the glowing fruit of the flamboyant age. The Gothic builders' first windows were mere pierced apertures for light, and the first use of coloured glass was to bind the window together and break the blank mass of light. At the end of the thirteenth century, more peace and more wealth turned the plain castellated loop into an ornamented window. Mullions and a rich labyrinth of geometrical ornament grew common. Spring had grown into summer. The even-coloured border of the first style narrows and twines round the edges of the tracery like tendrilled parasites. The backgrounds are diapered and the saints are canopied. The kings and martyrs, whose blood in the rich sunlight we seem to see flowing preternaturally in their veins, awake from their long sleep, lose their grimness,—the frost of mummy death thaws, — and they look down benign, as from the sunset clouds of heaven. The south wind blows and the colours of the orient bloom in the panes. Then come the dull science and the rule and level of the mechanical Perpendicular. Stone transoms, in the fifteenth century, divide the window into pannels. The colour is more delicate, but it is blanched, hectic, sickly and unwholesome. The paintings become too highly finished, and are painted without reference to their position. Allowing this, as at York and Great Malvern, Mr. Oliphant, with a poet's eye, finds in this period a summer twilight influence, a soft pearly sweetness, that at evening and morning is harmonious and soothing. The religion of this period was also a religion of seasons, not of daily life.

In 1450, when the Perpendicular had run its best, in spite of Ulm, Munich, Cologne and Rouen, glass-painting lost its harmony of purpose and integrity of design. The Cinque-Cento brought with it huge colonnades, triumphal arches, cupids, and all the refurbished lumber of a galvanized paganism.

The present ruin of glass-painting is, that some artists merely imitate old, unapproachable examples, while others foolishly try to execute oil painting with a material limited in its nature, and requiring conventional treatment. Mr. Oliphant says, to remedy these evils, no customer should purchase windows on which the paintings are not well drawn and composed, harmonious in colour, with low, well-discriminated relief, that should not destroy the flatness of the surface. At present, it is a mere glazier's trade; it would with more discriminating purchases and with the numerous churches now building, soon grow into an art. For Classic and Palladian buildings, the writer thinks examples from the Romanesque might be used,—and yet, even with these, the colour and general artistic arrangement would require to be different.

NEW PUBLICATIONS.

Walter Goodall's Rustic Figures, from Drawings exhibited at the Old Water-Colour Society and Winter Exhibition, made on the Spot during his Visit to some of the more Remote and Primitive Villages of Old England. Gambart & Co.

These lithographs have all Mr. Goodall's usual grace and sense of beauty. They are full of the poetry of domestic life, and are idealized without becoming untruthful. The present number includes six drawings:—'The Pillow-Lace Maker'—

'The Cottage Door'—'The Spelling Lesson'—'The Hen Coop'—'The Spring Garland'—and 'The Water Lily.' Of these, we prefer 'The Spring Garland.' The subject is simple:—it is merely a little girl (in Cornwall, we should think, to judge by the quaint stile) tying a necklace of birds' eggs round the neck of her younger sister, while a boy lies on the grass watching them with a look of pleasure and surprise. The drawing of these figures is careful, without becoming rigid and statue-like. The landscape is tinted with delightful care,—the air is all summer, and the grass all flowers. The tints of the lithograph are unusually soft and full of colour, and the old thunder-and-lightning character of this art appears transmuted into gentle light and shade. We might object, that every face is beautiful, every group refined, every face thoughtful and good-natured, every cottage clean, and no coat ragged; but as Mr. Goodall, by the necessity of fate, must be a gentle idealist, and will look at Nature through sunshine, not through rain, we even let him, as a wilful man, "gang his ain gate," on the principle of the old Scotch proverb, "He that will to Cupar, maun to Cupar," or that of the Italian fatalist, "Che sara sara." If a man does carry perpetual April with him, he would not thank any one who convinced him that it was now actually November. It is doing good work to show our scented friends in satin and broadcloth what joy and peace may reign in the chambers of the wearers of fustian and kersey.

The Royal and Imperial Visit to the Crystal Palace. Negretti & Zambra.

THIS is an interesting illustration of the use the photographist may be to the future historian, when we shall have such tell-tale certainties as this to check our chroniclers. Can any modern annalist ever go wrong with newspapers and photographs lying by his side as he writes? Of course, as might be expected in a work of a moment, especially when the artist is so fond of detail as Herr Phœbus, there are not more than two faces sharp and perfect, and those are the Queen's and the Emperor's. Prince Albert and the Empress are the next in merit. The flowers in the foreground are miracles, and so are the pillars entwined with garlands. The rest is a wonderful cloud, which seems teeming with life, if the air would only grow clearer; but such superhuman failures as this are better than most human successes. Who, ten years back, could ever have looked forward to such a use of Art as we witness here?

SCULPTURE IN THE UNITED STATES.

VERY few works in Sculpture have ever been objects of public exhibition in the United States, and those exhibited have been principally busts of distinguished living Americans, which occasionally found their way into the annual Exhibitions of paintings. In 1846, Crawford's statue of 'Orpheus' was shown in the Boston Athenæum; but, having unfortunately been much broken on shipboard, it was impossible to remove it to other cities for the purpose of exhibition. But such was the public apathy regarding sculpture at that time, even in the "Athenian City," that the proceeds of the exposition of this beautiful and highly classic production, by an American hand, did not exceed 500 dollars,—a sum scarcely sufficient to defray expenses.

At the commencement of the American Revolution there stood in Bowling Green, New York, a statue of George the Third; and, during the retreat of the Americans before the advancing British army, the indignant populace decapitated the statue and demolished the pedestal with every mark of resentment. From that day to a period little short of half a century, nothing in the nature of a statue was seen in the Union, if we except that of Washington (by Houdön) in the capital of Virginia. This glorious statue, so fully representing the majestic dignity of the original, may be as truly termed the *father* of American sculpture as the subject of it is the "Father of his Country." It struck the first blow at that prejudice in the American mind which blinded it to the usefulness and noble mission of an art which gives to virtue a pedestal, and to patriotism a permanent form and place before the eyes of the millions whom they have blessed with freedom and happiness. I say, it struck the first blow at prejudice; but it did not conquer:—this is the work of time. The name, however, of Washington was a host in itself, for what American heart could deny to *his* services so simple and appropriate a testimony of a nation's love and gratitude? North Carolina soon followed Virginia in the grateful path, by ordering a full-length statue of him from Canova; then Chantrey was commissioned by Massachusetts to execute another; and thus was Sculpture breathed into life, or, in the safer phrase, *nationalized*, in the American Republic. But how long it languished, nearly giving up the ghost! Still, the acknowledgment was made, that statues were not necessarily idols, nor their admirers idolaters; and then followed as a consequence, among all gifted minds, an appreciation and encouragement of the art.

The spacious halls of the Capitol at Washington were almost destitute of sculpture till within a very few years. In the Hall of Representatives were a colossal plaster figure of Liberty, and a fine marble one of History adorning the clock;—in the Rotunda, a series of pannels, containing miserable *bassi-rilievi* scenes from American history;—in the tympanum, over the east front of the Capitol, a very *low* relief allegoric group. All these were by Italian hands.

The few intelligent lovers of Art among the representatives in Congress, whom foreign travel had educated to its uses and beauties, struggled steadily and long for its advancement, and at last succeeded in carrying through resolutions to fill the two niches under the portico with statues of Peace and War. These were given to Persico, an Italian, to execute. Next came an order for a colossal 'Washington'; and this was given to Greenough, a young American, struggling manfully against adversity in Florence,—the Pioneer of American sculptors. In a few years Persico returned from Italy with the statues of Peace and War; and these were so much admired that other resolutions were soon passed for two important groups, 'Columbus discovering the New World,' and the 'Pioneer's Struggle,'—the first being given to Persico, and the second to Greenough,—20,000 dollars being appropriated for each.

Whilst these commissions were being completed in Italy, the 'Washington' was sent home by Greenough, and placed on its granite pedestal in the beautiful grounds in front of the Capitol. In 1845, Persico's Columbus arrived.

This was about the state of Sculpture in the United States down to as late as the year 1847. From its rarity, and the great sums paid for it, it was naturally looked upon as a higher branch of Art, requiring greater abilities and attended with more difficulty and expense than Painting; for painting had become familiarized to the people through the works of many artists from the time of West and Trumbull to that of Wier: it had its chartered academies and unions and pictures of all degrees of merit,—"Old Masters" and new were scattered or exhibited throughout the country,—hence there was no mystery attached to Painting, for all could have access to a studio and witness its secrets. Not so with Sculpture;—for the general supposition was, that to make even a bust it was necessary to cast the sitter's face in plaster to obtain a likeness even in that material,—how much more difficult, then, must it be to make a bust in *marble*, which could not be thus moulded! And then to cut the whole figure in this hard and brittle substance, where a single false blow would destroy the whole work, and actually to imitate the softness and flexibility of flesh, was considered something almost marvellous,—requiring a ready genius and a dextrous hand, and allowing neither experiment, correction, nor change. As these opinions are still extensively entertained in America, I may be excused for making a few remarks upon them.

As far as mere execution is concerned, the sculptor's art is of all others the easiest of attainment. Viewed in this light, it falls among the lowest handicrafts. Even machinery is now successfully employed in cutting marble to almost any required form; and it is no more ingenious than that which turns out lasts of every shape from a simple block of wood. Indeed, so little *artistic* skill is necessary in the mere execution of statuary, that the sculptor need not touch it. His art is higher and nobler, dealing with things of feeling, imagination and philosophy, and bringing them into visible forms in the most manageable substance he can find, such as clay, or wax, or any other which shall readiest receive the impress of his thought,—and here his work is done. His *fortune* is left for other hands to gain for him by mechanical means alone,—by transferring to any required dimensions the perishable *model* to enduring bronze or marble. Thus, a figure of fifty feet in height costs little more of the sculptor's time or talent than one of three feet. Copy after copy may be made to any number, without even the supervision of the artist's eye; so that if he chooses to multiply his works, he has only to increase the number of workmen and the quantity of marble to fulfil any number of commissions in a given time. The town of Carrara, in the midst of the marble quarries of Italy, is one great factory of this kind, repeating *ad infinitum* the works of ancient and modern masters at very low rates, to be sent to all parts of Christendom; so that if a Venus de' Medici, an Apollo, or a Laocoon is sought of equal merit to the original, *money* can find either of them in a very short time.

It is considered by sculptors themselves that cutting marble is not an essential part of their profession, and none but those whose means do not allow them to employ workmen, ever take the chisel in hand. In the clay *model* is shown the artist's merit; the clay and modelling tools are the only *necessary* implements in the hands of genius to pave the way to fortune and to fame. That the essentials of the sculptor's art lie in the *clay model* is not only according to reason, but to all history of the plastic art,—for they do not depend upon the material, but upon the form it is made to assume. In fact, it was from the potter's art that sculpture sprang,—first, by baking the clay after it was modelled into the required form, as may be known from the household gods of the Egyptians; after these came carving figures in wood and ivory, and lastly, metals and stone.

The Etruscans and Greeks were particularly celebrated for their works in clay, the former being employed in decorating the Roman Capitol, and the latter in adorning the most magnificent temples in Greece. Pausanias mentions a temple at Tritœa, called that of the greatest gods, "the statues of which were of clay;" and the Athenians are known to have held annual exhibitions of their best works in the same substance. European collections contain many specimens of the ancient *terra-cottas*, or baked earth figures; in that at Naples are some as large as life. No traveller in Italy can fail to be struck by the beauty of those of the famous Lucca della Robbia, and to join in the esteem in which they have so long been held; were they of marble their value as works of Art would not be increased. Among the noblest productions of the fifteenth century are the clay statues of Begarelli of Reggio, of whom Michael Angelo remarked: *"If the clay could become marble, woe to the antique statues,"*—and it is only necessary to see them to believe the assertion.

Simple and well known as these facts are to persons at all conversant with Art, they seem to have escaped the attention of Americans, if we take as a criterion the great disparity in the sums they appropriate for statuary and for paintings. For instance, Congress pays 10,000 dollars for an historical picture, 18 feet long, by 12 high,—whilst 25,000 are given for a single statue, or for a group of two figures, and as much as 50,000 for an equestrian statue in bronze! Now, any one acquainted with artistic labour knows that to execute an historical picture of the above large dimensions requires not only as much talent and experience, but infinitely more time, than either of the sculptures named,—for all must be done by the painter's own hand, no mere *labourer* can be employed. That these appropriations prove a willingness in statesmen to give liberally for the

advancement of the Fine Arts is most certain; still it is to be regretted that their errors of judgment tend not only to induce young men to enter a profession through hopes of great and sudden reward, in which their native talents are inadequate to success, but to create unjust and invidious distinctions as to the merits of the productions of different branches of these liberal arts.

In 1847 'The Greek Slave' was placed on exhibition in New York. A painter-friend of the sculptor went over from Italy and undertook the enterprise entirely at his own risk and expense; and notwithstanding the strong repugnance that existed in many minds to the public exhibition of a *naked* statue, it was so judiciously conducted as in some measure to disarm serious opposition. Without reading the papers of the day, it is hardly possible to conceive the peculiar grounds of this repugnance, which at first threatened the failure of the purpose of the exhibition; but generous friends of Art came to the rescue, and, backed by a liberal and powerful press, carried the field triumphantly. Enthusiastic and reiterated appeals were made on behalf of the sculptor, cramped for the means of pursuing his studies in a foreign land, and his right to a generous reception of his first statue among his countrymen. The national pride and sympathy were thus aroused to such a pitch as to postpone to some future day the duty of impartial criticism upon the merits of the work itself. Under such favourable auspices the statue was taken through the States, everywhere received by the masses as a work of almost miraculous power, and giving to thousands for the first time the opportunity and pleasure of looking upon a statue in marble. The result to the artist was celebrity and money, and numerous valuable commissions from States and individuals,—placing him at once in an easy, if not independent position.

It is in the highest degree creditable to the hearts of Americans that they responded so handsomely to these appeals for native struggling talent: it is not strange, however; for if one country more than another is blessed with a commendable patriotic pride in the genius of her sons, that country is America,—and where this is fully awakened she adopts no half measures to gratify it.

As a remarkable instance of this, and of the success which sometimes, though very rarely, attends an artist's *début*, we may state that, since 1846, Mr. Powers has sent from his workshop no less than five 'Greek Slaves,' three 'Fisher-Boys,' one 'Eve,' one 'Calhoun,' one 'Washington,' all full-sized statues; forty busts of 'Proserpine,' several of 'Diana,' 'Psyche,' 'Washington,' 'Fisher-Boy,' and 'Slave,' and a large number of portrait busts,—still having on hand, in various stages of progress, a great many works of a similar kind. It may be truly divined that posterity will not have to go a-begging for a sight of his works. Many artists, for a much less recompense, would cheerfully embrace an exile to such a country as Italy; few, however, there will be who will find the two together.

The increasing patronage of sculpture in the United States is not now limited to this one of its professors; others are beginning to receive that to which they have shown themselves entitled. Crawford, at Rome, is executing for the State of Virginia a magnificent monument to Washington and other citizens of revolutionary renown. Washington is represented upon a spirited steed:—beneath and surrounding the pedestal stand his civil and military associates in that day of trial. The figures are all to be of bronze. When completed, it will be one of the most striking monuments of modern times in general effect and artistic power. The sculptor has received during the past year a highly complimentary and lucrative commission from his Government to fill one of the pediments of the enlargement of the Capitol. It will give scope to his abilities in the highest departments of his art,—invention, composition, action, and expression, and the lucid rendering of his story. His long and severe studies in Rome and his past productions are the surest guarantees of success. By this great work his name may be favourably known as long as the Capitol stands.

Clark Mills has given such satisfaction in an equestrian statue of Jackson, recently erected in front of the White House, that he has been ordered by Congress to make a similar work of Washington for 50,000 dollars.

Other young men are making their way to public favour. Among the most distinguished is Mr. Rogers, of Rome; whose figure of 'Nidia' has excited universal admiration, and the most sanguine hopes of an honourable career for the artist.

Thus, everything looks propitious for the rapid growth of Sculpture in the Republic. Money there is, and to spare:—if it be judiciously expended, America may at no distant time place herself in the front rank of nations in respect to the refinements of educated life, as she has already in political and religious liberty, in commercial enterprise and mechanical ingenuity, and in the abundance and security of social comforts. Her people have arrived at that degree of outward prosperity when they yearn for subjects of internal interest such as the Arts possess, and when it is important that a study of the True and Beautiful in matters of taste should guide them to a pure delight in the objects of their new desires.

F. G.

Fine-Art Gossip.—An old and very disreputable trick in the Art-trade has recently been revived,—and is now, we understand, working much mischief. A Correspondent—one of the most eminent printsellers in the country—writes to denounce this trick and to put purchasers of prints on their guard. He says:—"Certain parties in London have bought plates from the publishers after these plates have been comparatively worn out by printing; the lettering has been taken out, and the plates have been reprinted on India paper without letters, and are offered by auction in every large town in the kingdom as genuine proofs. The advertisement is generally headed 'Messrs. Greaves & Co. of London,' obviously intended to be mistaken by the unwary for Graves & Co. The fault against which I protest commences with the publishers, who, not content with getting large subscriptions from the printsellers and stocking their folios, sell their plates to men who reprint mock proofs to an unlimited extent. Some years ago, the *Athenæum* first took up the subject of electrotyping, which was attempted by a publishing-house on one of Landseer's plates, the 'Horses Drinking.' That announcement of the *Athenæum* roused the whole of the printsellers, who met in London, and formed an association, pledging themselves not to subscribe to any plate of which the number of proofs intended to be taken was not limited and previously stated to the Printsellers' Secretary, who should stamp each with a number. The simple proposition, a mere matter of truth required by the printsellers, was derided by the publishers, who were ultimately obliged to consent; and the advantage to the publishers themselves since has been considerable, by giving confidence to private buyers that only a certain number of proofs is printed. But this system of respectable publishers, after having realized a handsome sum on a plate, of selling it with the full knowledge that the parties to whom it is sold will injure the publishers, and also the printsellers, and their private customers, by selling mock proofs (which are not worth the paper they are printed on) in every town in the kingdom, appears suicidal in the extreme."—The subject of these pretended proofs, we may usefully add, has been taken up by the Manchester "Guardian Society for the Protection of Trade;" and a circular has been sent to the members of that Society advertising them of the imposition. But the interests at stake are not local or individual: they concern all purchasers of prints, and all painters of pictures, and all engravers of the same,—for it is very clear that a worn-out plate will *misrepresent* to the eye the merit of artist and translator; and therefore we feel bound to give our readers timely warning of the fraud.

Lord Harrowby, as chairman of the annual meeting of the Artists' Benevolent Fund—which took place on Saturday last at Freemasons' Tavern—stated that, during the past year, the fund had paid annuities of 15*l.* each to 52 widows, and granted assistance to 29 orphans of artists to the extent of 137*l.* 10*s.* A list of subscriptions was read—including a hundred guineas from the Queen—which amounted in the whole to 350*l.*

Our Correspondent, "T. V.," writes in explanation:—

I repudiate the honour "W. X." has conferred upon me of being the spokesman of the Royal Academy, or of holding, or having ever held, any of the offices of clerk, porter, or housemaid, in that institution. Perfectly independent of that body, I expressed my own sentiments, and I am quite sure that the duty of replying to what the Academy may consider a sufficient ground for publicity would never be delegated to an anonymous correspondent. "W. X." admits the validity of the reason assigned for the typographical errors, and points to the curtailment of quotations as the real grievance. There are doubtless sufficient reasons for not indulging artists to the top of their poetical bent, and there must of necessity be a limit to description, whether of prose or poetry. This limitation is, however, I believe, the act of the Council, and is not left, as stated by "W. X.," to the "capricious taste" or will of an individual.

—On the same subject we have the following:—

Your Correspondent, "T. V.," who advocates the inaccuracies of the Royal Academy Catalogue, has not, I think, given any sufficient reply to the charge—to which "R. M." drew public attention some weeks ago—of cutting and slashing quotations appended by artists in explanation of their pictures. Lest it should be thought the instances of injudicious pruning are but isolated, I beg to submit my complaint against very similar treatment. A picture of mine is suspended on the walls of the Academy,—a Scriptural subject, with which I forwarded, as necessary for explanation of the subject treated, three short verses, which could not have occupied much more than half of the number of lines to which by the Academy Rules quotations and descriptions are limited. The compiler has quietly and remorselessly docked off the first and last of the verses sent, and the remnant leaves an absolutely wrong impression of the design,—for instance, describes repose where action is manifest in the picture. As I can scarcely conceive that the first and last verses were so much worse written than the one remaining as to be utterly illegible, even supposing that the compiler had never by any chance met with the generally well-known lines before, I can find no adequate reason in any of the seven extenuating pleas of "T. V." why the two should be taken and the other left, or why I should be complimented by critical friends upon Hibernicisms I never contemplated. It is possible, however, that the Hanging Committee have considered they had sufficiently screened, if not redeemed, the delinquency of their officer when they shrouded at once his fault and my picture by placing it in its present terrific proximity to the skies.

I am, &c. C. Rolt.

2, Gower Street, Bedford Square, June 4.

Signor Monti delivered his third Lecture on Art on Wednesday evening. Having already dismissed Hellenic Archaic Art, he proceeded to criticize and expound the works of the flourishing period of civilization and the age of Phidias. Art had now escaped with joy and exultation from the chains of religious symbolism, and began to embody the ideas of national poetry and national faith; and Greek sculpture took Nature itself for its type, and from it created the Ideal, the highest form of sublimity attainable by genius. The lecturer traced the development and progress of the new tendency towards the ideal, from the merely imitative and conventional, from the earliest period down to the Periclean and Macedonian age,—pointing out the modifications undergone by Greek society by the character of the different schools that followed each other, and by their choice of subject and their various modes of treatment. Retracing his narrative, the lecturer showed examples of works of all the various periods, describing and reviewing them as he proceeded. His most valuable remarks were on the Parthenon frieze, the Venus of Milo, the Achilles of the Louvre,—casts of several of these being shown in the room. In the next lecture, Signor Monti, whose taste and experience qualify him so well for the task, will describe the *modus operandi* of the Greek sculptor; and chromatic and other aids to the chisel will be discussed.

In our last notice of the Royal Academy, our few remarks relating to Mr. Cope's picture referred to his *Penserosa* (201), and not to his *Consolation* (69), the name of which was incorrectly attached to it.

Let any of our readers who are incredulous about the progress of English Art during the last ten years visit the collection of drawings and sketches by the Messrs. Chalon, now exhibiting in the rooms of the Society of Arts, in John Street, Adelphi. It will, if it does not gratify his ideal cravings, at least carry him, if he is a mediævalist—that is to say, a middle-aged man—pleasantly back to the days of George the Fourth, poke-

bonnets, short waists, pantaloons, and watch-seals. He will find a poor portrait of the Princess Charlotte, who is glorified in red curtains and tassels, below a full-length of Our Saviour, which is much less regally honoured. The sketches are of all degrees of demerit, from the "Pussy Cat, drawn by Mr. J. J. Chalon, at the surprising age of fourteen." We have lamplight landscapes and liquorish landscapes, exactly like the Old Masters,—at least, so far as varnish and dirt can make them. The figures are feeble,—the landscapes without air, nature, or light,—but, with this exception, cleverly put together, and with all proper degrees of warm and cold, and light and shade. We cannot help saying, in justice to struggling men, that we cannot imagine how the late Mr. Chalon could ever have been made R.A., except the title was conferred as a punishment, or that there was really no one else more deserving. The greatest proof of artistic weakness that can be found is the absence of any peculiar class of thought in an artist's works. Now this is peculiarly the case with the present collection. We have semi-Claude embarkations, sketches in Paris, scenes from 'Macbeth' and 'Gil Blas,' views of Hampstead, and the Nativity. Of these, the 'Hay-Cart' (No. 42), and 'Macbeth and the Witches' (32) are the most ambitious, and not the least successful. The greater part of the rest are such things as we meet with in inn parlours. Of the works of Mr. A. E. Chalon, the portraits are the most interesting,—particularly those of the late 'Countess of Blessington' (98), 'Madame Vestris' (100), and 'Mrs. Fitzgerald' (101). This Exhibition can do no good to Art.

MUSIC AND THE DRAMA

MUSICAL UNION.—DIRECTOR'S MATINÉE, TUESDAY NEXT, June 19, Three o'clock, doors open at half-past Two.—WILLIS'S ROOMS.—Quartett in D, 63, Haydn; Quintett, E flat Minor, Piano, &c., Hummel. Vocal Music. Solo, Violoncello, Piatti, Kreutzer; Sonata, Violin and Piano, Beethoven. Vocal Music. Solo, Contra Basso, Bottesini, &c. &c. Artists: Ernst, Cooper, Hill, Piatti, and Bottesini; Pianist, Halle, &c. &c. Tickets to be had at Cramer & Co., Chappell, and Ollivier, Bond Street. Extra Seats will be provided for visitors, and all free admissions for Artists suspended.

J. ELLA, Director.

ST. MARTIN'S HALL.—The EIGHTH (and last) CONCERT this season, under the direction of Mr. JOHN HULLAH, will be given on WEDNESDAY, June 20, when will be performed a Grand Selection of Vocal Music, chiefly without accompaniment. Vocalists: Miss Fanny Rowland, Miss Palmer, Mr. Montem Smith, Mr. Thomas. Tickets (1s. and 2s. 6d., Stalls, 5s.) may be had of the Musicsellers, and at St. Martin's Hall. To commence at Eight o'clock.

SIGNOR GIULIO REGONDI'S MATINÉE MUSICALE will take place at WILLIS'S ROOMS, on FRIDAY, June 22, to commence at Three o'clock precisely. Vocalists: Madame Clara Novello, Miss Lascelles, Mdlle. Emilie Krall, (Hof opern sangerin aus Wien,) Madame F. Lablache, and Signor Marras. Instrumentalists: Harp, Mr. Boleyne Reeves; Concertinas, Messrs. R. Blagrove, W. Evans, G. Lake, and Signor Giulio Regondi; Guitar, Signor Giulio Regondi; Pianiste-Accompagnateur, Signor Li Calsi. Reserved Seats (Half-a-Guinea), to be had only of Signor Regondi, 24, Upper George Street, Bryanston Square, Unreserved Seats (7s.) to be had at the principal Musicsellers.

Mr. SIMS REEVES begs respectfully to announce, that his BENEFIT and last appearance at the Theatre Royal Haymarket will take place on SATURDAY EVENING NEXT, June 23, on which occasion will be presented Henry Smart's highly successful Opera of 'BERTA'; to be followed by a favourite Farce, in which Mr. Buckstone will appear; to conclude with the last act of 'LUCIA DI LAMMERMOOR.' Tickets and Private Boxes to be had of Mr. Sims Reeves, 123, Gloucester Terrace, Hyde Park, or at the Theatre.

NEW PUBLICATIONS.

INSTRUMENTAL.

Duett in E *Flat Major for the Pianoforte*, by E. Silas (No. 5, Op. 23), (Cramer & Co.), is a single movement. The style and distribution of parts here are hardly those of music originally written for two players on one instrument; and suggest the idea that we may be dealing with orchestral music arranged. There is a certain dignity in the subjects, and the duett is conducted with regularity and skill. M. Silas, however, has to rid himself of some heaviness of manner ere the above good qualities will be recognized as largely as they deserve.

Sleepless Nights: Characteristic Pieces for the Pianoforte. By Stephen Heller. Op. 82. (Scheurmann.)—Since Mendelssohn and Chopin have ceased to write there has been no "short music" for the pianoforte so clever, so characteristic, and so agreeable as M. Heller's. But his resolution to write nothing accessible that is *not* short (his more ambitious pianoforte works being outrageous in their difficulty), seems to be telling on M. Heller's invention. A sameness is coming over his works, which can only be escaped from by a resolution to express his thoughts in some new form, which shall demand variety in construction as well as grace in first idea. There are, however, many charming fancies among these 'Sleepless Nights'; and if M. Heller will only keep awake long enough to yield us bits and fragments, in default of wares more substantial, we must accept them thankfully,—our present plight of dearth considered. How good they are may be seen by comparing them with three slight pianoforte pieces, entitled *Album Leaves*, by Herr Gade. This composer, for whom so much was promised, seems to be set fast betwixt what is solid and what is fantastic;—and thus disappoints us. The choice of his subjects is monotonous in its fantasy. We observe that one of his later works, which has just been given with success at Leipsic, is an orchestral and choral setting, with *solos*, of a Danish ballad called 'The Erl-King's Daughter.' The essays before us are trifling, rather than engaging. Few things are less precious than gossamer which will not float.—*Ariel, Allegro Scherzando—Homewards, an Allegro Marziale*, by Mr. Lindsay Sloper (Chappell), may possibly have been "called names" by their publisher, not their composer. Yet sense, skill, and self-respect may be recognized in all that Mr. Sloper writes. Among our English composers he occupies a place analogous to that held by M. Moscheles among the Webers and Mendelssohns of his time. By exercising his talent, too, he is easing it of stiffness and pedantry. But an "Ariel" in B flat minor is not Shakspeare's "delicate *Ariel*." Besides the pair of characteristic movements just mentioned, Mr. Sloper has published an arrangement of the ballad "*Early one morning*" (Campbell, Ransford & Co.)—*La Notte Serena, Romance Variée—Il Mulino, Caprice* (on a theme by Signor Gordigiani)—*Cœlia, Romance sans Paroles—Una Fantasma, Morceau Brillant*, by C. Salaman (Schott & Co.)—are four new *bagatelles* of various difficulty, by a writer whom the *Athenæum* has more than once commended. But "why *bagatelles* only?" is a question which must be put to Mr. Salaman as well as to Mr. Heller.—*The Vesper Hymn (transcribed), — Fading away: Ballad (transcribed),—The Old Hundredth Psalm (transcribed), — Il Sostenuto, Etude de Salon* (Cocks & Co.), are four new pieces by Mr. W. V. Wallace. — The first three of these are worthless; and in the 'Étude de Salon' a *sostenuto* execution is all but impossible; since the theme is a group of chords amplified in the extremity of that style of amplification which "came up" when *sostenuto* execution on the pianoforte "went out." We cannot fancy such productions either good for the shops, or (as advertisements phrase it) of "use in schools."—To this paragraph we may add the Arcadian titles of *Euphrosyne* and *Victoria, Two Movements for the Pianoforte*, by T. M. Mudie (Mills),—and name a *Mélodie pour le Piano*, by William George Cusins (Leader & Cock). The last-named writer cannot assume the French manner (in its way so *piquant*), though he does abjure an English title.

Almost our last dealing with instrumental music on the present occasion will be a word or two concerning Mr. W. J. Best's *Modern School for the Organ*, (Cocks & Co.) a work which (considered as an instruction book) no English musician could have written fifty—nay, five-and-twenty years ago, and which cannot be gone through without profit to the pupil.—But it must not be implied from this, that Mr. Best, however capital as a player and thorough-going as a teacher, ranks among the great composers for his instrument. His subjects want pith, interest, and decided feature; and he is unwisely fond of tampering with over-curious modulations, and what may be called illicit keys. —We have also, somewhere about the ten-thousandth book of *Pianoforte Instructions, Exercises, and Lessons*, (Cramer, Beale & Co.) this time put together by Mr. Lindsay Sloper. Probably, there are not ten books in the ten thousand calculated to keep the faith of their title-pages, and to do what they undertake to do more completely than this one.

CONCERTS OF THE WEEK.—The past has been the most distracting concert week which we recollect in London, since though entertainments may have been in former years as numerous as this year, we do not remember a similar contest or concurrence of noticeable meetings on the same days.

On Monday morning the *Glee and Madrigal Union* gave their third concert. We are glad to see that Mr. Hatton's compositions continue to form part of the repertory.

Monday evening's *Philharmonic Concert* displayed such a rarity a sa royal visit to a room by no means crowded. "The world" does well to stay away from execution so coarse and caricatured as Herr Wagner's treatment of Mozart's and Beethoven's symphonies, and from music so utterly antipathetic as the 'Tannhaüser' overture, which was repeated (it was said in the room) by desire of the composer,—and appeared to please the subscribers even less than on its first performance. The Concert was opened by Mr. Macfarren's Overture to 'Chevy Chase.'—Madame Clara Novello and Signor Belletti were the singers,—and did their best, in spite of the orchestra. Herr Wagner's engagement is near its close; and modern German romanticism has been indulged with such a trial as is unprecedented in the annals of the Philharmonic Society. But who—or what—is to entice back the audience that has been frightened away by the indulgence?—It is understood that at the next annual meeting a reconsideration of the laws of the *Philharmonic Society* is to be urged by some of the members, naturally enough discouraged at the present aspect of affairs. We may have something to say concerning the statutes as they stand next week.

The fifth meeting of Mr. Ella's *Musical Union* was memorable, as including the finest performance (by MM. Halle, Ernst, and Piatti) of Beethoven's finest Pianoforte *Trio*—the one in B major—we have ever heard. In his *Analysis* of the *Andante* Mr. Ella might have helped the amateurs, for whose benefit he circulates his concert-tracts, by reminding them that it is simply a slow and extensive *tema* with variations and a *coda*,—the earliest specimen, perhaps, of that kind of movement. Subsequently, Beetboven carried out the idea to a morbid excess; selecting themes without a view to their simplicity,—in his changes alternating that which is essential with that which is episodical, and in the pattern of his embroideries introducing intricacies for intricacy's sake. But in the *Andante* alluded to there is nothing deep or difficult, save its length.

Wednesday's *New Philharmonic Concert* was satisfactory, inasmuch as the appearance of M. Berlioz at the head of the band ensured as good a performance of the music selected as was possible under the circumstances, which included the absence of several important orchestral players. It was not fair to the French conductor (by way, we suppose, of economizing chorus, *soli*, and rehearsals) to give only a part of the selections from his 'Romeo and Juliet' which had been given in former years, and none of the movements as yet unheard in England, which are some of the principal portions of the Symphony.—Mr. H. Leslie's Overture, 'The Templar,' was played, and M. and Madame Gassier were the singers. The performances were for the benefit of the German Hospital, but the amount of empty benches was considerable. Our impression of the want of life, stability, and purpose in these concerts was confirmed on this occasion. They have, at present, but a feeble existence among the entertainments of London. —On Wednesday evening the *Harmonic Union* was holding a concert in the Hanover Square Rooms, with Beethoven's music from 'The Ruins of Athens' as one of the principal attractions of the evening.

Let us now speak of some benefit concerts. That given by *Miss Messent and Mr. Brinley Richards* afforded many features of attraction, besides the singing of the lady and the playing of the gentleman. It gave a large audience an opportunity of again hearing Signor Bottesini,—that wonder of wonders, whose *contra-basso* is a greater marvel than Paganini's violin. Madame Novello sang one of Haydn's canzonets, 'Recollection,' very finely. Miss Dolby was *encored* in a setting,

by Mr. Brinley Richards, of Herrick's 'Litanie,'—the best music to those fine words which we recollect.—On Monday morning *Madame Bassano and Herr Kuhe* "followed the suit" led by the concert-giving songstress and pianist just mentioned, and received their friends in company. We can specify but a few of the pieces contained in the liberal *programme*:—a smoothly written duett by Campana, honestly sung by Madame Bassano and her sister, and a *romance* from 'Don Sebastian,' given by Herr Reichardt, with less exaggeration and greater delicacy than any song by him in our recollection, and thus in proportion charming. Herr Kuhe's showy concert-piece was a *fantasia* on airs from 'L'Étoile,' which contained one or two of the most taking themes, brilliantly set rather than solidly cemented. Herr Formes sang Peter's *romance*, from M. Meyerbeer's Russian opera, with French words (it was said,—no words being audible). We trust that his execution is not a specimen of the manner in which he intends to carry through the most difficult and delicate part ever written for *basso*. Mdlle. Krall was too obstreperous in a pleasing chamber-song by Mozart to be passed over. Could violence enchant, instead of alarming, the ear, this young Lady would be the sorceress of song: as it was, every amateur present might gather from her crude and misdirected energy a lesson how music should *not* be executed.—A third duett-concert was given by *Miss Dolby and Mr. Lindsay Sloper*, at St. Martin's Hall, on Wednesday; and a better miscellaneous concert it would be hard to imagine. Miss Dolby was singing capitally: besides graver and more florid music she introduced a new ballad, 'Wild Bells,' by Mr. Duggan, one of those real national melodies,—neither semi-French, nor *pseudo*-German, nor Italian-and-water,—which a ballad to English words should be. In another style, a Rover's Song, written for Mr. Sims Reeves by Mr. Sloper, is excellent, with a graceful tuneable melody,—and well deserved its *encore*. It is a comfort to perceive that our rising men as yet show no signs of joining what the wit called the "broken crockery school" of music. Mr. L. Sloper, as one of his *solos*, gave Chopin's grand variations on 'La ci darem.' There are many good points in these, but not interest or brilliancy enough to compensate for the tremendous labour imposed on the player, this *solo* being about the most ungracious one in our knowledge,—not merely from the nature of the passage-music, but from the manner in which Chopin mixed his principal instrument with its orchestral support. Mdlle. Jenny Ney was singing very finely at this concert. We do not recollect a German *prima donna* who, as voice and singer, has made so favourable an impression in England, and one so likely to last, as this Lady.

Such have been some of the entertainments of the week:—besides those reported, however, we may mention Concerts by the *Misses M'Alpine, Mr. Blumenthal, Herr Wilhelm Ganz*, and *Mr. Aguilar*, as having taken place. Yesterday, another pianoforte *Matinée* by M. Halle, and Mr. Benedict's Concert at the *Royal Italian Opera* were given. Of these two last we may speak on Saturday next.

HAYMARKET.—A play by Mr. John Saunders, late Editor of *The People's Journal*, has been for some months in print, and privately circulated; on Monday it was produced on the stage. The title, 'Love's Martyrdom,' is suggestive of a high aim and a psychological purpose on the part of the author;—the substance of the play presents us with a poem founded on shadowy motives, in which less than the usual dramatic tact is exhibited. We may say, at once, that Mr. Saunders is not only a novice in dramatic art, but at present altogether ignorant of the playwright's craft. But not the less is he entitled to consideration as a dramatic poet, and the degree of success which he has achieved may be fairly set down to a perception of the poetic beauties by which his first stage production is distinguished. Poetic as it is, however, the play is not wholly original, either as to style or conception. A hunchback, with his moral character modified by the influence of his physical deformity, has been a common stage property from the earliest period; and the incident of a painter ready to rip up his picture that has become offensive to a particular state of feeling, may be found in striking sort in Schiller's *Fiesco*, and less powerfully indicated in inferior dramas. In other respects, too, Mr. Saunders shows that he lacks inventive power; but he somewhat compensates its want by passionate energy and poetic sentiment. The tide of passion sets in early. The eccentricities of the hunchback are the theme of the initial scene, and are justified to the letter on his first appearance. *Franklyn*, a gentleman of Lincoln, born with the specific deformity, is affianced to a lady named *Margaret*, who has conceived a great respect for his intellectual qualities, but is yet uncertain whether she has any real love for his person. It is doubtful to both whether she has not rather a liking for his handsome brother *Clarence*, to whom, years ago, he was willing to resign her, and had a picture, called 'Love's Martyrdom,' painted in order to commemorate the intended sacrifice. That purpose was not fulfilled; Clarence has been absent,—has engaged in fact in another *amour*,—but returns just at the time when Franklyn and Margaret are about to be married. Old recollections are now naturally revived, and circumstances occur which excite the suspicion of the irascible hunchback, always suffering from a want of confidence in himself. A trial of hearts now takes place, inexpressibly painful to all parties, but needful for the purification of their several natures and the security of their future happiness. Margaret must be entirely weaned from Clarence, and Franklyn must be taught thoroughly to trust Margaret. For this reason there must be an almost fratricidal quarrel; there must be generous self-sacrifice; there must be great suffering, under which both Margaret and Franklyn must be brought, that by the martyrdom of despair they may win the immortality of love. This idea the poet has very finely conceived, and in some measure beautifully expressed. Margaret, in a late stage of the process, finds herself abandoned to Clarence, and Franklyn is driven forth, like an alien from civilization, to commune with nature. The trial of Margaret is exhibited on the stage; that of Franklyn is only found in the book; it was deemed hopeless to find an exponent of such a mental state in any histrionic representative. So far therefore the triumph of the situation remained with Miss Faucit, who sustained the difficult part of the heroine, and was rewarded for the pains she took in the development of its peculiarities by a triumph in the fourth act. As the culminating point of the poem, and an example of its style, we may here give the salient portion of the scene.—

Margaret. My fate is fixed.
You understand me? Save him all you can.
Lancham. Is there no hope?
Mar. None! none!
Lanc. Then Heaven protect you!
(*Aside*) Unhappy maiden!
O'er her bright field of life, so full of flowers,
How fast she sees the sudden shadow run,
Beneath whose pall henceforth her heart will lie. (*Exit.*)
Hester. How feel you now?
(*Margaret starts, and paces the stage hurriedly, without speaking.*)
Nay, speak! dear cousin, speak!
Mar. Hester, look to me. Desperate—wicked—thoughts
Are crowding forth into my darkened brain,
Urging each other, like some midnight mob,
Onward, to *that* which none dare even name.
Were I a man, now, I would call for wine,
And drink!—ha! ha!—like a Bacchante drink!
Nay, frown not! see, I have my wine; these tears,—
These hot, salt tears,—these let me riot in.
Hester. Come, Margaret, dear, some effort must be made.
What is it moves you so? Your love for Franklyn,
If love it were, seemed but so small a spark
That your mere will might tread it out at once.
Out with it, then, since fate will have it so.
Look back no more. The future take, and make;
Another's happiness is in your hands,
A solemn trust. Clarence has much to charm
The eye and heart of woman. Talents, youth,
A winning mien, a stately graceful form,
A pliant mind that you may mould at will.
Mar. Oh, yes, a toy! a pretty—woman's—toy!
Amusing for a while, then laid aside
Like toys. But Franklyn is a man! True man!
One would be led by me, who look for guidance;
The other, spite of me, would make me tread
The difficult but glorious upward life.
Ah, yes! the one I must command: the other
Would still be king of me! Would'st think it? Franklyn's
The only man that never flattered me.
When all that swarm of painted summer flies
Came floating round me, murmuring of love
So gently, as they feared the very breath
Of their own voices would shake off their bloom,
I would you had seen him—heard him. Then 'twas
He let into my soul the daylight pure,
And the rough honest plainly-speaking breeze,
Taught me I had a mind. Ah, now he adds
The knowledge of a heart.
Hester. You do not mean—
Mar. I do! I do! Away all vain disguise!
Let who will hear me! All my soul cries out,
Franklyn, I love thee! Love thee! I do love thee!
Hester (*gravely*). Nay—Margaret!
Mar. Franklyn! ay, too well I love thee
To give thee such a wife.
Hester (*severely*). Why, Margaret—this—
Mar. I know what you would say,—and you may say it
After a little while. Let me but taste
This cup delicious! Cry but once—once more—
Franklyn, I love thee!
All is over! Burst,
My heart's brimmed fountain! It shall run till dry;
That will be soon, for no springs nourish it.
There! I am calm! I smile! Accept my lot!
Believe me, never more through these firm lips—
Firm though they quiver—shall the secret pass,
The dread, sweet secret you have heard just now.
Hester. Poor lips,—how white they are!
Mar. White! Are they white?
At the soul's gates already stand the mutes,
Announcing death within. Well—kiss me—come!

One fault compromised somewhat the effect of the above scene. The revelation made in it had too much the air of a surprise. The character of Franklyn, as developed in the previous scenes, had not expressly justified this description;—it had not been expressed, though it might have been implied. The sympathy of the audience was accordingly scarcely up to the mark. The triumph achieved was mainly due to the actress, and well it was so, for the rest of the *personæ* were but ill realized. Mr. Barry Sullivan was not equal to the hero, and endeavoured to supply his physical deficiencies by exaggeration of manner; and one part, that of *Freelove*, with whom rested the motive plotting of the general action, was entrusted to a novice who failed to make the business which he had to transact intelligible. Mr. Howe, in the character of the artist, was, next to Miss Faucit, the most intelligent representative, and indeed in some situations was remarkably successful. Miss Swanborough, too, in the subordinate heroine, *Julia*, was occasionally pathetic. On the whole, however, the play derived no advantage from the players, and its success was due to its intrinsic merits, struggling through a mass of difficulties and a series of perils such as seldom have transpired in our experience. Some of these pertained to defects of structure, but more to the incapacity of the performers. In fact, the company is wanting in heavy material, and there was a general want of weight in the executants of this drama. The usual ovations at the conclusion, however, were awarded to author and actors;—and Miss Faucit was especially honoured by two recalls. As to the eventual success of the piece on the stage it is impossible to speak until we have seen it decently acted.

MUSICAL AND DRAMATIC GOSSIP.—So universal and well-grounded seems to be the dissatisfaction expressed at the appointment of Sir F. B. Ouseley to the Oxford Professorship, vacated by the death of Sir H. R. Bishop, that we return to the subject. The "tuft," so far as we can perceive, is the deciding justification for the appointment of the clerical Baronet,—supposing him admitted to be competent to examine exercises and to confer degrees. We have learnt, since our former paragraph on this appointment was written, that residence at Oxford can hardly be possible to Sir F. B. Ouseley, since he already holds a minor canonry in Hereford Cathedral, and, moreover, is busily interested in the building of a new church, to which, we presume, his pastoral services will be devoted. It might have been hoped that, at least, one good result might have arisen from the formation of that party in our English church, to which Sir F. B. Ouseley is understood to belong,—some development of earnestness in religious Art. Can this be compatible with an appointment accepted under circumstances which make it a sinecure? There is at present a wide field for a Professor of taste and intelligence in Oxford. The old-fashioned collegiate contempt for aught more melodious than Alcaics and Iam-

bics has passed away in favour of an enlightened interest in music. This must be as well known to the Rev. Sir F. B. Ouseley as to ourselves. We shall be glad to find such knowledge conscientiously acted on by him; but the difficulties in his way seem to be great, and the discontent excited on the occasion, we repeat, is wide and general.

M. Berlioz, in his *feuilleton* on M. Auber's last opera, skims, as lightly as *Camilla's* self, over the music, pronouncing it to be richer in fancy and detail than many of its composer's later operas, and bestowing "the lion's share" of his space to the *libretto*.—A week or two since, when we announced the title of M. Scribe's last piece of operatic handiwork, as 'Jenny Bell,' we were ignorant of the rumour which Paris, it appears, has accepted,—to the effect, that the new opera is a tribute to Madame Goldschmidt,—even as MM. Scribe and Auber's 'L'Ambassadrice' had been a tribute to Madame Sontag-Rossi. We do not, however, imagine, that this musical drama will keep the stage so long as *that* one does,—with its comical scenes of *Madame Barnek* over her breakfast, the wiles of the spiteful *Charlotte*, and the love of the sentimental *Benedict*,—with its capital singing lesson, and its delicious melody—

"Que ces mûrs coquets."

It appears, however, that the Swedish original (if Swedish original there has been, as M. Berlioz hints) need not complain of being misrepresented, or of too direct a portraiture in the drama devoted to her. She is represented as everything that is brave, charming, and clever. Further, the new opera seems contrived "a double debt to pay." By way of falling in with the humour of alliance betwixt the two great countries which just now prevails, *Jenny Bell* is made an English songstress, who sings a variation on 'Rule Britannia' and another on 'God save the King.' She is personated by Mdlle. Duprez.

For some of the most agreeable and instructive musical reading of the time (as we have already had occasion to point out) we are indebted to the musical composers of France, and among these, to men so busy over their notes that they must have small time for letters. Some years ago we paraphrased a lively interesting paper on music in Russia, which was contributed to a Russian periodical by M. Adolphe Adam. Now we call attention to a monograph on Monsigny the composer by him, which appeared in the *Revue Contemporaine* of the 31st *ultimo*.

Good artists, like good wine, need "no bush." Puffery cannot help them, prejudice cannot keep them back. A couple of months ago, the world of Paris was shrugging its shoulders at the idea of Italian tragedy holding its ground one hour in the French capital. We now read that *Signora* Ristori, on the strength of the impression produced by her in only two dramas, has been invited to fill Madame Rachel's throne at the *Théâtre Français*,—the *Signora* being, it is added, a thorough mistress of the French language. The invitation, however, seems to have wrought a miracle with Madame Rachel, who has chosen to re-appear in the part of *Camille* on the anniversary of Corneille's birthday; and, it is now said, will probably come back and behave in her theatre as an artist should—till Mdlle. Ristori is safe on the other side of the Alps again. This is paltry work;—and no artist, assuredly, has acted towards her public, her comrades, and her authors, less generously than this great actress.

We perceive that the re-appearance of Mrs. Sterling is announced to take place on Wednesday next at the *Olympic Theatre*, when she will take the part of *Lady Teazle* to Mr. Wigan's *Joseph Surface*, on the occasion of that gentleman's benefit.—Mrs. Escott, the American *cantatriee*, the mention of whom with praise by several of the Neapolitan journals was noticed in these columns, is announced in the opera-bills of Drury Lane, as rehearsing the part of *Elena* in 'La Donna del Lago.'

TO CORRESPONDENTS.—W. R.—A.—C. B. F.—J. N.—G.—J. B. L.—Respectful—W. S.—K. O.—received.

The Correspondent who has been good enough to send us a copy of the *Athenæum*, with pencil marks, is requested to observe that all the passages marked are *Sydney Smith's own*—not ours.

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MR. SKEFFINGTON has the honour to announce that he has purchased the remaining impressions of the far-famed Chandos Portrait of Shakespeare, so exquisitely engraved for the Shakespeare Society by Samuel Cousins, A.E.R.A. This highly-interesting Portrait of the great Poet ranks in the authenticity of its likeness with the Stratford Bust and the Droeshout Engraving, before the highly-priced and highly-prized folio of 1623. Its genealogy has been traced from Sir William Davenent (who lived with those to whom Shakespeare was personally known) to Betterton the great actor; thence to Mrs Barry the great actress, who sold it for forty guineas to Mr. Keck, from whom it descended to the Duke of Buckingham, and at the Stowe sale was bought by the Earl of Ellesmere for 355 guineas. Another proof of its genuineness, if other proof is wanting, is, that Sir Godfrey Kneller made a copy of it for Dryden, and that the copy thus made is now at Earl Fitzwilliam's, at Wentworth House, in Yorkshire, as an old inscription on its back attests. Dr. Waagen has described the Chandos Portrait in his able account of the Bridgewater Gallery, and refers to Mr. Cousins's engraving as "a very faithful version of the portrait." He also alludes to the Kneller copy as corroborating the truth of the Chandos original. The plate was destroyed by the Shakespeare Society after a very limited number of impressions. Mr. S. has a few impressions remaining. A suitable frame has been designed, surmounted with the Shakespeare Arms. Proofs, 3*l.* 3*s.*; Prints, 1*l.* 1*s.*

Mr. S. has also remaining copies of the following splendidly illustrated Works of Art, viz.:—

ROBERTS'S HOLY LAND, EGYPT, &c. Complete in 41 Parts, 21*l.*, published at 43*l.* 1*s.*

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Printed by JAMES HOLMES, of No. 4, New Ormond-street, in the county of Middlesex, at his printing-office No. 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in said county; and published by JOHN FRANCIS, of No. 14, Wellington-street North, in the said county, Publisher, at No. 14 in Wellington-street aforesaid; and sold by all Booksellers and Newsvenders.—Agents: for SCOTLAND, Messrs. Bell & Bradfute, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, June 16, 1855.

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1443. LONDON, SATURDAY, JUNE 23, 1855. PRICE FOURPENCE Stamped Edition, 5d.

ARCHÆOLOGICAL INSTITUTE of GREAT BRITAIN and IRELAND.

ANNUAL MEETING at SHREWSBURY, August 6th to 14th.

Patrons.

THE VISCOUNT HILL, Lord Lieutenant of Shropshire.
THE LORD BISHOP OF LICHFIELD.

President.

THE LORD TALBOT DE MALAHIDE, F.S.A.

It is requested that speedy notice be given of Memoirs in preparation for the Sections. Programmes of Excursions, &c. to be obtained at the Offices of the Institute, 26, Suffolk-street, Pall Mall. GEORGE VULLIAMY, Secretary.

ROYAL BOTANIC SOCIETY, Regent's Park. —WEDNESDAY, July 4.—The LAST EXHIBITION this Season of PLANTS, FLOWERS, and FRUIT will take place on WEDNESDAY, July 4.

Tickets to be obtained at the Gardens only, by orders from Fellows or Members of the Society, price 5s.; or on the day of the Exhibition, 7s. 6d. each.

N.B. By accident some of the Tickets issued are wrongly dated July 5, instead of Wednesday, July 4. The holders of such Tickets are requested to correct the date.

ARCHITECTURAL PUBLICATION SOCIETY.—Part I., 1854-55, consisting of ILLUSTRATIONS to the DICTIONARY of ARCHITECTURE, will be ready at the end of the month. Members are requested to forward their Subscriptions (One Guinea) to the Treasurer, THOMAS L. DONALDSON, Esq. Bolton-gardens, Russell-square; or to WYATT PAPWORTH, Esq., 14A, Great Marlborough-street, Honorary Secretary.

ARUNDEL SOCIETY.—*SIXTH YEAR'S ISSUE TO SUBSCRIBERS.*

Eight large Wood Engravings, by Messrs. DALZIEL, from Mr. W. OLIVER WILLIAMS'S series of Drawings, from the Frescoes by GIOTTO, in the Arena Chapel, Padua.

(Being the Continuation of the Fourteen Engravings from the same Series, previously issued).

Together with the Second Part of
The Notice of GIOTTO AND HIS WORKS IN PADUA, by JOHN RUSKIN.

Annual Subscription to the Arundel Society, 1*l.* 1*s.*
24, Old Bond-street. JOHN NORTON, Secretary.

ROYAL MANCHESTER INSTITUTION. —The ANNUAL EXHIBITION of MODERN PICTURES in OIL and WATER COLOURS, and SCULPTURE, CASTS, &c., will open immediately after the close of the Royal Academy. The Council beg to notify that they have an accumulated fund of upwards of 500*l.*, applicable to the purchase of approved Works of Art which may be exhibited at the Institution.

RICHARD ASPDEN, Assistant Secretary.

THE WORCESTER SOCIETY OF ARTS.

Established May 4, 1854.

The SECOND EXHIBITION of this Society WILL BE OPENED in AUGUST next.

Works of Art intended for Exhibition must be addressed to the Secretary, and delivered at the Society's Rooms, in Worcester, or to Mr. J. Criswick, of No. 6, New Compton-street, Soho, London, on or before the 4th day of August next.

The carriage of the Works of those Artists only to whom the Society's Circular has been sent will be paid by the Society.

A detailed Prospectus, and a copy of the Notice to Artists, will be forwarded on application.

HENRY PERKES, Secretary.

Worcester, June 18, 1855.

MONTI'S LECTURES on ANCIENT and MODERN SCULPTURE.—The Fifth of these Lectures will be delivered on WEDNESDAY, June 27. Subscribers' and single Night Tickets to be had at Messrs. COLNAGHI'S, Pall Mall East.

BIRMINGHAM MUSICAL FESTIVAL, in AID OF THE FUNDS OF THE GENERAL HOSPITAL, On the 28th, 29th, 30th, and 31st days of AUGUST next.

Under the especial Patronage of
HER MOST GRACIOUS MAJESTY THE QUEEN.
HIS ROYAL HIGHNESS THE PRINCE ALBERT.
HER ROYAL HIGHNESS THE DUCHESS OF KENT.

President.

The Right Hon. LORD WILLOUGHBY DE BROKE.

Vice-Presidents.

The Nobility and Gentry of the Midland Counties.
J. F. LEDSAM, Esq. Chairman of the Committee.

GORE HOUSE, KENSINGTON.—The ANNUAL SPRING EXHIBITION of advanced Works by Students in Metropolitan and Provincial Schools of Art is NOW OPEN, daily, from 10 A.M. to 6 P.M. Admission free.

THE GOVERNESSES' INSTITUTION, 34, Soho-square.—Mrs. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools to her Register of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

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QUEENWOOD COLLEGE, near STOCKBRIDGE, HANTS.—Prospectuses may be had on application to GEORGE EDMONDSON, Principal.—The Second Session of 1855 WILL COMMENCE on the 26th of July.

EDUCATION.—A LADY residing in a healthy locality, near London, RECEIVES a select and limited number of YOUNG LADIES, she has had many years' experience, and can offer the advantages of a superior education, combined with the comforts of home. Professors of reputed talent attend.—Address H.Y., at Rolandi's Library, 20, Berners-street.

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His Grace the ARCHBISHOP of CANTERBURY.

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And the Two Wardens.

Head-Master—The Rev. C. CROFTS, M.A., for several years Principal of the Collegiate School, Camberwell.

This School possesses three valuable Exhibitions, tenable at College for four and eight years.

For terms for Boarders and other information, address the Reverend the Head Master, at the School.

THE REV. NATHANIEL JENNINGS, M.A. RECEIVES into his House in AVENUE-ROAD, ST. JOHN'S WOOD, LONDON, a small number of PUPILS.

The Educational Course comprises Instruction in the Holy Scriptures, and the Principles of Christianity; in Writing, Arithmetic, Geography, and History; in the English, French, German, Latin, and Greek Languages; in the Elements of Algebra, Geometry, Trigonometry, and Conic Sections; and in Chemistry and Natural Philosophy.

TERMS:—For Pupils under twelve years of age, Fifty-five Guineas; and above that age, Sixty-five Guineas per annum.

Hampden House, Avenue-road, St. John's Wood.

ST. JOHN'S-WOOD PROPRIETARY COLLEGIATE SCHOOL, 25, St. John's-Wood Park.

Head Master—The Rev. THOMAS MARKBY, M.A., late Scholar of Trinity College, Cambridge, and Classical Master in King's College School.

Second Master—H. DEIGHTON, Esq. B.A., late Scholar of Queen's College, Cambridge.

An Exhibition of 30*l.*, open to Students intended for the Universities, or for the Legal and Medical Professions, and tenable for three years, will be annually adjudged. Students entering before Christmas next will be admissible to contend.

Each Proprietor has the right of nominating one Pupil at a time to the School at reduced fees. R. HODSON, Hon. Sec.

*** The Second Master RECEIVES BOARDERS at 24, Boundary-road.

LIBERAL EDUCATION.—Mr. JAMES SHERRAT, M.A., has recently opened MANOR HOUSE, BATTERSEA, for the reception of Pupils. A careful grounding is guaranteed. Speaking French constantly practised. Healthy exercise secured. Moral and Religious training earnestly attended to. Mr. Sherrat is both a Mathematician and a Linguist. He brings the principles of Comparative Philology to bear upon the teaching of Languages; progress is thus greatly accelerated, while from the very commencement the reasoning faculty is exercised as well as the memory. Terms (inclusive) from 60 to 80 Guineas. The Sons of Widows of limited means received at a reduced charge. The highest references given.

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Head Master—The Rev. PHILIP SMITH, B.A., assisted by Five Resident Masters, besides other Teachers.

The object of this Public School is to give a first-class Education, based on religious principles. The Course of Study includes Classics, Mathematics, and the various branches of a sound English education. The situation is beautiful and healthy; the spacious premises were provided expressly for the School; and the domestic arrangements are on a most liberal scale.

Prospectuses on application to the Head Master, at the School; or the Secretary, at the Committee Room, Founders' Hall, Swithin's-lane, London.

By order of the Committee,
ALGERNON WELLS, Secretary.

CALNE SCHOOL, WILTS.

THE REV. W. B. JACOB, M.A.,
Of Emmanuel College, Cambridge;
Assistant Classical Master, Mr. T. CLAYTON, B.A., of Trinity College, Oxford, Hertford Scholar;

RECEIVES Pupils between the Ages of Eight and Fifteen, undertaking to give them either a strictly Classical or a more general Education, to prepare them for the Public Schools, for the Military Colleges, for the India Appointments, or for any of the Professions.

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Rev. H. Drury, Bremhill Rectory, near Calne.
Rev. G. W. Daubeny, Seend, near Devizes.
Rev. W. Wayte (Fellow of King's Coll. Cambridge), Eton College.
H. G. Awdry, Esq., Notton Lodge, Chippenham.
J. Theobald, Esq., Hyde Abbey, Winchester.
E. Absolom, Esq., Woodlands Lodge, Blackheath, Kent.
R. C. Gale, Esq., Winchester.
E. Lomer, Esq., Moorlands, Bitterne, near Southampton.

KING EDWARD THE SIXTH'S FREE GRAMMAR SCHOOL, BIRMINGHAM.

CLASSICAL DEPARTMENT.

The Governors being about to appoint an ASSISTANT MASTER, whose chief duty will be to examine the Composition of the Senior Classes in the Classical School, Gentlemen who have taken the degree of B.A. at Oxford or Cambridge, and are desirous of becoming Candidates, are requested to send in their Applications and Testimonials to me on or before the 1st day of August next.

The Salary will be 250*l.* a year. The School is under the superintendence of the Rev. E. H. GIFFORD, the Head Master.—Further particulars may be obtained on application to me.

J. W. WHATELEY, Secretary.

King Edward's School, 21st June, 1855.

HYDE PARK COLLEGE for YOUNG LADIES, 31, Westbourne-terrace. Established 1853, by Gentlemen in the Neighbourhood, for the purpose of affording to Young Ladies, privately introduced, the advantages of a sound and extended Education, in Classes conducted by the first Masters.

Pupils must be introduced by the President, Vice-Presidents, Committee, or Ladies Visitors.

Visitor—The Right Hon. and Right Rev. the LORD BISHOP OF LONDON.

President—The Right Hon. the EARL OF CARLISLE, K.G.

The ANNUAL GENERAL MEETING will be held on WEDNESDAY, June the 27th inst., at Five o'clock, to receive the Annual Report and transact the business fixed for such Meeting. The Rev. A. M. CAMPBELL, V.P., in the Chair. Parents and families of Pupils will be admitted on presenting Visiting Cards.

J. R. C. THOMSON, Secretary.

HOME EDUCATION.—A Lady, the widow of a medical man, who has resided in the East, and is about to establish herself in Cheltenham, is desirous of RECEIVING PUPILS to EDUCATE with her own daughters, with the assistance of a Resident Governess. Further particulars and references will be furnished on application to H. E. M., at the Rev. G. Butler's, St. Giles, Oxford.

UNIVERSITY OF LONDON, APOTHECARIES' HALL, &c.—A FIRST-CLASS B.A. and M.D. PREPARES GENTLEMEN, privately or in Class, for the Matriculation, Medical and Arts Examinations, the Preliminary at the Hall, the Fellowship Examinations, &c. Full MS. and printed *Notes* forwarded.—Address, A.Z., Ferriman's, 49, Albany-street, Regent's Park.

EDUCATION in PARIS.—Mdlle. de CORNET and her Sisters, 11, Rue de Chaillot, Champs-Elysées, RECEIVE a LIMITED NUMBER of SELECT PUPILS and PARLOUR BOARDERS. She will arrive in London on the 23rd inst., and leave on the 29th. Reference is kindly permitted to the Rev. Dr. Emerton, Principal of Hanwell College, Hanwell, Middlesex; and to Mons. Alfred Du Val, Professor of the French Language and Literature, 40, Somerset-street, Portman-square, where a Prospectus may be had.

BONN ON THE RHINE.

GERMAN PROTESTANT ESTABLISHMENT for YOUNG GENTLEMEN, opened 1847, under the Direction of HERR THOMAS, a native of Bonn, combines the advantages of a sound Classical and Commercial EDUCATION with all the comforts of an English home. German, French, and English taught by most eminent Masters. Terms moderate. Apply by letter to Th. Th., Messrs. Dulau & Co. Booksellers, 37, Soho-square; or to the Director, at Mr. Mann's, Guild Pits, Stratford-on-Avon.

FRENCH and GERMAN taught Grammatically or Conversationally, Privately or in Class, limited to Six Pupils. Schools and Families attended. Translations done. —For prospectus, terms, &c. apply to HERR S. KOCH, 48, Upper Albany-street, Regent's Park, London.

EDUCATION IN GERMANY.—Parents desiring to send their Sons to Germany for the purposes of Instruction, or EDUCATION, may suitably place them with a German Family at Hanover. Good references given and required.—Apply to Mr. SONNE, Hanover, care of Royal Hanoverian Railway Direction.

EDUCATION in GERMANY.—A Professor of a College, in a beautiful country town near Berlin, wishes to take into his house an ENGLISH PUPIL as BOARDER, who will have the double advantage of enjoying the instruction of the Professors in the College, and a careful superintendence and preparation for his lessons at home.—For particulars apply to Dr HEIMANN, 57, Gordon-square.

GOVERNESS PUPIL.—The Friends of a Young Lady are desirous of an ENGAGEMENT for her in a Ladies' Establishment at the Sea-side. She is competent to prepare Pupils for Masters in the German and French Languages, and also Music.—Address E., 11, Serle-street, Lincoln's Inn-fields.

LITERATURE. By a LADY.—Manuscripts arranged. Translations executed from the French, German, and Italian, with idiomatic accuracy. A RE-ENGAGEMENT AS READER OR AMANUENSIS is desired.—Address, Mrs. MAY, care of Mr. Franz Thimm, Foreign Bookseller, 3, Brook-street, Grosvenor-square.

SCHOOL ASSISTANTS, duly qualified, in search of Engagements either in Ladies or Gentlemen's Establishments, are invited to Register their Names, Qualifications, and References, in person, at Messrs. RELFE BROTHERS, School Booksellers and Stationers, 150, Aldersgate-street, London.

These Registers are opened Half-Yearly, for One Month, from the 16th of December and June. No charge is made, the object being to provide Messrs. R.'s connexion with Assistants of ability and worth.

LONDON AND WESTMINSTER BANK.—The TEMPLE-BAR BRANCH of this Bank was OPENED on Friday, the 15th inst., at the Temporary Offices, 211, Strand.

The Capital of the Bank is 5,000,000*l.* sterling, in 50,000 Shares of 100*l.* each. The sum of 20*l.* has been paid on each Share, so that the paid-up capital is 1,000,000*l.* sterling.

The Bank has above twelve hundred partners, whose names are registered at the Stamp Office, and are printed with the Annual Report of the Directors.

Current Accounts are received on the same principles as those observed by the London Bankers.

Sums from 10*l.* upwards are received upon interest. For these sums receipts are granted, called Deposit Receipts.

Circular Notes are issued for the use of Travellers on the Continent.

J. W. GILBART, General Manager.

Lothbury, June 19, 1855.

BEN RHYDDING HYDROPATHIC ESTABLISHMENT.

PHYSICIAN—Dr. William Macleod, F.R.C.P.S.
SURGEON—Mr. Tait, Surgeon.

Prospectus and Terms to be had of Mr. TAYLOR, House Steward, Ben Rhydding, Otley, Yorkshire.

THE ASYLUM FOR IDIOTS,
EARLSWOOD, RED HILL, SURREY.
Patroness—Her Most Gracious MAJESTY.

His Royal Highness PRINCE ALBERT has appointed TUESDAY, July 3, for the OPENING of this Institution.

It is on the line of the Rail. It is half-an-hour distant from town. Special Trains will be provided for the company, with reduced charges. The ceremonial, and other particulars, will be supplied at the earliest date.

Ladies presenting Purses with Five Guineas and upwards will take part in the ceremony. Purses may be had on application.

Gentlemen, Stewards, and others, will also be supplied with an opportunity of making their offerings on behalf of the Charity.

Artists are invited to contribute something of their stores to ornament a great national institution. Form and colour are great means of education, and of gratification in the training of such a family.

Persons within a reasonable distance are invited to give cheerfulness to the day, by the presentation of Plants and Flowers.

Presents also, adapted to the cultivation of the little farm, which is to be mainly worked by the family, will be very appropriate and acceptable.

The Musical arrangements, instrumental and vocal, are in the hands of Mr. BENEDICT, who has generously offered his services. No other pledge need be given of their excellence and propriety.

Refreshments of the best kind will be provided by Mr. Bathe, of the London Tavern, at regulated charges.

Admission by Tickets, 2*s.* 6*d.* each; but free to Subscribers on application at the Office, or to the Stewards.

All contributions will be thankfully acknowledged. Every information may be had at the Office.

WE PLEAD FOR THOSE WHO CANNOT PLEAD FOR THEMSELVES.
THOSE WHO HAVE MOST MIND, WILL PITY THOSE WHO HAVE THE LEAST.
THE GREATER THE NECESSITY, THE GREATER THE CHARITY.
IT IS MORE BLESSED TO GIVE THAN TO RECEIVE.

STEWARDS FOR THE DAY.

The Right Hon. Lord Kinsale.
The Right Hon. Earl Somers.
The Right Hon. Lord Calthorpe.
The Rt. Hon. Lord Monteagle.
The Right Hon. Viscount Palmerston, M.P.
The Right Hon. Earl Jermyn, M.P.
The Right Hon. Lord Stanley, M.P.
The Right Hon. Viscount Ebrington, M.P.
The Right Hon. Lord R. Grosvenor, M.P.
The Right Hon. Lord Alfred Hervey, M.P.
The Right Hon. Lord James Stuart.
Sir Henry C. Blake, Bart.
Sir John P. Boileau, Bart.
Sir James Clark, Bart. M.D.
Sir S. Morton Peto, Bart.
The Right Hon. the Lord Mayor.
Sir Charles D. Crosley, Sheriff.
Sir Henry Muggeridge, Sheriff.
Sir George Carroll, Alderman.
Sir John Forbes, M.A. F.R.S.
Sir James Tyler.
The Hon. Arthur Kinnaird, M.P.
John Bagshaw, Esq. M.P.
T. W. Bramston, Esq. M.P.
Thos. Somers Cocks, Esq. M.P.
C. A. Moody, Esq. M.P.
Edward Warner, Esq. M.P.
Mr. Alderman Sidney.
Mr. Alderman Wire.
James Abbiss, Esq.
W. A. Baiss, Esq.
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Samuel Gurney, Jun. Esq.
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James H. Mann, Esq.
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Richard Twining, Esq.
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W. Vanneur, Esq. M.D.
Philip Wilson, Esq.
Thomas Young, Esq.

JOHN CONOLLY, M.D. D.C.L. } Gratuitous
ANDREW REED, D.D. } Secretaries.

N.B.—The Board request a perusal of the last Report, which may be had gratuitously at the Office, 29, Poultry, where Subscriptions and Donations will be thankfully received, and all papers and needed information cheerfully supplied.

Bankers—Smith, Payne & Smiths, Lombard-street.

*** Donations and Subscriptions will be received by Messrs. Drummond, 49, Charing-cross; Messrs. Hoares, Fleet-street; Sir Samuel Scott, Bart. & Co. 1, Cavendish-square; and Messrs. Richard Twining & Co. 215, Strand.
Office, 29, Poultry, June 18, 1855.

TUITION.—A Cambridge Undergraduate is desirous of an ENGAGEMENT during the long Vacation, either as PRIVATE TUTOR; or to read Classics and Mathematics with one or two Pupils; or to prepare for Examination at Apothecaries' Hall.—Address X. Y., 2, Tavistock-street, Bedford-square.

SUPERIOR EDUCATION.—A Lady wishes to recommend a superior Establishment, situated in the immediate vicinity of Kensington Gardens. It is strictly limited in number, and is conducted quite as a Private Family, being replete with all the attention and comforts of a home. First-rate Masters attend.—Full particulars to be obtained of Mrs. CAINES, 18, Chesterterrace, Eaton-square.

MR. B. H. SMART, formerly of Connaught-terrace, now of 37, WYNDHAM-STREET, Bryanstone-square, acquaints his Friends that he continues to INSTRUCT CLERICAL and other PUPILS in ELOCUTION, to meet Classes in Families and Schools for English generally, and to engage for Public Readings and Lectures.

MISS POLE, having made arrangements for the reception of EIGHT YOUNG LADIES as RESIDENT PUPILS, in addition to her Morning Pupils, has the honour of announcing that the Studies commenced April 4th, at her residence, 23, Circus, Bath, where the Plan of Study and Prospectuses may be obtained.

NATURAL HISTORY.—Mr. P. H. GOSSE is forming a CLASS of Ladies and Gentlemen, for the out-of-door study of MARINE NATURAL HISTORY, on the Devonshire coast, in July.—For particulars and terms apply to Mr. GOSSE, 58, Huntingdon-street, Islington.

REMOVAL.—JOHN MABLEY, PRINTSELLER and STATIONER, REMOVED from 9, Wellington-street North (where he has been established twenty years), to 143, STRAND.

*** See Catalogue of Engravings.

COATS OF ARMS.—A Figure of a Knight, with Coat of Arms correctly emblazoned, *to order*, on the Shield, for 10*s.* 6*d.*—Bracket for ditto, with Crest and Motto, 10*s.* 6*d.* A most unique Ornament for Halls, Libraries, &c.—A beautiful Collection of Casts from Armour, to exact imitation of the Originals—Oak Carvings; and thousands of Engravings at unheard-of Prices. J. MABLEY, 143, Strand.

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TO LITERARY MEN.—A Literary Man, of popular talent and business habits, who has from 1,000*l.* to 1,500*l.* at command, may hear of an opportunity of obtaining a SHARE in a PROMISING ENTERPRISE. He must be a Conservative and a Churchman.—Apply, by letter, giving real name and address, to L. D., at Mr. White's, 33, Fleet-street.

TO NEWSPAPER PROPRIETORS.—A Graduate of an English University, who has been lately engaged in Sub-editing and Writing occasional Leaders and Literary Notices for a first-class Daily Paper, will shortly be at liberty to form a fresh ENGAGEMENT. References and Specimens of Articles will be sent.—Address R. M. N., 44, Ducie-street, Greenheys, Manchester.

SUB-EDITOR and REPORTER.—WANTED, on a Provincial Newspaper, an experienced SUB-EDITOR and REPORTER. Letters, stating qualifications, probable amount of salary required, &c., to be addressed to G. D. S., care of Messrs. Grosvenor, Chater & Co., Cannon-street West, London.

TO NOBLEMEN and GENTLEMEN.—A Young Gentleman, aged 21 years, one of a large family, respectably connected, and of some literary attainments, is anxious to obtain the SITUATION of PRIVATE SECRETARY or AMANUENSIS to any Nobleman or Gentleman about to make a tour of the Continent or proceeding to India. The Advertiser understands French, and can give the highest references as to character and respectability.—Address A. B., Post-office, Stockbridge, Hants.

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LONDON, SATURDAY, JUNE 23, 1855.

REVIEWS

Russia on the Black Sea and Sea of Azof: being a Narrative of Travels in the Crimea and Bordering Provinces. With Notices of the Naval, Military and Commercial Resources of those Countries. By H. D. Seymour, M.P. Murray.

The Russian war has effected a great historical restoration. Through its vistas the seas—the steppes — the peninsulas — the valleys — that lie around the Euxine, have been opened to the familiar view of Western Europe. They had previously been explored by many agreeable and sagacious travellers—the most graphic of whom were M. and Madame Hommaire de Hell; but there was no popular call for landscapes, groups, statistics, topography, and civil and military records from every city of the plain, and every tribe of the hill, in all that extensive region. The sword has borne with it an illumining light. The southern tracts of Russia have become radiant under the investigations that have been directed to them. A Circassian chief might hear his military situation discussed wherever three people are met in London; the Tatar has had many a new social polity constructed for him within the sound of Bow bells; even the tomb of Mithridates has been transplanted by "our own Correspondent" from Sinope to Kertch, and consumed as table-talk.

Among the books, light and heavy, which have resulted from this enthusiastic interest, Mr. Seymour's is one of the most admirable. It exhibits a lucid plan of arrangement, a concentrated power of description, a fullness and solidity of statement which entitle it to rank as a durable authority. Mr. Seymour adds to his personal observations, gathered in the course of three protracted journeys, a body of facts collected from authentic sources, critically examined, and placed in systematic order. His narrative, which abounds in matter of antiquarian, social, historical, and scientific interest, is also sprinkled with anecdotes and sketches which illustrate and render it amusing.

Mr. Seymour starts with a general picture of the Crimea, defines and describes the territory of Little Russia, the Steppes, the country between Perekop and the interior cities of the peninsula, and enters into a recapitulation on the annals and manners of the Tatar race. All this portion of the volume is alive with incident and bright with picturesque varieties. Sebastopol—the Russian army and navy—the ancient remains of the Crimea, and its ethnological history, form the subjects of highly instructive chapters. Mr. Seymour then diverges to the Sea of Azof; and it is fair to say, that we have learnt more of its cities and coasts from this account—derived in great part from a merchant of Taganrog — than from any work we had hitherto examined. The writer's industry, judgment and experience are of no common order; his book, therefore, while it contains strong statements and remarks, and is rich in striking social illustrations, is thoroughly reliable, and cannot fail to excite an interest in all classes of readers. Mr. Seymour has much to say in favour of the Russian people, and is not a bigot in his views of the Russian Government. But the Russian policy he explicitly represents to be that of violence and usurpation, and adds to proofs already accumulated. When, in 1840, the Czar's flotillas broke into Persian river-territory on the borders of the Caspian, a Turcoman chief resisted their seductions and their aggressions.—

"One night, therefore, troops were disembarked, his house was surrounded, and he and all his sons were carried off and conveyed into the interior of Russia, whence, at the prayer of a very influential personage, his place of exile was changed to Tiflis, where I knew him."

A gallant Georgian Khan, when Persia yielded one of her provinces to Russian intrigue, refused the yoke and fled.—

"After many years he thought he might venture to come and live at Tabreez, the capital of Azerbiján, and near his own country. He had sounded the Russian consulate, and found them apparently favourable, and when he arrived he was invited to dinner by the Russian Consul-General. Everything passed off very agreeably until after dinner, when, as he was sitting on a sofa with the Consul, drinking his coffee, the latter begged to be excused for an instant, and left the room. Immediately upon his quitting, a file of Russians appeared at the door, with their pieces levelled at the Khan, and the Consul, from behind them, told him he was extremely sorry that he was obliged to treat a guest in so uncourteous a manner, but that he must execute his orders, that Suleiman Khan must consider himself a prisoner, and prepare instantly to be conveyed into the interior of Russia."

Among the Tatars Mr. Seymour found many curious and romantic traits of character. As a nation they scarcely survive; but one of their princesses — the celebrated Adel Bey — still lives in her palace in the Crimea. She it was who received Madame de Hell in saloons of exquisite splendour, and showed her the flowers of the race—three girls of wondrous beauty and enchanting grace, clad in such attire as Haidée wore in her island, and such as Hafiz might have written of in odes bedropped with allusions to roses, to myrrh, and to the moon. These angels were sprung from the family of gentle natives of which one chief commenced his career by boiling seventy refractory nobles in cauldrons —an invention more successful than Cayenne. But the soil of the Tatar is now possessed by men of different blood. Mr. Seymour describes the Russian workman as a child, who needs to be watched and guided.—

"As an instance of this, Col. Upton said, while he was building the dock-gates at Sevastopol, when the stone-work was prepared for the wood, he found to his astonishment that the parts did not fit, although he was certain that his calculations were right, and the work apparently correctly executed. At length he thought of measuring his gauge, and then he found that his Russian workmen, having done their work wrong, cut his gauge to make it appear right, and never thought that there were other parts of the work which must fit in with theirs, and consequently make their error appear."

Apropos of the fortress, he has a statement which it would he well to verify in details:—

"We have found to our cost how inexhaustible are the stores of Sevastopol, and yet it is said that a still greater amount is laid up in the chain of fortresses that have been erected during the last twenty years on the German, and particularly on the Prussian, frontier."

Haxthausen is quoted to show that Cruys and Byng would have been esteemed in Russia, where the example of Golovin is followed—the Admiral who said it was his rule never to fight unless he had three Russian ships to engage two Swedes. Clearly, the maritime forces of the Empire are yet in embryo.—

"At Sevastopol there was an outcry against the English engineers of the steam-vessels, and the Emperor consented to appoint a Russian on trial, who took a steamer out to sea, and damaged her machinery so much after a few hours, that she was towed into port again by another steamer sent out to fetch her. The Emperor then said that he would continue to employ the English until his own people were really able to undertake their duties."

The *morale* of the soldier is that of passionless, rigid, inveterate courage. He obeys the Emperor, because it seems impossible, and would be unnatural, to disobey.—

"A soldier on duty at the palace of the Emperor at Petersburgh, which was burnt a few years ago, was stationed and had been forgotten in one suite of apartments that was in flames: a Greek priest was the last person to rush through the burning rooms, at the imminent risk of his life, to save a crucifix in a chapel, and returning he was hailed by the sentry, who must in a few instants more have been suffocated. 'What do you want?' cried the priest, 'save yourself or you will be lost.'—'I can't leave,' replied the sentry, 'because I am unrelieved, but I called to you to give me your blessing before I die.' The priest blessed him, and the soldier died at his post. The late Emperor himself on one occasion attempted to pass a sentinel in one of the corridors of the palace at Petersburgh, who had orders to let no person pass, but the man resisted him, and when the Emperor tried to disarm him, wrestled with him, and flung him back against the wall."

The first of these stories seems apocryphal. The Emperor Nicholas, however, gave his troops credit for incomparable steadiness. The Jews, though good military artificers, failed in the field.—

"The story is told of the late Emperor, that on one occasion, when he was reviewing some troops, he found out all the Jews by snapping his fingers in each man's face. If they stood immoveable they were Russians, and if they flinched they were invariably Jews."

The Russians have discovered a martial stimulus unknown to the Western nations:—

"There is often a buffoon attached to each company, who amuses his comrades by his jests and antics, and is generally a great favourite. On one occasion in the Caucasus, when the troops were driven back by the Circassians, the buffoon was wounded and left behind. A favourite jest of his had been to crow like a cock, and as he lay on the ground he thought of the only way to save himself, and crowed. This had such an effect on his comrades that they rallied, charged again, and saved him."

Their favourite weapon is the bayonet. It was exalted by Souvárof in his "Discourse under the trigger."—

"Push hard with the bayonet! The ball will lose its way—the bayonet never! The ball is a fool—the bayonet a hero! Stab once: and off with the Turk from the bayonet! Even when he's dead you may get a scratch from his sabre. If the sabre is near your neck, dodge back one step, and push on again. Stab the second! Stab the third! A hero will stab half-a-dozen. * * In the attack there is no time to load again. When you fire, take aim at their guts; and fire about twenty balls."

Explaining "swiftness" to be an element of military success, Souvárof adds:—

"We fall all at once upon him (the enemy), like snow on the head. His head turns. Attack instantly with whatever arrives,—with what God sends. The cavalry instantly fall to work; hack and slash! Stab and drive! Cut them off! Don't give them a moment's rest!"

The pith of this general order is contained in that terrible tactician's advice on the point of straightforward speech and action. He himself is straightforward, at least:—

"For the healthy, drink, air, and food; for the sick, air, drink, and food. Brothers, the enemy trembles for you! But there is another enemy, greater than the hospital,—the damned '*I don't know.*' *From the half-confessing, the guessing, lying, deceitful, the palavering, equivocation, squeamishness, and nonsense of 'Don't know,'* many disasters originate. Stammering, hackering, and so forth; it's shameful to relate!"

The Soldier's Cross of St. George illustrates the subject of honorary rewards, as compared with pecuniary donations. It is the most honourable military decoration, yet intrinsically the least valuable, being of lead. Other incentives to valour are described by Mr. Seymour:—

"The Preobrajenski guards, the few companies which Peter undertook to drill ostensibly for his amusement, and which became the nucleus of the whole Russian army, still wear the original helmets of his time; and it is a glory among the men to have those that are the most pierced by bullets and battered by sabre cuts. The regiment of Tchérnigoff obtained the privilege of alone wearing red-stockings (probably gaiters to the knee, which were then worn all over Europe), because at the battle of Pultava they marched in blood up to their knees."

Mr. Seymour relates the incidents of the excavations at Kertch, which brought to light so many relics of a former epoch. When the tumulus, vulgarly supposed to be Mithridates' tomb, was opened, the crowd overwhelmed the sentinels, and commenced a search on its own account:—

"The people penetrated into the tomb, examined everything, and then were discovered the little plates of gold which covered the pavement. While they were thus occupied in examining and disputing about the smallest spoils, some persons perceived that the tomb resounded as if there was something hollow underneath. Raising the stones of the hollow square in the corner, they discovered a second tomb below much richer than the first, and from this the masses of gold were drawn which for several years afterwards were in circulation at Kertch. There was not a Greek woman there who did not retain some relic of this great discovery, especially in the form of earrings. It was said that no less than 120 lb. weight of gold jewellery were extracted from these tombs, of which the Government obtained about 15 lb., and the rest was dispersed."

On every point of commercial, military and political interest connected with the Crimea, the Sea of Azof, and neighbouring territories, Mr. Seymour supplies information. His summary on the importance of the coasts which the allied squadrons have lately swept of their defenders is as follows:—

"The commerce of the Sea of Azof is rapidly increasing in importance; the countries surrounding it are rich and, as yet, undeveloped; and from the fine system of river communication which reaches the sea at Rostof, it is constantly drawing towards it for shipment a larger portion of the productions of Great Russia. There cannot be a doubt that, when peace is restored, a great impetus will be given to its trade; that it will benefit by the increased movement that will probably take place on all the shores of the Black Sea; and, should the Russian Government wisely change its military policy, and allow its stout-hearted and enterprising subjects to pursue their natural industrious bent, capital and population will flock to the south, and Rostof and Kertch will rival the Tana and Panticapæum of ancient days."

To talk to Russia of mitigating her restrictive system seems as futile as to argue with her, as Mr. Seymour does, for a reduction of her military force:—

"Her people is the most peaceable in the world, and the troops cannot be wanted to coerce them. Indeed, it is notorious that there are hardly any troops in Great Russia, the most thickly peopled and important part of the Empire. There is only one infantry corps stationed at Moscow out of ten corps which compose the whole army. Where are the rest of her forces stationed? There where she expects to make conquests. They are distributed fan-shape round the European edge of the Russian Empire, from the Baltic to the Black Sea, that they may overawe Germany, and advance to support one another in any move upon Turkey; while 170,000 men are kept in the Caucasus to root out the principles of liberty and extend Asiatic conquests."

We have no space to analyze Mr. Seymour's theory of Russian politics. If he digresses to such matters, the reader will bear with him, for the sake of the knowledge and pleasure to be derived from a perusal of this work.

The Mercantile and Bankrupt Law of France: a Practical Treatise. By Henry Davies, Solicitor, and Émile Laurent, Avoué. Effingham Wilson.

THE great operations of the French and English firm of Pelissier, Raglan and Co.,—the Lord Mayor's "eminent and successful labours in cementing the cordial alliance of the two countries,"—and the opening of the French Exhibition,—appear to have moved our authors to the production of this compendium of the Mercantile Law of France. War does not foster commerce; and we should probably have been on equally good terms with our new friends if the Lord Mayor had been abolished with John Doe, the common voucher, and other time-honoured personages of doubtful utility. It is, therefore, fortunate that this book needs no excuse and no special reason for its production.

The authors renounce any attempt to produce a scientific work; they address, not the Temple, but the City, and endeavour to supply, with reference to our nation, that general knowledge which a well-informed merchant should possess of the laws of every community with which he trades.

The "perfection of reason" which we enjoy in this country is based on the Common Law, on which is engrafted the *lex mercatoria*, which yields to local or special customs, all which are overridden by statutes, which are amended by other statutes, which must be construed with reference to other statutes, none of which statutes can a man of common ability understand, should he be fortunate (or perhaps *un*fortunate) enough to find them all out in the chaos of our Statutes at Large.

The French law, on the other hand, based on a Code of no remote date, expressed with clearness and precision, may boast, perhaps, of as much simplicity as is compatible with the complicated transactions of modern commerce.

In a small book, of about 125 pages, it has been found possible to give a very good outline of the Mercantile Law of France, which will, we think, be found quite sufficient for the guidance of our mercantile men in their dealings with that country. The law of Sales—of Transport and Carriage—of Payment—of Bills and Notes — of Insurance, Partnership and Bankruptcy—are clearly stated; and there is also a sufficient sketch of the jurisdiction and practice of the different courts before which commercial suits are prosecuted.

The principal defect in the execution of this task is of no great importance: it arises from the fact that the authors do not always give the reader credit for the knowledge which, if he belong to that class to whom alone the book will be useful, he is sure to have, namely, a general acquaintance with the English mercantile law:—for instance, we find a document drawn up upon the non-payment of a bill of exchange, and "which is called a protest," referred to and explained more than once, as if no such document were known in England. A more just view of the position of the reader might, we think, have shortened the book; and the statement or illustration of many points by reference to our own law instead of by passages that sound like the enunciation of the law of England, would have made this treatise more clear to those to whom it is addressed, as well as more concise.

Another growl and we have done. Our worst enemies can hardly accuse us of being an inhospitable nation. We exclude no foreigner who is rejected by his own nation, or who settles quietly amongst us; but we do not like aggressive aliens. What have the inhabitants of our Dictionaries done that they should be pushed from their proper places by such decided aliens as *solidarity* and *solidarily?* Why should we hear of the "*expedition* of goods" from one to another?—of "the special authorization of Government"? When such strangers stand before us, suspicion is a virtue: if not watched, we shall find our dear old English terms destroyed, as the beautiful word *mercy* is in danger of being, through the unaccountable predilection which the bishops who compose our prayers entertain for the ugly monster, *mercifulness*. In conclusion, we may remark, that many of the provisions of the French law are worthy of the particular attention of our Law reformers. We trust they have already considered the working of the provisions for the limited liability of sleeping partners; if not, they can do so before the new Acts are amended, as, no doubt, they will be in the sessions of 1856, 1857, and 1858. Again, while we do not altogether like the principle of the French bankruptcy laws, and should be sorry to see a man who fails in business re-instated only on payment of his debts in full with interest, we cannot but consider the law that sends the *fraudulent* bankrupt to the hulks as justly applicable to those disgraceful cases that occasionally, though rarely, occur in this country.

Notes on Duels and Duelling, alphabetically arranged; with a Preliminary Historical Essay. By Lorenzo Sabine. Boston, Crosby, Nichols & Co.

DUELLING has found a pleasant advocate in Jules Janin. The French critic holds, that the man who is reluctant to meet a fellow man, "with swords for two," is lost not merely in the world of brave men, but in that of cravens,—on the ground that the multitude of cowards, by whom he is surrounded, will affect courage at his expense. Further, it is M. Janin's opinion, that the man is lost in this world—in which opinion is everything—who is afraid to win good opinion at the point of the sword. "What is to become of the man," exclaims M. Janin, "who in this world of hypocrites and calumniators dares not demand reparation, sword in hand, for the calumnies and malicious reports to which he has been exposed?" The best thing he could do, to our thinking, would be to disprove the calumny—or to despise it. He proves nothing by giving the calumniator a chance to run him through the body or to send a bullet through his brain. M. Janin thinks otherwise. In his view of the subject, we owe the small remains of civilization upon earth to the practice of duelling. Suppress that practice, and humanity would perish; we should have no more of the sinews and sentiments of men than are possessed by the pulpy people who, according to Prof. Whewell, inhabit the wide-spreading plain of the planet Jupiter.

There have been two or three men in our own world almost as wise as M. Jules Janin. "If thou art weary of life," said Marius to the bold Teuton who challenged him, "go and hang thyself." Themistocles was no coward, and yet he would rather take a blow than neglect of good counsel from Eurybiades. In later times, the Count of Savoy challenged the Dauphin of Viennois:—"Hark ye, Sir Count," said the lusty Dauphin, "I will send you one of my wild bulls; and, if you be so minded, you may struggle till you are tired with an antagonist not easily overcome." We suppose that M. Janin will not dispute the bravery and gallant bearing of Turenne; and yet, according to the critic, the hero of Sintzheim and the Rhine must be a lost man in the eyes of all the sections into which M. Janin divides the world, for Turenne refused to fight a duel, under the grossest of provocations. He had been sub-

jected to a disgusting insult by a rash young officer, and as quickly drew his sword to resent as the other to defend it. But Turenne thrust his weapon back into the sheath, remarking as he did so:—"Young man, if I could wipe your blood from my conscience as easily as I have wiped the filthy proof of your folly from my face, I would take your life upon the spot." M. Janin is an exceedingly clever person, but we very much doubt if even *he* will be able to persuade his countrymen that the Turenne who fell so gloriously at Salzbach, in front of the artillery of Montecuculi, was a coward for refusing to avenge an insult by a crime.

The very founders of the "institution" of duelling seem to have had some suspicion as to the iniquity of the practice. They, at all events, impeded the free adoption of the latter by introducing "the Saviour's Truce," by which duels were prohibited from Wednesday to Monday, because those days had been consecrated by our Saviour's Passion. This only left Tuesday open as the "fashionable day" for killing; and this result was a good one,—although there is some obscurity in the religious reason upon which it was founded.

The good St. Augustine never was challenged, except by some malignant, but not always illogical, Donatist, and then only to a duel of literary controversy. St. Augustine, therefore, is not to be found in Mr. Sabine's 'Dictionary of Duellists.' Nevertheless, we find in the Saint an excellent remark, very germane to the matter. When a Donatist adversary added to his arguments a taunt, to the effect that the majority of writers were on *his* side, and against St. Augustine, the Numidian saint replied with great force, that it was the sign of a cause destitute of truth to rely only on the authority of many men, who may err. So may it be said that it is better to obey the injunction which says, "Thou shalt commit *no* murder," rather than to be led away by the arguments of any number of men who endeavour to persuade you that you may infringe the law in the shape of duelling.

The opinion of St. Augustine, thus applied, has not had, it must be confessed, much efficacy in France. In the palmy days of duelling, 4,000 gentlemen were killed in *rencontres* in the short space of eighteen months, according to some chroniclers; of ten years, according to Mr. Sabine. In the former period of time, 14,000 pardons were granted to parties who had been caught in the act of breaking the law, by settling their paltry disputes on an issue of death. In one province alone of France,—in Limousin, —120 gentlemen were slain in duels within six months! The Church encouraged what the State denounced, by giving absolution to the survivor, in return for some appropriate offering. The piety of the giver was made the ground of extending pardon to him, just as Hector was declared to be dear to the gods in general, and to Jupiter in particular, for the reason that the son of Priam had covered with "*rich gifts*" the altar of the Father of Olympus.

In the Historical Essay prefixed to the Dictionary, Mr. Sabine pleasantly points out how cunningly the knightly wit suited the quarrel to the chivalric conscience:—

"In theory, as will be seen, the combatants always fought in a *just* cause. But it could not have been so in fact, nor was it so in many cases, even in the belief of the parties themselves; and those who in passion, or from unworthy motives, took up an unrighteous quarrel, resorted to various expedients to relieve their consciences, and to put themselves in the right. These evasive shifts are well illustrated in the story of a knight who entered the lists upon a case which he knew was wrong, and who, to change the issue, fled at the first onset. 'Turn, coward!' exclaimed his antagonist.—'Thou liest!' retorted the knight: 'coward I am none, and in *this* quarrel will I fight to the death; but my *first* cause of combat was unjust, and I abandon it.'"

Cardinal de Richelieu endeavoured to suppress duelling by executing duellists, but he could not suppress their spirit. When François de Montmorency was on the scaffold, about to lose his head for indulging too extensively in the prohibited amusement, he caressed his mustachios while the executioner sharpened his axe. "Oh, my son," said the Bishop of Nantes, who stood by him, "do you still think of the vanities of this life?"—"I think only of my mustachios," said François; "they are the prettiest mustachios in all France."

The Cavalier custom of duelling was, strangely enough, introduced into New England by two Puritan serving-men. The *rencontre* is thus recorded.—

"Doty, Edward, and Edward Leister. At Plymouth, in 1621. The parties were servants of Stephen Hopkins, and having a dispute, they settled it—gentleman-like—with sword and dagger. Both were wounded. Without a statute law on the subject, the whole company of Puritans assembled to consider and to punish the offence. The decision was the wisest that could have been made. Doty and Leister were ordered to be tied together, heads and feet, for twenty-four hours, without food or drink; but the intercession of their master, their own humility, and promises, procured a speedy release."

—This checked the hot blood of young Puritans, but only for a time. In later days, "Castle Island (now Fort Independence), in Boston Harbour, was once celebrated as a duelling-ground for the hot-headed sons of New England." We are inclined to think that the evil practice would have been effectually checked in Old England had Parliament adopted the very serious resolution moved by Mr. Turner in the year 1844, whereby the survivor in a duel was to be liable to pay the debts of a deceased antagonist! In such a case the dying man would have the satisfaction of knowing that he owed no man anything. But then who would call out a man who had a heavy account against him at his tailor's? Chivalry would suffer more than it did at the hands of Cervantes were Mr. Nugee, or any other fashionable tailor, to be found present at a contest between two customers, and, at the close of it, stepping over the body of a slain patron, to present his "little bill" to the disgusted survivor.

The German governments have sought to check the practice of duelling by a melodramatic and rather Germanically-solemn contrivance. "In 1851, the survivor of a duel was compelled by the authorities to be present at the post-mortem examination of the body of his victim, and to pay strict attention to the proceedings of the surgeons."

Mr. Sabine's pages are full of pleasant research, and he even traces prize-fights to the filial piety of the Brutus who introduced gladiatorial combats to solemnize the funeral of his father. From this Roman-ist source we should, however, be rather disposed to derive the "skrimmages" which enliven, if they do not solemnize, the incidents of an Irish wake. To show further how remotely Mr. Sabine goes back in his researches, it is only necessary to point to the account, at page 184, of the little *rencontre* between a young Hebrew and a gentleman of Gath. The latter was the challenger, but Mr. Sabine thinks that "perhaps the motives of the former, in accepting the cartel, were not entirely patriotic or disinterested." Mr. Sabine seems to be of opinion that the youth was less courteous than need have been to his elder adversary, and that the latter was not a man deserving to be so treated by a stripling. The ancient manner of duelling, as adopted on the occasion alluded to in the page above quoted, was not that which was in the memory of the hero of the following record.—

"Allen, —— (an eccentric, half-insane Irish lawyer, of some note in his time), and a brother of the bar, whose name does not appear. It is related in 'Curran and his Contemporaries,' that Allen dashed his bar-wig in the face of his brother lawyer, and nearly blinded him with the powder, and that a meeting was the consequence. The attorney fired and missed; Allen, who had purposely reserved his fire, brandishing his pistol furiously about, to the imminent danger of all within its range, wildly demanded of his awe-struck second, in whose mind's eye the gallows largely loomed, 'Shall I rush on him with a shout, *after the manner of the ancients?*'"

The ancients themselves, however, could hardly have been more barbarous than some of the moderns,—witness the following:—

"Biddle, Thomas, and Spencer Pettis. In Missouri, in 1831. Both killed. Biddle was the challenged party, and, being near-sighted, stipulated a distance of five feet, with pistols. *Their weapons, in position, actually overlapped each other.* Both conducted with remarkable coolness. They exchanged forgiveness on the ground. Pettis died the day after, and Biddle the third day after the duel: the former was a member of Congress elect from Missouri, the latter a major in the army of the United States, and a brother of Nicholas Biddle, the celebrated banker. The quarrel commenced in the newspapers of St. Louis, during an election canvass."

American senators often fight upon any or no quarrel; but some among them are too wise for such a folly,—and we are happy to record a fact so satisfactory. Thus, in 1797, the two honourable members Blount and Thatcher quarrelled in the Senate.—

"The offence was given in debate. Mr. Blount introduced a series of resolutions on the subject of 'Defensive Measures,' one of which contemplated the putting of eighty thousand of the militia of the country 'in a state of *requisition*.' Mr. Thatcher, in the course of his remarks to the House, commented upon the phrase '*requisition*,' as a *French* term of which he was not fond, and said that, while he had no objection to holding such a number of men '*in readiness*,' he entertained the hope that the sentiment would be expressed in '*American* language.'"

—Language of a very sharp quality ensued, the end of which was that Blount sent a "requisition" to Thatcher to meet him in deadly combat, but Thatcher declared in good *American* language (which need not be translated into barbarous *English*) that he was not in readiness.—

"Mr. Thatcher's answer afforded much amusement at the expense of his chivalrous adversary, and was, in substance, that, being a husband and a father, his family had an interest in his life, and that he could not think of accepting the invitation without the consent of his wife, then at home at Massachusetts, whom he would immediately consult."

Mr. Thatcher was wiser than the Irish gentleman Mr. Bourke, whose fight with Amby Bodkin is thus described.—

"The parties fought, principals and seconds, at ten paces, with pistols, at right angles, and all fired on a signal from an umpire. A child of Bourke (subsequently Sir John Bourke) was held upon a man's shoulder to see 'papa fight.' The two principals were slightly wounded at the first fire, and at the second the seconds and Bodkin were severely hurt; but no lives were sacrificed. Several of Bourke's servants were present."

We believe that these incidents are correctly related; but there are several statements in these pages which evidence haste, if not lack of knowledge, on the part of the author. Thus, Mr. Sabine speaks of the old *Courier* as "a paper which supported the Liberals,"—and he gives the locality of the duel, for fighting which François de Montmorency suffered while admiring his mustachios, as the *Palais* Royal, instead of the *Place* Royale. Of the mustachio

incident, so characteristic of the man and of the times in which he lived and was about to die, Mr. Sabine makes no mention. Mr. Sabine's French also seems to be rather that of Stratford-atte-Bowe than that of Paris. For example:—

"Charles X., King of France, and the Duke of Bourbon. In the year 1778, when the king was known as the Count d'Artois. The offence was on the part of the Count, who, at a ball in the opera hall, Paris, pulled off the mask worn by the Duchess of Bourbon. The Duke, who was a Condé, and father of the Duke d'Enghien, for his challenge to the Count, was banished to Chantilly."

Salle de l'opéra does not mean, as Mr. Sabine has translated it, "opera-hall," but "opera-house." We have, however, quite as indifferent translators on this side the Atlantic. Thus, in an English version of Lamartine's 'Girondins,' some courtly people and incidents are described as figuring "under the vaults" of the Tuileries, instead of "beneath the arched galleries" (*sous les voûtes*) of that palace. These remarks will not, we trust, be followed by sanguinary results; but comments quite as simple appear to have been occasionally followed in America by fatal consequences. Some editors there, like Lord Norbury in Ireland, would seem to have begun the world with "50*l.* and a pair of horse-trigger pistols." The Irish Judge was not less cool than our own lawyer Thurlow, who when on his way to fight Stewart in Kensington Gardens, stopped to eat an enormous breakfast by the way, at a tavern near Hyde Park Corner. It must be confessed, too, that if the American duels recorded in this volume are some of them comic and some of them barbarous, the English duels are in nowise behind them in either respect. Here are samples of both,—the first of the barbarous.—

"Williams and Bennett. British physicians of note, in the seventeenth century. They fought with swords and pistols. Bennett, mortally wounded, and with the sword of his antagonist in his body, prayed to God for strength to avenge himself, and succeeded in giving Williams a fatal stab."

The following is of a comic cast:—

"Winnington, ——, and Augustus Townsend. In Hyde Park, in 1741. Winnington, a statesman who held various offices, and Pitt's predecessor as Paymaster of the Forces; Townsend, 'a pert boy,' says Walpole, the second son of the minister, Lord Townsend, and Captain of an Indiaman. Winnington was the challenger. They walked into the Park on Sunday morning, 'scratched one another's fingers, tumbled into two ditches,—that is, Augustus did,—kissed, and walked home together.'"

We began by speaking of the first Puritan duel in America between two serving-men:—we conclude with the description of the first political or party duel in England, between two peers.—

"Marlborough, Duke of. Challenge to the Earl of Paulett, in 1712. The Tories of England, as early as 1706, commenced their clamours against the Duke, who, they declared, was governed by selfish motives, and sacrificed the interests of his country for his own private advantage. Three years later, the public sentiment had become general, and he was accused, on all hands, of prolonging the war, and of sacrificing human life to increase his property and reputation. In 1710, he became an object of derision. Instances of his fraud, avarice, and extortion, of his cruelty and misconduct, were related everywhere. The year following, the Earl of Anglesey said in Parliament, that 'a good peace might have been obtained, but for the conduct of some persons who prolonged the war, for their own private ends.' The Duke could not misunderstand the insinuation, and vindicated himself in a long speech. Finally, in 1712, the Earl of Paulett ventured to utter in his place, that the Duke of Ormond 'was not like a certain general who led troops to the slaughter, to cause a great number of officers to be knocked in the head, that he might fill his pockets by disposing of their commissions.' Marlborough remained silent. But as soon as the Lords adjourned, he sent Lord Mohun to the Earl of Paulett, with an invitation 'to go and take the air in the country.' The Earl inquired, whether he should take the invitation to mean a challenge. 'The message,' replied Mohun, 'requires no explanation; I shall accompany the Duke of Marlborough, and your lordship will do well to provide a second.' The Earl was unable to conceal his emotion; and his wife communicated the affair to the Earl of Dartmouth, Secretary of State, who informed the Queen. Her Majesty desired the Duke to relinquish his design, and he accordingly abandoned it. *This, as is supposed, is the first party or political duel ever contemplated.*"

With this extract we commit to the shelves, where are ranged other books of reference, this alphabetical record of fighting, fury, folly, and fanaticism.

Life with the Zulus of Natal, South Africa. By G. H. Mason. Longman & Co.

Mr. Mason is a simple narrator, and that is the secret of the charm which we find in his book. He tells us, tritely, of the difficulties which beset a young man's career; he invites us to sympathize with himself and his brother when they quitted College for Africa; he adds to the thousand and one dioramas of a sea voyage, and even expects that we shall bestow the praise of ingenuity upon a youth of original conceptions, who put a hair across a telescope and affirmed it to be "the line." This, however, is venial monotony, incomparable with the prescriptive iteration of more pedantic travellers. As soon as Mr. Mason sets foot in Natal he fulfils the promise of his title-page, and records his anecdotes of life in a wild country. He has no statistics, no notes on political economy, no parenthetical pamphlet wedged into his narrative: all is personal, vivacious and entertaining.

The brothers found themselves in the capital of Natal possessed of 28*l.* sterling. With this sum they resolved to buy an estate, or "erf," and the way in which they effected their object, with all solemnity and legality, would have been an example to Chancery. They were now burghers of Pieter Maritzberg, with a vested interest in the church, the common, and the cattle-market; but their acres on the Illovo, though purchased and paid for, were yet to be discovered. After many inquiries, Mr. Mason ascertained in what direction to move in search of his virgin lands. Through forests, mountains, and dreary plains he tracked his way, until the Illovo appeared—and "The Mason Estate."—

"Here and there a limpid fountain gushed out amongst rich pasturage, high up on the hill-side, and sparkled like a mirror in the bright sunshine. Of course we took advantage of this magnificent landscape, and built our house with its front overlooking it, while behind lay the pretty town, scattered over two square miles, with its groves of fruit-trees enclosed by hedgerows of figs and almonds, its snow-white buildings and vacant erven; the whole commanded by the formidable batteries of Fort Napier, reposing on a rounding hill to the extreme right."

They dug the foundation of their house, found a quarry, and worked it themselves.—

"And in this way, by the end of a week, we had laid a substantial stone foundation for a house, twenty odd feet long, and fourteen wide, which, as we were bachelors, would be quite large enough for our purpose."

The superstructure was to be formed of brick, and a pit was opened in which these two Cambridge men set themselves to knead the clay. They laboured by night.—

"We tucked up our trousers legs, and doffing shoes and stockings, fell to work right merrily treading the cold clam clay. * * The hungry wolves, roaming in search of prey about the neighbouring hills, were howling dismally at our cheerless lot; while laughing jackals, uttering their piercing cry, came skeltering past in troops within a hundred yards, and joined with the croaking frogs of a neighbouring swamp in ridiculing our midnight labours. A few hours' work enabled us to prepare sufficient clay for several hundred bricks, and as the tramping of it was the only obnoxious part of the proceeding, we postponed all further operations till next morning. * * Our first day at brick-making was not so remarkable for the number made, as for the peculiarity of their shape: some of the bricks had 'come out with a run,' and spread themselves into flooring tiles; others had stuck to the moulds so tenaciously, that, when they did come out, they had grown to double their proper length, and had assumed a twisted form; while some few had managed to retain their shape right manfully, in spite of jerks and finger-marks. All of them, however, *long*, *short*, and *broad*, were bricks, and though they differed as to *form*, still served alike to build the house. A useful hint to churchmen!"

A Zulu hired himself to them at a low salary; but he could not undertake to do "skilled labour," such as reaping flags for thatch.—

"This was a very disagreeable operation, for the marsh abounded with long green snakes, very beautiful but venomous; and as we reaped we were continually killing them with our sickles. Indeed, on several occasions, especially when tying up bundles of the flags that had lain in heaps at the brink of the marsh all night, we actually got them in our hands with the flags, and, from their bright green hue, only discovered them as they wriggled out of the handful of rushes and *endeavoured* to escape."

Their earliest profits were made by the sale of oats and straw; and the account of their ways and means supplies a genuine picture of the settler's first struggles in a new country. But they manfully braved their perplexities, and soon began to gain a reputation for bricks.

"The only fault in our Caffre labourers arose from their excessive gallantry; for (I should observe) it is a native rule never to allow Caffre maidens to pass within sight without saluting them, or else, intercepting their path, standing quite mute and motionless, while the girls survey them and pass on. Now it frequently happened that troops of girls came in from the Caffre craals with maize, thatch, milk, eggs, wild fruit, sugar-cane, potatoes, &c. &c. for sale; and, no sooner did their shrill song reach the ears of our servants, than they rushed from their work just as they were, some besmeared with mud, others spattered with white-wash, and the rest armed with spades, pickaxes, buckets, brick-moulds, or whatever else chanced to be in their hands at the moment."

Building cottages, they procured tenants for them, and had commissions from Dutchmen with heavy purses to erect shooting boxes on their South African estates. Mr. Mason's narrative of a waggon journey to one of these locations is uncommonly picturesque; as well as his account of a bridal pageant on the Umlaass.

"Scarcely had we taken our station near the Umdodie (husband), when a low shrill chant came floating on the breeze from the bottom of a lovely vale hard by; where I discovered a long train of damsels, slowly wending their way amongst bright green patches of Indian corn and masses of flowering shrubs, studded with giant cactus and the huge flowering aloe. As the procession neared the huts, they quickened their pace and raised their voices to the highest pitch, till they arrived at the said cattle craal, where they stood motionless and silent."

Entering the habitation of the bridegroom,—"the ladies formed two lines, with the bride in the centre, and struck up a lively air; whereupon the whole body of armed Caffres rushed from all parts of the craal, beating their shields and uttering demon yells as they charged headlong at the smiling girls, who joined with the stalwart warriors in cutting capers and singing lustily, till the whole craal was one confused mass of dancers, roaring out hoarse war-songs and shrill love-ditties. After an hour dancing ceased, and Joila (Caffre beer) was served round, while the *lovely bride* stood in the midst of the ring alone, stared at by all and staring in turn at all, until she brought her eyes to bear on her admiring lord; then, advancing leisurely, she danced before him,

amid shouts of the bystanders, singing at the top of her voice, and brandishing a huge carving-knife."

Jacob, the Zulu, who sat over the fire "taking snuff wholesale with a small bone spoon, till the tears streamed down his cheeks," was a sort of hospitable Man Friday, with a talent for milking wild cows. The manners of the half-sophisticated servitors, of whom he was a specimen, contrast distinctly with those of the Caffre or Zulu uninfluenced by contact with Europeans. The Caffres, like the Arabs, have an intense hatred of swine, and will not touch pigs' flesh except with long sticks. Their antipathy to the Dutch seems almost as inveterate. Mr. Mason was entertained by his driver with many stories of the warfare thus engendered.—

"Waggon camps, he told us, were the favourite resorts of the Dutch in times of trouble: they are formed simply by drawing up a number of waggons in a circle, within which the oxen and families are placed for security. The spaces beneath and between the waggons are then closely filled with goods and bushes, so as to prevent the possibility of a Caffre creeping through, without getting his head split with an axe by the swarms of women and children who carefully keep guard; while the men fire from under cover of their waggons, each man having several guns for the women to load as fast as the men fire, and thus they keep up an incessant shower of balls on their assailants, not one of which is ever fired at random."

Mr. Mason's record of his adventures among the Zulus is neither formal nor profound: it contains, however, some graphic sketches of life in a half-savage country. We must consult other writers on the "progress and resources" of Natal; but to such as would know how a student of Sidney-Sussex College, Cambridge, lived a rough life in South Africa, and prospered by the work of his own hands, these two parts of "The Traveller's Library" offer agreeable reading.

Tahiti: a Romance of the South Sea—[*Tahiti, &c.*]. By F. Gerstäcker. Leipzig, Costenoble; London, Williams & Norgate.

Tales of the Desert and the Bush. From the German of Friedrich Gerstäcker. Edinburgh, Constable & Co.

Herr Gerstäcker is a novelist who has cut out for himself a path in which he is not likely to find many competitors. A traveller in regions which lie far beyond the limits of ordinary tourists, he takes with him a happy faculty for characteristic observation, and shows considerable proficiency in adapting the form of the ordinary historical novel to materials yet untouched by fiction. As the dealer in the common-places of English history forms a background of Cavaliers and Roundheads, and places a domestic story in front, so does Herr Gerstäcker, in his novel of 'Tahiti,' take for the historical basis of a love tale, those squabbles between the English missionaries and the French in the island of Tahiti,—which, about twelve years ago, were regarded with some alarm, as likely to cause an unpleasant feeling between the governments of Queen Victoria and Louis Philippe, and were the cause of much hard speaking in Exeter Hall.

The non-historical hero of Herr Gerstäcker's 'Tahiti' is a young Frenchman, named René Delavigne, who escapes from an American whaler, and takes refuge among the fastnesses of the island of Atiu, one of the group of which Tahiti is the principal. Here he falls in love with Sadie, a native girl, who has saved him from the pursuit of the whaler's crew. Sadie, it should be observed, is a pious, Protestant Christian, educated by Mr. Osborne, a very worthy missionary, and a striking contrast to the rest of his fraternity, as exhibited in the tale,—for Herr Gerstäcker writes with a strong dislike of the black-coated councillors of Queen Pomare, painting both them and their coats as black as possible, and evidently thinking that the islanders would have fared much better with their original heathenism. So liberal, indeed, is good Mr. Osborne, that, although René is a Catholic, he consents to his marriage with his adopted daughter, Sadie, in spite of certain misgivings as to the future, and also in spite of the offence he gives to his sterner brethren.

Atiu is a kind of terrestrial paradise, and so long as René, his wife, and the child who soon blesses their union are domiciled there, they form a picture of happiness such as Bernardin de St.-Pierre might have contemplated with delight. But circumstances take them to Papetee, the capital of Tahiti, where native simplicity has been sadly contaminated by European vice. Moreover, the residence at Papetee brings René into contact with some decidedly genteel French families, and poor Sadie is in a somewhat false position. A good-humoured French lady would introduce her into society, but an American dame shrinks from her as a woman of colour; and at a grand party her complexion exposes her to the insult of a naval officer, who does not expect that a girl of the South Sea Islands will be offended by any amount of licentious gallantry. What is worse than all—even than the duel in which René is engaged on account of the insult aforesaid—is the fact that René has made the acquaintance of a fascinating and designing young lady, and indulges in thoughts by no means favourable to domestic felicity. Things look worse and worse, and Sadie can see no prospect of happiness, except in a return to her own island of Atiu. Alas! the dream of bliss is never to be realized. She and her child leave Tahiti for Atiu, and René is to join them,—but the troubles which break out in the island, and in which he is forced to take an active part, hinder him from fulfilling his intention, and he is even persuaded to return to Europe without taking leave of Sadie. When after a lapse of years he visits Atiu, he finds that she has died of grief, leaving behind her a daughter, who is the image of herself, and whom he fondly embraces, but abruptly quits, unwilling to plunge her into the corruptions of the civilized world.

Into this very simple story, which is told with much pathos, Herr Gerstäcker introduces a vast number of vividly-drawn figures, such as can only be found in that peculiar state of semi-civilization which belongs to the South Sea. A convict and his wife, who keep a spirit-shop—a nautical desperado of a new stamp—a converted native, who, though himself a missionary, has strong heathen reminiscences and predilections, are oddities that will not easily be found elsewhere, and stand out conspicuously among a motley group of Tahitian chiefs and kind-featured Methodists, of refined French ladies and wild native girls,—all of whom receive a due share of attention from Herr Gerstäcker. The political events of the island furnish him with countless adventures of "broil and battle," which he sets forth with all the certainty of a man well acquainted with places and people. We only regret that he has not been a little more endowed with the virtue of brevity; but as he has endeavoured to fill the office of Tahitian historian, at the same time that he sets forth a tale of ordinary interest, we must admit that his double task was a natural temptation to a more than usual amount of prolixity, and allow him his four volumes.

Several of Herr Gerstäcker's tales, illustrative of American life, and remarkable for their truthfulness and simplicity, have been translated into English, and formed into a neat little volume with the title 'Tales of the Desert and the Bush.' This volume is the second named at the head to this article.

Every Boy's Book: a Complete Encyclopædia of Sports and Amusements, intended to afford Recreation and Instruction in their Leisure Hours. By George Forrest. Routledge & Co.

"Every boy," when he buys this book, will probably be surprised to find that, among the "sports and amusements" which Mr. Forrest has provided for him, as affording "recreation and instruction" in his "leisure hours," is *arithmetic!* He who remembers and indorses the rhyme about "multiplication is a vexation" will be little disposed to account the author liberal. But let him be comforted; Mr. Forrest, a *ludimagister* himself, holds with another ancient saw, touching the effect of "all work and no play" upon the senses of the legendary "Jack"; and his "arithmetic" only forms a portion of the section which comes under the head of "Scientific Amusements." The other sections comprise everything that can concern a boy, and some which ought not to do so. The book would have been as well, nay better, without the chapters on Gymnastics and Boating, matters upon which no tyro should venture without a master, unless he would risk breaking his neck by the one and getting drowned by the other. We think, too, that the instruction on Fireworks might have been omitted without loss.

The other portions of the book, and especially those entitled "The Young Naturalist" and "Parlour Amusements," are well executed. The author loves play as well as teaching, and he is "professor" of both. What made Nausicaa, the daughter of King Alcinous, so excellent a mother to the young Ptoliporthus? She had been presented, when young, by Aganella, of Corcyra, with the first ball that was ever invented, and was taught that play after labour was the well-earned privilege of the young. Mr. Forrest makes a more valuable present, with similar instruction. The instruction, however, occasionally grows old — as, for instance, where he tells "every boy" that "those most clumsy, dangerous and awkward vehicles, called Hansom's Safety-Cabs, are to be avoided at all times." The more solemn warnings, too, of the author are marked by something of a singular quality. Thus, at the end of a chapter on horsemanship, he exclaims, with a sort of Pythagorean vigour, "My young friends, be kindly affectionate,"—not "one to another," as the apostolic injunction has it, but "to your horse or pony,"—for, adds the author, "be assured of this, that He who made 'an ass to speak,' and reproved the cruelty of a prophet, will love those who are kind to the creatures he has made." This is rather in the vein of the conjuror's sermon upon "He poured me out like water," and the union of the theologian with the master of the ceremonies seems as incongruous as that combination of office in an Athenian family, where the same gentleman—and he a slave—taught mathematics and the flageolet. This was to the boys; and when the young gentlemen had finished their studies, the captive instructor went and gave lessons in dancing to the young lad[illegible].

Athenian boys were not without their g[illegible].s,—more of which have come down to our times than are noticed in this volume. But both their sports and lessons were different from those given to Spartan lads. The Athenians were lucky enough to know nothing of "boarding schools." When not educated at home, they were only during the day engaged at

school; when evening came, they were again under the roof of their parents; and they could have practised none of the active games explained by Mr. Forrest, on their way; for, going or returning, they were accompanied by the domestic "Pædagogus," whose office it was to inculcate wisdom as he walked along with his pupils. He must have been an awful bore!

The Athenian females seem to have had far more fun in them; and we can fancy that the chapter in the book before us on gymnastics would be exceedingly relished by that damsel immortalized by Aristophanes, who exercised herself in jumping, till her heels touched her back, and who acquired such strength thereby as to be vigorous enough to strangle a bull. She would, probably, have jumped all the higher, could there have ensued what happened to that lively girl "Marie Germain," as recorded in the most sparkling of the Essays of Montaigne.

There was as much *system* in the edueation and sports of the Athenian as of the Lacedemonian youth:—with this difference, that the former had a private, the latter a public character. The French Republic mimicked and caricatured both systems, when the Government undertook to decree at what month "weaning" should begin. Sparta cared for little, except that the boy should not grow fat. He might be dirty, was taught to despise literature, was thought none the worse for being a thief, and was praised if he could cram much impudent wit into the very briefest of phrases. He learned that to be brave was to be wise, and that a peaceful pursuit like that of agriculture was employment for a slave. Parish Alvars or Frederick Chatterton would never have been able to get up a benefit concert in Laconia. When Timotheus played too exquisitely, the Ephori cut four strings from the lyre.

There was something of a Muscovite spirit in the object of the Athenian education for boys; for they were bound, on ceasing to be mere boys,—bound by the most stringent of oaths,—not only to defend the frontiers of their country, but never to cease attempting to extend them as long as there were wheat, wine, and wealth in any country beyond them! The result in both cases was what Mr. Blackpool would call "a muddle." There were *grand* rather than *great* men in Greece, and inconsistency everywhere. Themistocles was little-minded enough to be jealous of Aristides, as Pericles was of Cimon. The people who starved Pausanias to death honoured his memory—Sparta was aristocratic and simple—Athens democratic and luxurious. We do not know, however, that we moderns have any right to throw stones. With Christian profession we keep to much of the heathen practice; and yet we have what the Athenians had not, an "*Everybody's Book*," with Pelion-upon-Ossa in the way of explanation, in order to make our practice agree with our profession. We are still heathens "with a difference." In Rome, when a father was in debt he could sell his son. In England, when a son is in the same predicament, he sells his father. *Voilà tout!*

Selections from the Papers of Lord Metcalfe, late Governor-General of India, Governor of Jamaica, and Governor-General of Canada. Edited by John William Kaye. Smith, Elder & Co.

In noticing 'The Life of Lord Metcalfe' [*Athen.* No. 1402], we observed that few works better deserved to be studied by public servants, whether civil or military. The same remark applies to the volume of papers which Mr. Kaye then promised, and which justify the expectations we had formed of them. The volume is divided into three parts:—the first part contains selections from Metcalfe's earlier papers, until he became a Member of the Supreme Council; the second furnishes the reader with some of his most important minutes while in Council and during his brief Governor-Generalship of India; in the third are a few of his despatches from Jamaica and Canada. The whole volume forms an excellent sequel to the 'Life,' and is worthy of attentive perusal. It is true the interest in the events that gave rise to these despatches has passed away, but the calm sagacity, the candour and disinterestedness, the high and honourable spirit, which they breathe, are for all time. Few men have infused so much of individual character into their despatches as Metcalfe—few Lives require less supplementary labour from the biographer than his life. The task of the biographer has, indeed, been rather to condense and adjust, than to elucidate, and in this concluding volume to select,—a duty which Mr. Kaye has well discharged.

Of the three parts the second is perhaps the most valuable—and at the same time the most interesting. It contains the fruit of many years' official application and study, and is replete with observations which may serve as maxims to the student of Indian politics on almost every subject of importance connected with our Empire in Hindostan. With the truest patriotism and the utmost zeal for the interests and glory of his own country, Metcalfe combined a thoughtful consideration of what is due to the people of India, and a benevolent care of their welfare. He was not one of those, still unfortunately so numerous, who in order to stand well in the opinion of Government, and to make a goodly show of figures in the revenue column, would exact the uttermost from the Ryot, careless of the transfer of long-vested rights which such rigour often entails. What his views on such subjects were we may learn from a letter without date, but which appears to have been written the year before his accession to Council, to one who, with a great and well-founded reputation for zeal, bore also the character of too much sternness, and who afterwards perished by the hand of a dissatisfied claimant. Metcalfe writes:—

"The difference between the system you follow and that which I would like to see established appears to me to be this: you insist on the full share of government, and make that your principal, if not your sole, object. I think that the established share of government is too much, that it ought never to be rigidly exacted, that the interests of government would be more promoted by taking less, and that the revenue would in time be more increased if the cultivators were allowed to enjoy in greater freedom the produce of their own industry. In making a settlement, we must, of course, take the established share of government as a foundation. But in the calculations ensuing, I would lean to the interests of the cultivators, and make the terms of the settlement light and easy for them. And by making the settlements for long periods I would hold out to them the prospect of great profit from their own industry. I think that the result would greatly enrich the government by enriching the body of the people. I would avoid the practice of measuring the crops, that being a practice which is universally disgusting, and which, it appears to me, cannot fail of being so. Putting myself in the situation of the cultivators, I feel that I would, if possible, give up cultivation in disgust if I could not raise a field of corn without the collector's people coming to measure it, and exact the full share, and perhaps more than the share, of government. All compulsory measures in cultivation appear to me to be bad; and whenever it may be necessary to bind people by penalties to cultivate a certain quantity of land, or certain sorts of grain, and not to cultivate in other villages, such measures I should lament as the bad effects of a rigid and violent system. I would depend for a future increase of revenue on the effects, which I believe to be natural, of allowing men to reap the benefit of their own industry. I would let them cultivate as much or as little as they found it for their own interest to cultivate; and the sort of grain or other produce should be at their own option. The benefit which they would derive from cultivating their own land I should expect would render any restraint on that point unnecessary. No people labour so indolently as those who work in chains and by compulsion. Hearty exertion is always self-willed, and with a view to self-interest. The justice, the benevolence, the wisdom, the expediency, the necessity of a system of conciliation towards the Zameendars, would appear to me to be indisputable, were it not that you apparently pursue one of compulsion. If you think that force alone is calculated for the management of these people, I shall respect both your opinion and your experience, but it will require strong proofs to convince me. The difference in revenue between a light settlement and a rigid one may not be very great; but the difference in consequences is incalculable. A few thousand rupees too much exacted may ruin a district, and drive the inhabitants to emigration."

—We find the same tenderness for the rights of others, the same impartiality and freedom from one-sided views, running throughout these Papers. His zeal for the business in which he was engaged, and his high sense of duty to the Government under which he acted never led Metcalfe into harshness or injustice. Even when commenting on the incapacity of the Nizam for the duties of his station, he adds: "Nevertheless, he is 'more sinned against than sinning,' and I can hardly imagine a situation more entitled to pity, or more calculated to disarm censure, than that of a prince so held in subjection by a servant, supported by an irresistible foreign power." So, too, when justly offended at the incendiary spirit of certain Baptist Missionaries in Jamaica, he does not put out of sight the "inestimable" services they had previously rendered to the Colony; nor even while suffering a protracted martyrdom from the ravages of a cruel disease could the falsehoods or the arrogance of the ultra-liberals in Canada move him from his accustomed candour and equity.

But though equitable to his opponents, Metcalfe, where occasion required, could pursue stern measures with the utmost vigour; and he never palliated abuses or refrained from exposing them. Thus he warred against an iniquitous cabal at Hyderabad with uncompromising hostility. Not even the influence of the Governor-General, for whom he had otherwise the greatest respect, and with whom he had lived on terms of the closest friendship, could sway him to countenance the intrigues of Palmer's house, though one of the members of that house was personally his friend and had married a ward of Lord Hastings. In the same spirit he resisted the encroachments of the Supreme Courts, as the tribunals of the King's Judges at the several Presidencies are called.

It is not necessary to allude, even in the briefest manner, to all the various subjects which are treated of in these Metcalfe Papers:—suffice it to say, that almost all questions of paramount importance are discussed. Military matters are handled as felicitously as civil. Indeed, in the camps of Lake and Combermere, Metcalfe had had much experience, and had won his spurs in the storming of Deeg. He was, therefore, entitled to speak of war, and the following words from him derive increased weight on this account.—

"Our great success in India has induced the systematic habit of despising our enemies, and thence we are liable to disasters and reverses from which otherwise we might be preserved by the actual mag-

nitude of our power and extent of our resources. Our Indian Empire is owing solely to our superiority in arms. It rests entirely on that foundation. It is undermined by every reverse, however trifling, and would not withstand any serious indication of weakness. All India is at all times looking out for our downfall. The people everywhere would rejoice, or fancy that they would rejoice, at our destruction; and numbers are not wanting who would promote it by all means in their power. Our ruin, if it be ever commenced, will probably be rapid and sudden. There is, perhaps, no other power on earth, judging from the superficial nature of our tenure, between whose highest elevation and utter annihilation the interval would be so short. 'Aut Cæsar aut nullus.' From the pinnacle to the abyss might be but one step. The fidelity of our native army, on which our existence depends, depends itself on our continued success. Its courage and confidence must be fed by victory, and would not survive repeated defeat and disaster. These sentiments are not new. They are applicable to all times in our Indian history, since our power became predominant. They lie dormant, perhaps, in days of peace and apparent security; but the slightest disaster rouses them into active sensibility."

It will be well if these sentiments are ever borne in mind, and serve as a warning in security. They deserve to be pondered at the present time, at all future times, by our Indian politicians, for our besetting sin in that country seems to be an overweening and incautious spirit, to which, as in the volume before us, are attributed our first failure at Bhurtpore and our repulses in the opening campaigns against Nepaul,—as in later times we have owed to the same pride our Cabul disasters and the protractedness of our struggle with the Sikhs.

OUR LIBRARY TABLE.

Remarks on the Suggested Establishment of a National Order of Merit. By R. Bigsby, LL.D. (Whitfield.)—Why Dr. Bigsby should assume that he is himself so indisputably in the right, and that Mr. Blanchard Jerrold is so clearly in the wrong, in the discussion on an Order of Merit, it is not easy to surmise. Mr. Jerrold represented that the question had been raised in a recent cabinet and set aside, and he inferred that our governing classes object, more or less, to the idea. He even hinted at the exclusive spirit supposed to dwell in all aristocracies. Upon this Dr. Bigsby declares that he has studied the matter more profoundly than Mr. Jerrold, and that Mr. Jerrold is absolutely in error. "Unhesitatingly" he says that no such feeling exists. This is "unquestionable," —it is "certain,"—it is "not to be doubted." In fact, Dr. Bigsby "cordially believes" that the late Government acted on principles which he proceeds loosely to explain. But, in spite of Dr. Bigsby's ill-concealed dogmatism, we see no reason to rely upon him for a report on the sentiments, "from high to low," of the peerage and its connexions. He has not adduced one statement definite enough to be tested, or one reason better than the prejudice he denies. Indeed, it ought to have been obvious that a person who claims to deal in Cabinet logic, and to bring us intelligence from "the higher circles," should be provided with something more than words as vague as "the idle wind."

Life of Napoleon the Third, Emperor of the French. By Frederick Greenwood. (Partridge & Oakey.) —All the most interesting incidents in the career of Louis Napoleon are here related with dramatic point and vigour. Mr. Greenwood brings out the character of his "hero" by citations from his writings and speeches,—suppressing nothing, and concealing none of the contrasts which a less scrupulous biographer might have attempted to elude. Historical justice is satisfied, without a passionate discussion, at an inconvenient time, of acts which are not likely to be forgotten while MM. Victor Hugo and Schœlcher are remembered. Mr. Greenwood, so far, is right in avoiding a judicial summary of the French Emperor's life. He is scarcely so discreet when he prefaces a political biography by the oddly-phrased statement, that he "confesses to little knowledge of politics, and less care." This is the deficiency of his book. The narrative is entertaining, the events are well grouped, and the style, though immature, is careful. But "little knowledge and less care" of politics have led Mr. Greenwood into the mistake of endeavouring to explain the conduct of a man whose career has been political and nothing else by other than political reasonings. It results that, while he tells his story well, he interrupts himself by ambitious prosings, which are barely readable. We give this free counsel to Mr. Greenwood because he has talents and must be cautious in the application of them. The 'Life of Napoleon the Third' is a compact and agreeable book, worth perusal.

Lights and Shadows of English Life. By the Authoress of 'Clara Cameron.' 3 vols. (Skeet.) —This is a dull novel, the stupidity of which is only to be equalled by its extreme foolishness. If it had been more lively and more readable, we should have needed to warn young readers against its total want of all right principle and good feeling. As to being "Lights and Shadows of English Life," it might just as well be lights and shadows of life in the moon; properly speaking, there are neither lights nor shadows, but a confusion of discrepancies and improbabilities, which even in the book only hang together from the total absence of the first rudiments of common sense. The heroine falls in love, at a boarding-school where she is a pupil, with a man whose very name she does not know, and whom she has every reason to believe is the last man she ought to marry. The keystone of all her woe is, that she hears him afterwards called by a *wrong* name, and being told that the *real* individual of that name is about to be married, suffers herself to be forced into a marriage with a certain nobleman of weak intellect, and afterwards, finding her mistake, gives him an assignation to explain himself. The result that was most probable is averted by the accident of her husband coming upon them unexpectedly, and shooting him through the heart, —for though an idiot he is an excellent shot. His wife runs away by herself, and finally dies when the novel is little more than half way through; but it is difficult to say whether the beginning, middle or end of the book be the most foolish and ineffectual.

Inez: a Tale of the Alama. (New York, Harper Brothers.)—This is an American tale of fine writing and spasmodic emotion; it is dedicated to "the Texan Patriots, who triumphantly unfurled and waved aloft the 'Banner of the Lone Star!' who wrenched a new country from the iron hands of despotic Mexico, and wreathed the brow of 'The Queen State' with the glorious chaplet of civil and religious liberty." There is something about the Mexican war in the book, written from an entirely American point of view,—there are severe invectives against Santa Anna, and still more bitter denunciations of the Roman Catholic Church and of all the priests who serve it:—these are painted in colours black and sulphureous enough to win the admiration of all Exeter Hall. When we add, that the author kills off without remorse all the characters, except two, who after much strong suffering are allowed to live and get married, we have told our readers what material incidents they have to expect in the book; but we cannot forbear warning them that they will find the flowers of American rhetoric and the figures of speech stronger than may be pleasant to delicate nerves.

Olympus. (Simpkin & Co.)—There are in society some who converse, some who talk, and some who chatter. Books may thus be classified, no less than men, and 'Olympus' belongs to the category of solemn tittle-tattle. Its author has boiled down the studies of—we should say—not a very long life, and presents us with the refuse. So, at least, we must judge if it be true that he has received "a sound moral and classical education," for his volume is a revelation of diseased egotism and stolid flippancy. Lemprière, or Smith, to all appearance, has helped him with antique names and allusions, which are spread like caltrops over every page. It is a mistake, however, to suppose that classical words make a classical style, or that a precocious amateur is superior to Locke because he calls him "muddle-headed." Our Olympian rambler affects familiarity with more books than were burnt at Alexandria, but we need not suppose that he has read Montaigne because he has a saucy mention of the "dear old critic"; or that he understands Rabelais because he quotes his "sad trash." 'Olympus' has been composed in error. Its author has been fascinated by the satirists, and has tried to repeat them, as well as to force himself, by dint of technicalities, into a philosophical dissertation. Thus, the evident ingenuity of his mind has been thrown away. If he write again, he must school himself into better habits of thought and expression. Not even the extremest youth would excuse a second production so impertinent and so unreadable as 'Olympus.'

A Treatise on the Administration of Trust Funds under the Trustee Relief Act. By John Darling. (V. & R. Stevens.)—Every one who has been a trustee knows the vexations of trusteeship. Many will be satisfied to follow Mr. Darling's leadership in escaping from their responsibilities; others will be glad to be furnished with a cabinet councillor on occasions of dispute or deliberation. To all, at any rate, who are concerned, directly or indirectly, in public or private trusts, this Treatise, with its full Appendices, will be of value. It is addressed to ordinary readers as well as the profession, and is, therefore, unlike some legal manuals, intelligible without a glossary.

The Ethnological Exhibitions of London. By John Conolly, M.D. (Churchill.)—The "Aztecs" seem likely to share the fate of Barnum's Mermaid, after having made as many dupes. Dr. Conolly, in a paper read before the Ethnological Society, insists that they are nothing more than two poor idiots, whose humanity has been imperfectly developed, and in whose origin there is nothing ethnologically singular. He quietly ridicules the statements of their exhibitors, as well as the credulity of their audiences. But, clear as the exposure may be, we are not quite certain that it will leave the Aztec sham without believers. There are persons professing much philosophy who love a new chimera, and therefore put faith in the glittering city, the vast temples, the adored dwarfs, and primeval dialect of the fabled nation. For our part, Dr. Conolly's scepticism is far more satisfactory; and we are not surprised to find it applied also to Dr. Kahn's Niam-Niams, or tailed men, representatives of a people said to exist in the unexplored depths of Africa. That there *may* be such a race ought to be admitted; that there *is* no one but an advertiser would affirm. Dr. Conolly's doubts are serious, yet he reserves his final opinion until some real specimens, announced as shortly forthcoming, supplant the wax models in Dr. Kahn's Museum. The rest of his paper is devoted to other ethnographical exhibitions, which are treated in a popular and agreeable style.

Selections from the Best Italian Writers, for the Use of Students in the Italian Language. By J. P. Lacaita, LL.D. (Longman & Co.)—The learned Professor who has arranged this selection from Italian authors has shown equal taste and judgment. By the chronological arrangement of the extracts, the student is enabled to compare the phraseology and style of the best poets and prose writers of Italy, and also to acquire a notion of the progress of Italian literature. These are the author's avowed objects. To us, there appears to have been another,—although what seems so may, no doubt, have been mere matter of accident. For instance, the first piece in the volume is a fine hymn by St. Francis d'Assissi. It is remarkable for its elevation of tone, its warmth of piety, its intensity of thankfulness for benefits received, its fullness of confession, its depth of repentant feeling, and its expression of hope in the Lord alone, and in none other. Here is a hymn, written, in the twelfth century, by a canonized saint of Rome, which contains neither allusion to the saints nor mention of the Virgin, nor of her alleged efficacy. This hymn might be sung in *any* Christian assembly, and probably with more hearty consent, and less mental reserve or addition, than the 'Universal Prayer' of another son of the Romish Church, *not* canonized,—Alexander Pope. In some of the other selections we fancy we can discern similar purposes. Thus, in selecting the character

of Castruccio Castracani, Lord of Lucca, the editor probably desired to recall to the minds of his readers the person and principles of the Czar Nicholas; for he records of the former, that "he was faithless in his dealings with foreign powers, and would never attempt to subdue by force where he knew he could conquer by fraud; for he used to say, that "it was *victory*, and not the *manner of victory*, which brought glory to the conqueror." The singular logic of this tortuous tyrant is further seen in his assertion, made in a spirit of pious conviction, that "God is the friend of strong men, seeing that he always punishes the weak by the hands of the powerful." This, perhaps, is a little in the spirit of the *idée Napoléonienne*, that Heaven is always on the side of the heavier batallions; but it has less of true logic in it than is seen in the legendary recommendation of Cromwell to his troopers, to put their trust in Heaven and keep their powder dry. The reflections of Montecuculi on the happy effects of always being at war may win a smile from the youngest and least reflecting of readers. The latter will see that, two centuries ago, the great Modenese general, in the service of Austria, held that war was not only a pursuit of a highly civilizing nature, but profitable generally, and especially so when it was directed against the Turks. But this was said in the day when Austria was not degraded to the cowardly condition of following an expectant policy:—she was at that time bold enough to strike for herself, yet dishonest, as she has ever been, from the period of Rudolph to the era of the young Jäger, who shoots capercailzies, and waits to make alliances till victories are won without the aid of his armed hosts. Brief as the extract from Montecuculi is in this volume, it offers endless matter for reflection upon what Austria was when the Modenese wrote it, and what Austria is, with her armies in the Principalities, terrible only to the women.

The Angler's Song-Book. Compiled and edited by Robert Blakey. (Cox.)—We can very well fancy that Christopher North once "killed eleven dozen of trout and three salmon" in less than three hours"; but we *cannot* fancy that he, or any other angler, after such feat, or indeed under any other circumstances whatever, could undergo the far more arduous and less profitable labour of singing such lyrics as those which form nine-tenths of this volume. For our own part, we had rather sit a whole day in a punt, and get no single "bite" as the reward of our folly, than have to read through such stuff. Mr. Blakey may be a very good angler, but he evidently knows nothing of poetry; and skilled as he may be in the matter of "gentles," he has no idea how to amuse the "gentle reader."

The Fortress of Coburg—[Die Veste Koburg]. By F. Hofman. (Hildburghausen, Kettelring; London, Nutt.)—This poem is one of several works, in which the author—who, be it observed, for the prevention of mistakes, spells his name with one "f,"—celebrates the glories of Coburg. Doubtless with the castle in full view, and with a guide to set forth the legends connected with it, this little book, which pursues in verse the history of the edifice, from its dark beginnings, is pleasant enough; but the stories are too vaguely told to answer the purpose of an ordinary book of legends, while the notes are insufficient to supply the requirements of the English reader.

Sir John Franklin and the Attempts made for his Recovery—[Sir John Franklin, die Unternehmungen für seine Rettung, &c.]. By Dr. Karl Brandes. (Berlin, Nicolai; London, Nutt.)—Availing himself of parliamentary papers, records of travel, and other accessible sources of information, Dr. Karl Brandès, Custos of the Royal Library at Berlin, has reduced into a continuous history the adventurous episodes of Arctic investigation, beginning with the expedition of Capt. Ross in 1818, and ending with the latest searches for Sir John Franklin. The volume cited above was published in 1854, when some of the more recent incidents were yet unknown,—but an Appendix has since been added in the shape of an article, published this year in the *Zeitschrift für allgemeine Erdkunde*. A Table of the average temperature of the various places in the Arctic regions, by Dr. Dove, and a tinted Map of the Arctic Archipelago, by Herr H. Lange, complete the work.

Atlas of Skelcton Charts, for the Direction and Force of Winds and Currents, and other Phenomena, in the Arabian Sea, the Red Sea, the Persian Gulf, and Bay of Bengal. By A. K. Johnston. With a Preliminary Notice, by Dr. Buist. (Johnston & Co.)—This is a useful publication, and if the compiler's objects be carried out great advantages will accrue to navigation in the Indian seas. Captains of ships are invited to enter their marine meteorological observations in copies of skeleton maps, which will be furnished to them, by which means it is expected that very valuable and perfect charts may be eventually prepared, showing the meteorological phenomena prevalent at various seasons of the year in the Indian seas. The interests involved are very great. According to an estimate made some years ago, it appears that the value of the goods imported into, and exported from, Calcutta, Madras, and Bombay alone amounts annually to upwards of 2,250,000*l.* It has been shown that Lieut. Maury's charts and sailing directions have shortened the voyages of American ships by about a third. Thus, if the voyage to and from India were shortened by no more than a tenth it would secure a saving in freightage alone of 250,000*l.* annually.

Students of the New Testament will find in *The Epistles of St. Paul to the Corinthians*, by A. P. Stanley, Canon of Canterbury, a very elaborate criticism of the Apostle's doctrine and exhortation, as contained in the two "historical epistles." In certain aspects of his style, says Mr. Stanley, St. Paul resembled Thucydides and Oliver Cromwell.—*Job: a Course of Lectures*, by J. E. Kempe, is another commentary on the Bible, illustrated by texts and references.—On points of controversy several treatises, of more than usual solidity, have appeared. The most prominent is that of Dr. Pusey,—*The Doctrine of the Real Presence Vindicated.* The writer follows his theory through the works of the Fathers, from the death of the Evangelist to the fourth General Council, and cites an imposing series of authorities.—A subject even more mysterious is developed in *The Philosophy of the Fall, and its Remedy*, by E. C. Topham, which, however, is little more than an amplification of the Book of Genesis, combined with passages from other sections of Scripture. —*The Philosophy of the Cross; or, Christ as Man*, by H. Cooper, is another attempt to explain the spirit and purpose of Sacred History, though its author disavows any pretence of mathematical demonstration.—In *Creation's Testimony to its God; or, the Accord of Science, Philosophy and Revelation*, Mr. T. Ragg describes himself as a poet, who occasionally forsakes ratiocination to address his reader's heart, though it must be said that his sentiment only serves for the peroration after each practical chapter. In the "Hymn," composed in psalmic measure, there are evidences of a glowing imagination and of much earnest self-culture (for Mr. Ragg is a labour-poet).—On *applied* religion, we have Mr. J. J. Tayler's *Christian Aspects of Faith and Duty*, of which the title is sufficiently explanatory,—Mr. Rowland Williams's *Rational Godliness after the Mind of Christ*, setting forth the original objects of Christianity, as related to human necessities and to social life,—and *Sermons, Preached at Trinity Chapel, Brighton*, by F. W. Robertson, on 'The Parables of the New, and the Incidents of the Old Testament.'—The Rev. J. Cumming has added to his works—which already need a separate catalogue—*Sabbath Evening Readings on the New Testament—St. John.* In these he makes no "pretence to originality," but offers simple instruction to the young.—Religious readers will comprehend from their titles the nature of the following sermons:—*Do all to the Lord Jesus*, by Dr. Pusey,—*Peace, the Gift and Injunction of Our Holy Redeemer*, by E. Kell,—*Spiritual Progress*, by C. H. Curteis,—and *War, its Evils and Duties*, by the Bishop of Lincoln.—*National Daily Prayer* is a tract, made up of extracts from the Liturgy, —and *Considerations on the Presence of Non-Communicants at the Holy Communion*, of quotations and arguments against an innovating practice of the English Church.—Mr. Henry Drummond, in *The Future Destinies of the Celestial Bodies*, discusses some interesting problems, and maintains the theory, that a plurality of worlds is a necessary result of the principle of development, which he traces in creation.

LIST OF NEW BOOKS.

Adams's (H. G.) Beautiful Shells, illust. 16m o. 1*s.* swd.; 1*s. 6d.* cl.
Allingham's (W.) Music Master, fc. 8vo. 3*s. 6d.* cl.
Burghley's (F.) Sonnets, square, 4*s.* cl.
Burke's Romance of the Aristocracy, new edit. 3 vols. 31*s. 6d.* cl.
Burke's (B.) Royal Descents and Pedigrees, Part 1, 10*s. 6d.* swd.
Castle Builders, 2nd edit. 18mo. 2*s. 6d.* cl.
Chambers's Journal of Popular Literature, Vol. 3, New Series, 4*s. 6d.*
Cox's (Mrs. E. W.) Twilight Tales, square, 2*s. 6d.* cl.
Evans's Guide to the Emigration Colonies, 1*s. 6d.*
Galignani's New Paris Guide for 1855, plates, 10*s. 6d.*; no plates, 7*s. 6d.*
Head's Faggot of French Sticks, 3rd edit. 2 vols. post 8vo. 12*s.* cl.
Hicks's Wanderings by the Lochs and Streams of Assynt, 3*s. 6d.*
Hooker and Arnott's British Flora, 7th edit. 14*s.* plain; 21*s.* col.
Hough's (Lieut.-Col. W.) Precedents in Military Law, 8vo. 25*s.*
Huc's Chinese Empire, 2nd edit. 2 vols. 8vo. 24*s.* cl.
Jealous Wife, by Miss Pardoe, 3 vols. post 8vo. 31*s. 6d.* cl.
Johnston's (A. K.) Atlas of Astronomy, edit. by Hinde, 4to. 21*s.*
Johnston's (A. K.) School Atlas of Astronomy, ed. by Hinde, 12*s. 6d.*
Locke's Writings and Philosophy Considered, by Tagart, 12*s. 6d.*
Murray's Lands of the Slave and the Free, 2 vols. post 8vo. 21*s.* cl.
Neligan's (Dr. J. M.) Atlas of Cutaneous Diseases, 4to. 25*s.* half-bd.
Nesbit's Practical Land Surveying, by T. Baker, 10th edit. 8vo. 12*s.*
Newcomb's (Rev. H.) Cyclopædia Missions, 8vo. 20*s.* cl.
Ossoli's Woman in the Nineteenth Century, cr. 8vo. 6*s.* cl.
Palmer's Ecclesiastical History, new edit. fc. 8vo. 4*s.* cl.
Profession is not Principle, by Grace Kennedy, 8th edit. 2*s. 6d.* cl.
Roberts's Sketches in the Holy Land, by Croly, Part 1, 3*s. 6d.* swd.
Sabertash's Art of Conversation, 3rd edit. fc. 8vo. 1*s. 6d.* cl.
Shelford's (L.) Law relating to Probate, Legacy, and Succession Duties, 12mo. 12*s.* cl.
Seymour's (H. D.) Russia on the Black Sea, 8vo. 12*s.* cl.
Tate's (T.) Little Philosopher, Vol. 1, 18mo. 3*s. 6d.* cl.
Turrell's Oral Exercises in French Phraseology, 2nd edit. 4*s.* cl.

THE LITERARY FUND.

OUR readers will have seen in the daily papers very full reports of proceedings at the meeting on the 16th, called for the purpose of taking into consideration the Report of the Sub-Committee appointed at the last General Meeting,—and will have learnt that the Report was rejected.

Mr. M. Milnes, a member of the Committee, moved the following amendment:—"That this meeting acknowledges with gratitude the labours of the Special Committee appointed to consider and report on the question of a new charter for the Literary Fund, and recognizes the value of some of their suggestions as subjects of future deliberation; but, considering that the proposals therein contained involve an entire alteration of the nature and interest of the Society, and that its means are inadequate to the attainment of those purposes, this meeting is not prepared to recommend the application for a new charter to effect those objects." Mr. Milnes stated, that "the proposed changes in the constitution of the Society he conceived to be three. The first was, that the Society should not, as it now does, grant a considerable sum of money to the applicant; but should distribute the amount in small sums over a period of years in the shape of an annuity. The second point he took to be, that instead of giving sums absolutely, they should be considered as loans, made under certain conditions, and ultimately to be restored; and the third, which was perhaps the main one, was that the Society should cease to be a purely charitable association, and become a literary sodality."

A simple reference to the Report itself, which we have already published [*ante*, p. 675], will show that two out of the three changes to which Mr. Milnes referred, and on which he based his arguments and objections, are misconceptions of his own. The Sub-Committee did not recommend either that annuities or loans should be substituted for grants, but that the powers of the Committee (under a *new* charter) should not, as heretofore, be restricted to grants, but should extend to making loans, and, under especial circumstances and with especial precautions, to granting annuities. Mr. Milnes said there was nothing, under the present regulation, "to prevent an application being renewed annually." Quite true; and the Sub-Committee knew perfectly well, some of them having served on and others being now members of the Committee, that applications are made annually, and that occasionally, parties are relieved annually. The difference is one of feeling rather than of fact; but we cannot think that delicacy and feeling are altogether unworthy of consideration, especially with a Committee that offers its delicacy as a justification of its secrecy, and its secrecy as an apology for its irresponsibility. What is the advantage, as Sir E. B. Lytton asked, when

you acknowledge men to be entitled to relief, of compelling them year after year to expose their rags, to open their wounds, and to reiterate their cry of *Date obolum Belisario?* As to the argument which is founded on the presumed insecurity of loans, the worst that could occur would be, that if the borrower could not repay the sum advanced, the loan would become a gift.

Mr. Pollock, who seconded Mr. Milnes's amendment, argued as Mr. Serjeant Merewether had done; and as the Opinion of that learned gentleman is formally set forth, legal fashion, in an Appendix to the published Report, and was reproduced under a variety of forms during the discussion, it may be well to quote his words.—"From *the early history* of the institution," says the learned Serjeant, "it *is clear* that the principle on which it was founded was, 'to administer assistance to authors of genius and learning reduced to distress.' * * The Charter of 1818, in *conformity with the intentions of the original founders*, expressly describes the Society as formed for that purpose." No doubt it was formed for that purpose; but the question is, whether it was formed for that sole purpose. The founders were plain, earnest, practical men, who did not waste their energies in grasping at impossibilities; they did not attempt to accomplish all their objects at once. But that Mr. Serjeant Merewether was wrong in his readings of "early history" was made manifest in a moment by reference to the very first advertisement issued, which was repeated in substance two years later, and which called on the public for subscriptions, to enable the projectors "to provide for the wants of sickness and age, and *for the decent termination of life.*" The intentions of the founders, therefore, must have been, not only to grant temporary relief, but in one form or another to grant annuities. In fact, if the learned Serjeant had read the "early history" with becoming attention, he would have known that all that was then done or attempted was but a step towards the foundation of an institution which the benevolent founder hoped and believed would ultimately become a centre of communication and action for the literary men of all nations, where the prosperous would be welcomed and the suffering relieved. We will add, that the Report of the Sub-Committee was written with the same views and in the same large and liberal spirit. But Serjeant Merewether's blunders were so astounding, that we should scarcely have noticed them, had they not been repeated by members of the Committee. Thus he stated, that "whilst the *claims of so many applicants are unsatisfied*, the corporation cannot be justified in diverting any of the funds for any other purpose." We go further, and say that while the claims of any one applicant remains unsatisfied, not a single shilling is available for any other purpose. But is it a fact that the claims of many applicants remain unsatisfied from want of funds? Mr. Pollock, a member of the Committee, says yes;—"lamentably insufficient." If this were true, what could be the justification of the Committee for wasting 500*l.* a year in doing nothing, and why have they gone on investing money in the Funds until their accumulations, apart from their real property, has reached 30,000*l.*? But it is not true,—it is a mere mistake. Speaking from memory, we are of opinion that in no one of the last ten or twelve years has the relief granted to applicants ever reached two-thirds of the income of the Society, and it has on occasions fallen below one-half. The strength of the Committee, however, was not in fact but in fiction, and its triumph was the speech of the Bishop of Oxford.

The Sub-Committee having determined how the Society could best, and with the least violence to existing forms and feelings, obtain some reasonable control over the Committee, without injuriously restricting its freedom of action, next considered how to turn the present "enormous expenditure" to beneficial use. The reader must remember that the Sub-Committee were not at liberty to propose a reduction of expenditure. For their own guidance on this point, the Sub-Committee turned naturally to the "early history" of the Society—not Serjeant Merewether's edition—and they proposed that certain of the great empty rooms of the Society should serve as a place of meeting for its members, from 11 o'clock in the forenoon to 3 o'clock in the afternoon, and that a new class of members should be elected by the Committee on proof of their being literary or scientific writers; and that evening meetings or *conversazioni* should be occasionally held,—the small expense of these evening meetings being defrayed by such members as chose to attend. The reader will find all particulars in the Report.

The expenditure of the Committee is now about 600*l.* a year. Out of this 600*l.*, fully 400*l.* is expended on a Secretary who can have little to do, and would have nothing to do if the honorary officers did their duty,—and on apartments only occupied for a few hours on a very few days in the year. The Sub-Committee thought this expenditure might be made of some use to literary men by a very trifling addition,—certainly not adding 100*l.* to the present 600*l.* Here, however, in this union of literary men, was "the detested blot," to which the Bishop of Oxford directed especial attention. He assured the meeting that the "social cup of tea"—the "dish of Souchong," common at such *conversazioni*—would not do:—Societies "starved on tea and flourished upon dinners." Be it so; then no possible expense or inconvenience could result from trying the "Souchong"; although, on his own "flourishing" principle, his Lordship ought, for consistency, to have moved that dinners should be included. But his own casual reference to dinners carried him in imagination "transverse" to the Athenæum Club and the London Tavern. What did literary men want with rooms and Souchong, when there was the Athenæum Club already established for their especial use?—which, as Mr. Dickens observed, was quite true, if they could but afford to pay down some thirty guineas and wait some five or seven years for admission. In brief, while the Sub-Committee had been dreaming of the Barmecide's feast, the Bishop was thinking of the after feast that rewarded the poor Barmecide for his long fasting. But if the "Souchong" societies find it difficult to get members who are able and willing to pay entrance fee and subscription, it does not necessarily follow that societies would have like difficulties which did not ask for either. After all, be it remembered, even the "Souchong" societies starve on—and some of them have starved on for nearly 200 years. We believe that not one man of science in a hundred, foreigner or Englishman, comes to London as a stranger, but that his first visit, if possible, is to one or other of these societies—the one, of course, in whose especial pursuits he is most interested, and with whose members, therefore, he can most profitably and pleasantly associate. Now, why should not literary men—men whose pleasure or whose profession is letters—why should not they have their central place of meeting, where even a stranger, being a registered Fellow, would be sure of recognition and welcome? It strikes us that many a young literary adventurer from the provinces—many a man of learning and genius from abroad—might there find aid or counsel, of value beyond price—even beyond the value of the Bishop's dinner at the Athenæum. It strikes us as possible that

> The marvellous boy who perish'd in his pride

might not have perished in the dreary isolation of his wretched garret had such an institution as the Founder and the Sub-Committee contemplated been then in existence—had he once grasped the hand of such a man as David Williams and received his affectionate counsel, illustrated and strengthened by his own life of literary struggle. It strikes us that even Châteaubriand, when he came here an exile in utter poverty, might have had his heart gladdened by the instant recognition of his genius, even though the genius that welcomed him had nothing to offer but sympathy and suggestion, not even souchong. Nor can we believe that it would have lengthened the weary hours when Johnson and Savage tramped together a whole night, round and round the very Square where the Fund now has its home, had they known that in that corner house there were friendly hands to welcome them in the morning, and friendly voices to say "God help you!" Illustrations of a like character crowd on our memory; but we have said enough by way of indication, and all who know anything of literary history can find examples for themselves. Do not let the reader waste his sympathy on harren regrets. Such men are amongst us and around us now and ever, though my Lord Bishop knows them not—though the poet Member knows them not;—and, strange contradiction in sense and sentiment, those who know them not are considered the right persons to legislate for them, and have a voice potential, and for its little hour conclusive, in their affairs.

Here we would willingly conclude all reference to the past; but some misapprehensions have got abroad, to which we think it necessary to refer. Both the Bishop and Mr. Milnes adverted to the Guild of Literature,—and Mr. Milnes hinted that the Guild had failed of its objects, and seemed to assume that the Report embodied the feelings and wishes of the projectors, who were, in consequence of that failure, anxious to engraft the special objects of the Guild on the more prosperous Fund. Sir E. B. Lytton replied, that so far were the members of the Guild from wishing in any way to benefit by the Fund, that it was the intention of those members of the Guild who acted with him to present to the Fund the money which they had collected, if the recommendations of the Sub-Committee were adopted. Thereupon, a discussion arose as to whether the Fund could, or would, grant loans and annuities. The Bishop set Serjeant Merewether at defiance, and maintained that the power was clearly within the charter—in which we agree with him. Mr. Milnes said that his amendment left the power and the policy of granting loans and annuities an open question. Then followed some sharp questioning by Mr. Foster as to whether the Committee would do it, which subsided on the assurance of the Chairman that the propositions should meet with "the most serious attention" of the Committee. The result was a vague impression amongst the members that some sort of compromise had taken place; and that it only remained for the Committee formally to acquiesce, when the Guild would hand over its treasures. Under this confused impression the vote was taken:—and the vote—like other votes adopted under compromise—we venture to say, did not accurately define the feeling of the meeting.

On the subject of this confusion and its results, we will make two brief remarks. There may be, for anything we know to the contrary—we believe there is—a power in the Guild to grant loans and annuities; there was also a recommendation of like effect in the Report of the Sub-Committee—"salmons in both." The connexion between them we deny. The recommendations in the Report rest on their own reasons. We assert, that there is not a single recommendation in the Report that has not its warrant in the declared intentions or ascertained hopes of the founder of the Literary Fund.

In the second place, Sir E. B. Lytton stated what was the intention of his friends *if* "the recommendations of the Sub-Committee were adopted." They were not adopted. Is it possible, under these circumstances, that Sir E. B. Lytton, Mr. Dickens, and Mr. Foster could consent to transfer more money—trust-moneys held under an Act of Parliament—to irresponsible men, and to a Society whose constitution they had within these three months denounced as "utterly absurd,"—to men whose expenses of management they had declared to be "unreasonable and enormous"?

A word now as to the future. The fundamental questions at issue were—and are—economy and control. This was distinctly asserted at the General Meeting,—by a minority, indeed, but a minority of twenty-eight against thirty-two,—all the officers of the Society voting against it. This fact sufficiently indicates within what limits there is a reasonable probability of success. We, therefore, recommend that a motion to the same effect be made at the next annual meeting, or that a special meeting be called to take it into immediate consideration. It might be well to repeat the exact words of the former resolution [see *ante*, p. 321], with some such addition as the following:

"That, whereas the annual receipts of the Lite-

rary Fund Society have for many years greatly exceeded the amount of relief granted to writers in distress, and that, as it is possessed of funded property to the amount of (in round numbers) 30,000*l.*,—is possessed, moreover, of landed estate yielding 200*l.* per annum,—and is also supported by royal patronage,—any further appeal to the public for pecuniary support is wholly unjustifiable."

OUR WEEKLY GOSSIP.

Sir Roderick Murchison holds his second scientific *soirée* for the season, at his residence in Belgrave Square, this (Saturday) evening.

We catch a report—which we trust is not true—that Sir George Grey means to defer the appointment of any one to the Chair of Natural History at Edinburgh till November, in the expectation of some man of greater eminence as a naturalist than any of the present candidates coming forward. Does he suppose that great naturalists will spring up at the stamp of his foot, or can grow, like weeds, in a single summer? The delay, even now sufficiently injurious, would then be disastrous. It would be alike unjust to the students and the Professor appointed, who would thus have to rush at once into a hasty, unprepared, and therefore imperfect, course of lectures :—in other words, would have, during the ensuing nine months, to prepare the substance of several large books, at the rate of two or three chapters a day for five days in the week. Should the Professor appointed be one who now holds any professorship or similar appointment, it would be most unjust to the body who would have hastily to supply his place by a man who must necessarily be equally unprepared for his new duties. It is most unjust and injurious to the present candidates, who will thus be kept dangling for a whole summer on the tenter-hooks of expectation, unknowing whether they are to prepare for new work or steadily to settle back to their old. Professors of Natural History are not to be made at a moment's warning.

Sir George Rose, the diplomatist and editor of the 'Marchmont Papers,' died on Sunday last, at his residence, Christchurch, Hants.

We really cannot oblige M. Cahany by printing any more of his letters—even under the terrible reprisal which he threatens. Enough if we give the last point which he raises in his own favour. He now tells us that several passages of the 'Moredun' MS. are written on the margin; and are apparently of a later date. Such, he says, is the "Granger" paragraph!!

A book like the 'Life of Sydney Smith' can hardly appear without its running commentary of minute criticism and correction. We have accordingly received the usual number of errata, hints, and communications; some of which, it may be as well to record in aid of Lady Holland, against the day when her *second edition* will be prepared. An historical reader of the *Athenæum* points out that there must be some looseness of chronology in her statement of Sydney Smith's pedigree.—

"It is stated [writes he] in Sydney Smith's 'Memoirs' that his maternal grandfather, M. Olier (*qu.* D'Olier), was driven to England by the revocation of the Edict of Nantes. This is impossible. The date of that notorious act is 1685:—had the refugee been an *infant* in that year, he must have been eighty when his daughter married, or thereabouts. But M. Olier, it is plain, was of mature age before he left France; since it is said that he could never learn any other language but French. It is needless to observe, that the effects of the Edict on French Protestants were exhausted at the time of its promulgation; so that no Frenchman, though Protestant, leaving that country for England in the eighteenth century, can have been forced by it to become an exile. According to the usual count of generations, M. Olier must have been born some years after the commencement of that century, even if his youngest daughter were the child of his old age, from a late marriage, and no longer young when she married Mr. Smith."

—Another Correspondent, whom we know to be familiar with the world of which he treats, begs us to correct a mistake made by attributing the lively verses which are printed in Vol. I. p. 81. to Miss Berry. The rhymes in question, our friend assures us, were not from the pen of Lord Orford's ward; but were written by Miss Katharine Fanshawe, The reader who may inquire more concerning Miss Fanshawe, is referred to Miss Mitford's 'Notes of a Literary Life' for a lengthened notice of that accomplished Lady. Those who are indisposed to take so much pains, may be informed that Miss Fanshawe was a woman of family and fortune,—an amateur artist of the first class—long before Lady Waterford, Lady Lees, Miss Blake, or Miss Lucette Barker were thought of—commanding a pencil more original, humorous, and correct than the "Lady Di," for whose drawings Horace Walpole built a tower at Strawberry Hill. Miss Fanshawe was brilliant in society; and we have proof that besides the playful nonsense, of the parentage of which Lady Holland has deprived her, she could write verse more imaginative :—indeed, so little resembling the usual order of "poetry by a Lady of Quality," that another of her productions—the 'Enigma on the Letter H'—was during many years attributed to Lord Byron, and has figured in collected editions of the poetry of the Author of 'Childe Harold.'

The death of Prof. Blunt, announced in the Cambridge papers, leaves vacant the Margaret chair of Divinity in that University.

Oxford has been gay this week. Events, surprises and festivities have followed each other in that pleasant city during the last few days, with even more than the usually joyous jostling of Commemoration-week. On Saturday a literary party gathered at the Council Chamber, to present a Literary and Artistic Testimonial to Mr. Alderman Spiers, in commemoration of the graceful and splendid hospitality which distinguished his mayoralty. On Sunday, all that is distinguished at Oxford—and not a little that is celebrated beyond its walls—assembled in Magdalen and other chapels, and afterwards paraded in the broad walk of Christchurch. On Monday the ducal glories of Blenheim drew a fair proportion of the literary visitors; who returned in the evening to enjoy the humours and excitement of the boat procession on the Isis. A bazaar, a flower show and a *soirée* at Radcliffe Library filled up Tuesday pleasantly. Next day the meeting in the Theatre to confer the honorary degrees—of which meeting the Poet Laureate was unquestionably hero — the public lunch, and the ceremony of laying the foundation of the New Museum, filled up the measure of excitement, and completed the formal business of the week.

Efforts are being made to bring to a close the long-pending discussion between the Senate and the Graduates of the University of London, relative to the future constitution of the University. A paper has been laid before Sir G. Grey on the part of the Graduates, setting forth the agreement come to in 1854 as to three of the four bases submitted by them to the Senate. The Senate were willing that the Graduates should be incorporated into the University, and should meet in Convocation, with the right to express an opinion, which, however, was not to have legal force except in relation to a new charter. The Graduates further asked for the right to nominate a portion of the Senate; and here the negotiation broke off. It appears by the paper now submitted, that the two parties really differed in essentials; the Senate only intending to concede a "titular honour," while the Graduates desired a "real and constitutional influence." It appears, too, that the law officers of the Crown have advised that the proposal of the Senate is inadmissible: it being "repugnant to the nature of a corporation to vest the whole authority in the Senate, leaving to the Graduates the name only, but none of the ordinary functions of corporators." The Graduates now point out that this legal difficulty has solely arisen from the refusal of the Senate in respect of the fourth point, and renew their claim to its concession.

One of the Burnett Prize Treatises, 'On the Proofs of the Being of a God,' has been published. It is the one written by Principal Tulloch, of St. Andrews, to which the second prize of 600*l.* was awarded. It is of course a book of merit—for a prize essay. This is quite as much as we can say in its favour. The work by Mr. Thompson, which obtained the prize of 1,800*l.*, will be shortly published; and on its appearance we may notice the two works together.

An Irish Archæologist writes—"In the notice of the *Ulster Journal of Archæology*, in the *Athenæum* of the 16th instant, you very properly point out some improvements which may be made in it, and correct one or two errors, which, as you say, have escaped the Editor's vigilance. If you allow me, I will now correct a slip of the pen in your notice. Dr. Petrie, whom I met on my way home this evening, 'hale and healthy looking,' is mentioned in your notice as 'the *late* Mr. Petrie.'"

"Dublin, June 19."

Flower shows have been the fashion of the week in many parts of the country as well as in London. On Monday last, a most unfavourable day, the Exhibition of American Plants was held at the Botanic Gardens in Regent's Park. On Wednesday, under a sunny sky, the June gathering of the Horticultural Society took place at Chiswick. A late summer, and continued cold winds, had told unfavourably on the vegetation. The roses were still in bud, and the lilacs and laburnums had prematurely perished. But the rhododendrons were in great force, and in some other respects the Gardens were in high beauty.

Letters from New York state that the Arctic Expedition in search of Lieut. Kane sailed on the 3rd of this month. The Expedition will proceed up Baffin's Bay, visiting the most prominent headlands, in order to look for traces of Lieut. Kane and his party.—We may take this occasion to state, that at the late *conversazione* in the Royal Society's apartments, Capt. Collinson exhibited some articles which are supposed to have belonged to the Franklin Expedition. They consist of part of a door-frame, with a catch for a latch, on which the Admiralty broad arrow is stamped. A piece of iron, which may have formed part of the steam machinery of the Erebus and Terror. This had been used by the natives as a hatchet. A piece of copper, with the broad arrow, also used by the natives as a hatchet. These articles were found in Victoria Strait, in the course of Capt. Collinson's voyage.

The De Rothesay Collection, which has been dispersed under the hammer of Messrs. Sotheby & Wilkinson, contained a number of curious works—especially in Portuguese and Spanish literature. Some of the chief lots, with the prices realized, we subjoin :—Baron de Breteuil (Introducteur des Ambassadeurs), ses Mémoires, detailing the whole of the Earl of Shrewsbury's Embassy, when Prior, the poet, acted as his secretary, and assigning as the true reason of its failure, that his Lordship and his secretary took umbrage at the Duchess of St. Simon neglecting to welcome the former with a kiss, as she had done his predecessor, 8*l.*,—Pastissier François, the Elzevir Cookery of 1655, nearly all the copies of which must have been used up in our ancestors' kitchens, 6*l.* 10*s.*,—the Official Manuscripts of the Marquis de Pombal, chiefly addressed to him while ambassador in London and Vienna, 35*l.* 14*s.*,—Chronica de los Reyes Godos y de España, MS. of the 16th century, on paper, 16*l.* 15*s.*,—Chroniques de Normandie, MS. of the 14th century, on vellum, 16*l.*,—Chroniques d'Angleterre, MS. of the 15th century, on paper, 10*l.* 15*s.*,—Chronique Scandaleuse, printed in black letter, 25*l.*,—Damiens, a complete collection of the various papers relating to this celebrated criminal, 10*l.* 10*s.*, bought by Mr. Milnes, M.P.,—Decor Puellarum, printed by Jeuson in 1471, although falsely dated 1461, an exquisite specimen of book-binding, 79*l.* 10*s.*,—Discipline Militaire, MS., on vellum, with seven miniatures, and having the autograph "Charles Prince of Wales," 18*l.*,—Dante Comedia, with commentary in Italian by the author's son, MS. of the 14th century, on vellum, 127*l.* 1*s.*,—De Bry Collectio, Peregrinationum, 25 parts in 11 vols., all first editions, 250*l.*, bought for America,—Flacci Illyrici Missa Latina, a very small but famous work, printed in 1557, showing what the original Mass was in the year 700 after Christ, 10*l.* 15*s.*,—Hooke's Negociations for the Pretender, original MS., 10*l.* 10*s.*,—Hull on Tughoats, 1737, the earliest printed treatise on the subject, 8*l.* 12*s.*,—India, a collection of papers relating to the Portuguese possessions, probably made for the Marquis de Pombal, when he contemplated throwing open the trade thereto, 41*l.* 10*s.*,—Inquisition, a curious and important collection of MS. and

printed papers, containing the lists of the victims at the various Autos da Fé, including priests, nuns (one described as *muy hermosa Monja*), learned men, nobles, &c., punished for heresy, Judaism, sorcery, compact with the devil, and other imaginary crimes, 18*l.*,—Johnson's Dictionary, with numerous MS. additions by Edmund Burke, 8*l.* 10*s.*,—Mirouer Historial, a magnificent MS. on vellum, written in 1459–63 by Gilles Gracien, and profusely illuminated, 535*l.* 10*s.*,—Petit Justification du Duc de Bourgogne, the celebrated defence made for Jean Sans Peur Duke of Burgundy, when he had caused the Duke of Orleans to be assassinated, MS. on vellum, 33*l.*,—Officium B. Virginis Mariæ, a very small MS. on vellum, with four exquisite miniatures, by Giulio Clovio, 115*l.* 10*s.*,—Cortes do Reyno de Portugal, MS., 39*l.*,—Rabelais, Œuvres, 2 vols., the Elzevir edition, 11*l.*,—Rabelais, Vie de Gargantua, Lyon, 1537, 12*l.* 5*s.*,—Sachs, a collection of small poems, by the witty Hans Sachs, in 1 vol., 12*l.*,—Shakespeare's Plays, third edition, 1664, 50*l.*,—Voltaire's Pucelle, translated by a Lady, 2 vols., rigidly suppressed by the family, 11*l.* 11*s.*,—Acuna, Nuevo Descubrimiento del Gran Rio de las Amazonas, Madrid, 1641, a pamphlet of a few leaves, but extremely rare, having been rigidly suppressed to prevent the Portuguese from deriving any advantage from its perusal when they revolted and wrested Brazils and the colony of Para from Spanish dominion, 10*l.*,—Arauso, Vida de La Monjá, Alferez, a nun, who for twenty years served as a soldier and obtained a commission as Alferez (Ensign), 5*l.* 15*s.*,—Brazil, a collection of all the documents relating to Brazil from its discovery to 1757, in 26 vols., MS., made, probably, for the Marquis de Pombal, 69*l.*; secured for America instead of our national library.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to Seven o'clock), 1*s.*; Catalogue, 1*s.*
JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square, from Nine till dusk.—Admittance, 1*s.*; Catalogue, 6*d.*
JOSEPH J. JENKINS, Secretary.

BRITISH INSTITUTION, Mall Pall.—The Gallery, with a COLLECTION of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, IS OPEN DAILY, from Ten to Six.—Admission, 1*s.*; Catalogue, 6*d.*
GEORGE NICOL, Secretary.

GALLERY OF GERMAN ARTISTS.—The THIRD ANNUAL EXHIBITION of the WORKS of MODERN GERMAN ARTISTS, is NOW OPEN daily, from 10 till 6.—Admission, 1*s.*; Catalogues, 6*d.*—Gallery, 168, New Bond Street, next door to the Clarendon.

The SECOND ANNUAL EXHIBITION of the FRENCH SCHOOL of the FINE ARTS is NOW OPEN daily, from 10 to 6 o'clock, at the Gallery, 121, Pall Mall, opposite the Opera Colonnade.—Admission, 1*s.*; Catalogue, 6*d.*

WIDOWS and ORPHANS of BRITISH OFFICERS who fell in the WAR with RUSSIA.—The EXHIBITION of the ROYAL DRAWINGS and upwards of 1,200 Works of Art, by Amateurs and others, in aid of the Fund for the relief of these most interesting objects of their country's sympathy, is NOW OPEN at BURLINGTON HOUSE, Piccadilly.—Admittance, 1*s.*—All the Works are for Sale.

CHALON EXHIBITION, SOCIETY OF ARTS.—This Collection of the Paintings, Drawings, and Sketches of the late JOHN CHALON, Esq., R.A., with a selection from the Works of ALFRED E. CHALON, Esq., R.A., is NOW OPEN, at the Society's House, Adelphi.—Admission, 1*s.*

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street.—Open from 10 to 5. Admission, with Catalogue, 1*s.*

THE BATTLE OF THE ALMA.—NOW OPEN, from 10 until 6, at the Egyptian Hall, Piccadilly, the GREAT PICTURE of this important Military Event, Painted by Mr. COOMANS, from studies made during four months spent in the Crimea during the present war. Admission, 1*s.*

ADAM AND EVE.—This great original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, Pall Mall, opposite Marlborough House, from 11 to 6 daily.—Admission, 1*s.*

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—Additional Pictures.—English Mortar Battery, the Mamelon and Rifle Pits, General Pelissier's Night Attack, and Mr. Fergusson's New System of Fortification, are now added to the Diorama, "The Events of the War." The Lecture by Mr. Stocqueler. Daily at 3 and 8.—Admission, 1*s.*, 2*s.* and 3*s.*

ST. MARTIN'S HALL, Long Acre.—Grand PANORAMA of CREATION, SCIENCE, and CIVILIZATION, WILL BE OPENED, for a short time only, on MONDAY NEXT, developing a plan of PRACTICAL EDUCATION for the MILLIONS, and NEW HOMES for the PEOPLE. Daily at 3 and 8, Monday Mornings only excepted; doors open half-an-hour previous.—Admission, 1*s.*; Reserved Seats, 2*s.*; Stalls, 3*s.* Children, Half-price.—MONDAYS, HALF-PRICE for all parts.

LONDON SEASON BY DAY.—On Saturday, at 3 o'clock, Mr. LOVE will present, for the second time, his NEW ENTERTAINMENT, called 'THE LONDON SEASON,' by day.—LOVE'S ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—REGENT GALLERY, 69, Quadrant, Regent Street.—Mr. Love will appear every Evening at 8, except Saturday; Saturday at 3.—Monday and Tuesday Evenings at 8, and on Saturday Morning at 3, Mr. Love, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, called THE LONDON SEASON. Wednesday, Thursday, and Friday, the Entertainment, LOVE IN ALL SHAPES, to be followed by a ZOOLOGICAL CONCERT, and LOVE'S LABOUR'S LOST.—Pianoforte, Miss Julia Warman.—Stalls, 3*s.*; Area, 2*s.*; Gallery, 1*s.*

ROYAL POLYTECHNIC INSTITUTION.—LAST WEEK of SINDBAD THE SAILOR, which will be shown every Morning and Evening.—LAST WEEK of the MAGNIFICENT SILVER CANDELABRUM, SEVENTEEN FEET HIGH, one of four made for the EGYPTIAN GOVERNMENT, by Messrs. Williams, of 223, Oxford Street, which will be ILLUMINATED every Evening, at Nine o'clock, by the ELECTRIC LIGHT.—The LECTURES and EXHIBITIONS, as DELIVERED before HER MOST GRACIOUS MAJESTY and HIS ROYAL HIGHNESS PRINCE ALBERT, the PATRON of the INSTITUTION, will be CONTINUED.—Last TWO LECTURES by Mrs CLARA LUCAS BALFOUR: 'SUMMER HOURS with the POETS,' on June 28 and July 2, at Eight o'clock in the Evening.—Monday Evening, June 25, LECTURE on ASTRONOMY, by Dr. BACHHOFFNER, at Eight o'clock.—DIORAMA of SAM SLICK, &c. &c.

SCIENTIFIC

SOCIETIES.

ROYAL.—*June* 14.—Lord Wrottesley, President, in the chair.—The following papers were read:—'Remarks on the Rev. H. Moseley's Theory of the Descent of Glaciers,' by Prof. J. D. Forbes.—'Researches on the Foraminifera,' by Dr. Carpenter.

ASTRONOMICAL.—*May* 11.—M. J. Johnson, Esq., President, in the chair.—Rev. F. Silver was elected a Fellow.—'On the Measured Distance of 70 Ophiuchi,' by the Rev. W. R. Dawes.—'Observation of an Occultation of Venus by the Moon,' by Mr. J. Ferguson.—'Account of the Operations for determining the Longitude of Fredericton, New Brunswick, by Galvanic Signals,' extracted from a Report to the Lieutenant-Governor.—'Elements of Leucothea,' by M. Bruhns.—'Note relative to a Phenomenon seen in the Planet Venus,' by the Rev. W. R. Dawes.—'Extract from a Paper by Eyre B. Powell, Esq. on the Orbit of α Centauri.'—'On several Stars which have disappeared from his Ecliptical Charts,' by M. Chacornac.

GEOLOGICAL.—*May* 30.—W. J. Hamilton, Esq. President, in the chair.—The Rev. Mr. Knowles and Mr. J. M'Cann, were elected Fellows.—The following communication was read:—'On the probable Extension of the Coal Measures beneath the South-Eastern parts of England,' by R. Godwin Austen, Esq.

June 13.—W. J. Hamilton, Esq., President, in the chair.—Dr. C. F. Naumann, of Leipsic, was elected a Foreign Member; Dr. G. D. Gibb was elected a Fellow.—The following communications were read:—'On the Rock Specimens, Organic Remains, and Fossil Wood, collected in the Arctic Archipelago by Capt. M'Clure and Lieut. Pim,' by Sir R. I. Murchison.—'On the Remains of *Dixynodon tigriceps* from South Africa,' by Prof. Owen.—'On a fossil Sirenoid Mammal from Jamaica,' by Prof. Owen.—'On the Earthquakes at Brussa,' by Mr. Consul Sandison.—After the lapse of six weeks from the first great shock, and its succeeding lesser tremors, a far more severe shock occurred on the 11th of April, at 8 P.M. The shock, which lasted thirty seconds, and was succeeded throughout the night by incessant and alarming shakings, together with an awful conflagration, has totally destroyed the city. Several neighbouring villages also suffered severely. The earthquake appears to have spent its shocks immediately under Brussa and the country within a radius of about two leagues from that centre. This earthquake was accompanied by the outbursts of new springs of hot water at the sites of the hot mineral baths; and the former streams have been greatly increased in volume.—'On the Section of the Old Red Sandstone and Crystalline Rocks at the Eastern Extremity of the Grampians,' by Prof. J. Nicol.—'Notice of some raised Beaches in Argyllshire,' by Capt. E. J. Bedford, R.N.—'On Sandworn Granite near the Land's End, Cornwall,' by Mr. R. W. Fox.—'On the Brown Coal Formation of North Germany,' by Prof. Beyrich, with Observations by Mr. Hamilton.—In a letter to Mr. Hamilton, Prof. Beyrich pointed out that instead of there being two brown coal formations in North Germany, as stated in the President's Address for 1855, on a misconception of M. Plattner's observations on the subject, there is but one.—'On the Umret and other Coal Fields of India,' by the Rev. Messrs. Hislop and Hunter.—'On some Fossil Seeds from Lewisham,' by Dr. Hooker.—'On some small Fossil Seed-Vessels from Bovey Tracey,' by Dr. Hooker.

ASIATIC.—*June* 16.—Prof. H. H. Wilson, President, in the chair.—The Secretary read 'Some Notes upon the Zend Language,' by John Romer, Esq., in addition to those already published. Mr. Romer maintained, that the Zend and Pehlevi languages of the Parsi books were mere inventions, and were never spoken languages.—Mr. Bosanquet read a paper on the subject of certain corrections required in the Canon of Ptolemy, in order to bring it into harmony with the eclipse at Jerusalem, in B.C. 689, and the eclipse of Thales, in B.C. 585.

SOCIETY OF ANTIQUARIES.—*June* 14.—J. P. Collier, Esq., V.P., in the chair.—The Council's nomination of the Rev. Joseph Hunter to fill the vacant seat in that body was read to the meeting.—Mr. Josiah Goodwin was elected a Fellow.—The conclusion of Mr. Goodwin's 'Memoir on the British Gun-Trade' was read.—Mr. Wylie communicated a translation of a communication, made to the Society by the Abbé Cochet, 'On Leaden Crosses,' with the form of absolution, found on the breasts of skeletons, on the site of the ruined Church of Bouteilles, near Dieppe.

ENTOMOLOGICAL.—*June* 4.—John Curtis, Esq., President, in the chair.—Herr Dohrn, President of the Entomological Society of Stettin, and W. Atkinson, Esq., were elected Members of the Society.—Mr. Stevens exhibited a splendid specimen of the new *Ornithoptera Brookiana*, recently taken in Borneo by Mr. Wallace.—Mr. Foxcroft sent for exhibition some Coleoptera, just captured in Perthshire, including the rare *Dendrophagus crenatus*; also a bred specimen of the moth *Anarta cordigera*.—The President exhibited some small insects sent from Ceylon by Mr. Thwaites to Mr. Spence, including a Carabideous beetle, which infests the nests of a small black ant. Mr. Spence presented the insects to the Society.—The President read a note, received from M. Delarouzée, of Paris, announcing the discovery there of the singular beetles *Anommatus 12-striatus* and *Langelandia anophthalma*, in the wood of an old water-butt.—Read: a note by W. S. M. D'Urban, Esq., on *Saturnia ceeropia*, a species which the author thinks might be introduced from Canada into England with advantage.—A note by Mr. Newman on the Wing-rays of Insects, in which the author maintains, in opposition to the published views of Herold, Kirby and Spence, Oken, Westwood, and other distinguished entomologists, that the wing-rays are the supports of the membranous portion of the wing, and in all respects the analogues, although not the homologues, of the wing-bones of the bat, and that the passage of air, blood and nerves through their channels is simply a provision of Nature for their maintenance in a healthy and efficient condition.

INSTITUTION OF CIVIL ENGINEERS.—*May* 22.—James Simpson, Esq., President, in the chair.—The discussion was renewed on Mr. F. Braithwaite's paper, 'On the Infiltration of Salt Water to the Springs of Wells under London and Liverpool.'—An improved Sliding Rule was exhibited, and explained by Mr. Charles Hoare, by whom the modifications had been devised.—At the ballot, the following candidates were elected:—Messrs. C. E. Amos, as a Member, and Messrs. E. Crosley, R. P. Spice and M. B. Williams, as Associates.

ROYAL INSTITUTION.—*April* 27.—The Duke of Northumberland, President, in the chair.—'On certain Trains of Erratic Blocks on the Western Borders of Massachusetts, United States,' by Sir Charles Lyell.

SOCIETY OF ARTS.—*June* 13.—*General Meeting.*—Viscount Ebrington, Chairman of Council, in the chair.—The Annual Report of the Council on

the close of the One Hundred and First Session was read; and it was announced that the One Hundred and First Anniversary Dinner will be held at the Crystal Palace on Tuesday, the 3rd of July, when the Duke of Argyll will preside.

SYRO-EGYPTIAN.—*June* 12.—Dr. W. Camps in the chair.—The Ven. Archdeacon Raymond was elected a member.—A paper was read, 'On the Origin of the Cuneiform Character,' by L. J. Abington, Esq.—The author argued that the peculiar form of the literal character, properly called wedge-shaped, had its origin in a locality to which such a manner of writing was suited rather than any other. It was first used in an alluvial region, where men had "bricks for stone and slime for mortar." The form of the letters indicates the material upon which they were first written. Used upon clay tablets, the same form showed at a glance how the tablet should be placed for reading. Mr. Layard has given us an idea of the stamp which was used to produce the characters by impressing them. It is essentially a ceramo-graphic character, and would never have been chosen for petro-graphic work; and it was only by necessity that it became engraven on the gypsum slabs of Assyria and the limestone rocks of Persia.—Dr. Benisch read a paper, in which he critically examined the Hebrew texts referring to the Exodus, and from the passages analyzed arrived at the following conclusions:—1. The oppression of the Israelites commenced under an invader who came from a foreign country, in all likelihood from or through Palestine. 2. The Exodus took place in the reign of his grandson. 3. The Pharoah of the Exodus had a son, who was fellow king. 4. That son, being the first born, perished at the Exodus. 5. The conquest or subsequent submission of Egypt was gradual, and was at first attended with wars. 6. The conquerors ultimately coalesced with the native population.

MEETINGS FOR THE ENSUING WEEK.

MON. Institute of Actuaries, 7.—'On the Results of the Operations of the Gotha Life Assurance Bank for the first Tweuty-five Years, particularly as regards the Mortality amougst the Lives assured,' by Herr Hopf.
— Geographical, 8½.—'On the Geographical Results of his late Researches in the Arctic Regions, in H.M.S. Enterprise,' by Capt. Collinson.—'Exploration of the Desert of Atacama,' by Dr. Philippi, communicated by Mr. Bollaert.
TUES. Zoological, 9.—Scientific.
WED. Royal Society of Literature, 8½.

FINE ARTS

Giotto and his Works in Padua. By John Ruskin.—*Eight Engravings on Wood by Messrs. Dalziel, from Mr. W. Oliver Williams's Drawings from the Frescoes by Giotto in the Chapel of S. M. dell' Arena, at Padua.* Part II. Printed for the Arundel Society.

THE present number of this Society's publications embraces short descriptions of several of Giotto's most remarkable works. 'The Salutation,' 'The Nativity,' 'The Wise Men's Offering,' 'The Presentation in the Temple,' 'The Flight into Egypt,' 'The Massacre of the Innocents,' 'The Young Christ in the Temple,' and 'The Baptism of Christ.'

'The Salutation' is the first of a series of familiar subjects, which enables us to compare Giotto with later masters. The earlier subjects were apocryphal: he now enters a region of reality, and his beings are no longer dream figures or vapoury abstractions. Mr. Ruskin boldly asserts, and we feel no inclination to dispute the point, that in no rendering of 'The Salutation' are the pure depth and plain facts so perfectly given as by Giotto. The fact is, the scene is scarcely fit for the painter, who can only represent two women meeting at the doorway of a house. We fully agree that the Elizabeth is full of "intense love, and joy, and humbleness," and the Madonna of "tenderness and dignity."

In Mr. Ruskin's remarks upon 'The Nativity' he grows super-subtle, and describes his own feelings when he thinks he is conveying those of the painter. We do not believe that by the mountain horizon Giotto had any intention of conveying a sense of the exposure and loneliness of the birth, or that the hills were a type of the world which was the cradle of the heavenly babe. We cannot, however, as a balance to our animadversion, resist quoting a remark of Mr. Ruskin's, which is marked by his finest vein of poetical shrewdness and acute perception. We have more pleasure in quoting it, because it applies to all early pictures. He is speaking of the way in which Giotto puts on his angels' wings:—

"There is noticeable here, as in all works of this early time, a certain confidence in the way in which the angels trust to their wings, very characteristic of a period of bold and simple conception. Modern science has taught us that a wing cannot be anatomically joined to a shoulder; and in proportion as painters approach more and more to the scientific, as distinguished from the contemplative state of mind, they put the wings of their angels on more timidly, and dwell with greater emphasis upon the human form, and with less upon the wings, until these last become a species of decorative appendage,—a mere *sign* of an angel. But in Giotto's time an angel was a complete creature, as much believed in as a bird; and the way in which it would or might cast itself into the air, and lean hither and thither upon its plumes, was as naturally apprehended as the manner of flight of a chough or a starling. Hence Dante's simple and most exquisite synonym for angel, 'Bird of God;' and hence also a variety and picturesqueness in the expression of the movements of the heavenly hierarchies by the earlier painters, ill replaced by the powers of foreshortening, and throwing naked limbs into fantastic positions, which appear in the cherubic groups of later times."

Of course, we can no more expect a page from Mr. Ruskin without a blow at the Renaissance, than we can a sermon from certain ecclesiastics without a stroke at the Pope.

Byzantine or anti-Byzantine, Giotto is full of conventionalisms. He introduces the flocks of the Bethlehem shepherds at the foot of the Virgin's bed, and turns the inn into a mysterious chapel. The chief touch of nature—and there is always something to redeem Giotto's barbarism—is the way in which he makes the Virgin turn upon her couch to help the child. It was not till the human mother began to change into the Queen of Heaven that she was represented as exempt from suffering.

'The Wise Men's Offering' Mr. Ruskin himself acknowledges to be the worst of the series. It is full of errors, and has little merit. The camels are monsters, and the kings are puppets:—while an attendant angel receives the gifts. Giotto was a fine observer, and a religious man, but not the possessor of much imagination. The child is struggling to escape from Simeon to the arms of its mother:—a plain fact, which no Byzantine painter would have dared to represent. An awkward angel in the background Mr. Ruskin transforms into the Angel of Death, sent to receive the soul of Simeon, (the Angel of Death being, by the bye, a creature of Mohammedan and Rabbinical origin rather than Christian).

'The Flight into Egypt' Giotto has treated in a quiet, deliberative spirit. Night is expressed entirely in a symbolic manner,—for the lights glitter and the attendant's dress is dark, but the figures are all seen as at the fullest noon.

'The Massacre of the Innocents' is miserably drawn. The figures are mere types, and the whole scene symbolic. Mr. Ruskin thinks that Giotto thought the scene, in its strange agony, unfit for brush or pencil.

'The Young Christ in the Temple' is equally poor, though here Giotto was unfettered by precedent. The touch of nature is the old story of the Madonna stretching her arms to embrace her Son:—no very deep reach of thought.

'The Baptism of Christ' Mr. Ruskin also frankly acknowledges, with much self-denial, to be "gravely and strangely deficient in power of entering into the subject,"—but thinks this failure is a common fatality of all painters. The gesture of Christ has no meaning; the humility of John is unexpressed; and Giotto has added shores to the wave which half covers our Saviour,—an awkward attempt to unite allegory and perspective. The painter had endeavoured to combine the eastern and western types of the Jordan, for in real Byzantine compositions the river god, with his oars or his reed sceptre, was frequently introduced.

On this subject Mr. Ruskin launches out into one of his cleverest futilities, and blows a bubble as bright-coloured and evanescent as we have ever known him blow.—

"Now in this mode of representing rivers there is something more than the mere Pagan tradition lingering through the wrecks of the Eastern Empire. A river, in the East and South, is necessarily recognised more distinctly as a beneficent power than in the West and North. The narrowest and feeblest stream is felt to have an influence on the life of mankind; and is counted among the possessions, or honoured among the deities, of the people who dwell beside it. Hence the importance given, in the Byzantine compositions, to the name and speciality of the Jordan stream. In the North such peculiar definiteness and importance can never be attached to the name of any single fountain. Water, in its various forms of streamlet, rain, or river, is felt as an universal gift of heaven, not as an inheritance of a particular spot of earth. Hence, with the Gothic artists generally, the personality of the Jordan is lost in the green and nameless wave; and the simple rite of the Baptism is dwelt upon, without endeavouring, as Giotto has done, to draw the attention to the rocky shores of Bethabara and Ænon, or to the fact that 'there was much water there.'"

Can one seriously suppose that Giotto—so unimaginative, so essentially Italian—knew or cared anything about the actual Jordan, which he simply borrowed from old forms? Such fantasies as these must eventually lessen the respect which people feel for the works of so gifted and poetical a mind as Mr. Ruskin's.

BRITISH INSTITUTION.

THIS Exhibition opened last week. It contains 165 pictures, of the most miscellaneous and ill-assorted character. That Italian-Chinese, Zoffany, seems the presiding deity; his chief qualities being hardness, smoothness, clearness, and insipidity. There are by him various pictures of Queen Charlotte and the royal children. His most clever bit of character is *Reading the Direction* (No. 131); the man with the hare being a fine study for Hogarth or Wilkie, as even Zoffany has thrown some humour into him.—There is also a celebrated Hogarth—*The Examination of Bainbridge, the Gaoler, before a Committee of the House of Commons* (148)—a very early work of this great master. The portraits, though very true, and in their day renowned, look all alike.—Crowds of the dullest and most conventional pictures jostle out all such humble merit as Wilkie's famous *Rabbit on the Wall* (137). Sprawling, hot Albanos—such as that caricature, the *Triumph of Venus* (162), or such tea-board Poussins as *The Women of Megara gathering the Ashes of Phocion* (82), without nature or life—look poor beside the gem of the room,—Sir J. Reynolds's *Misses Horrock* (12),—one of the most graceful, lovely faces we have seen; though, like most female faces, none the better for age.—In rivalry of this picture hangs Sir T. Lawrence's *Duchess of Devonshire* (134).—After these contrasting styles, look at Rembrandt's *Head of a Rabbi* (65),—bold and unmannered,—but with his weird light just specking some jewels of the turban.—The lovers of portraiture should then observe Spagnoletto's *Portrait of Himself* (100), in which body is given, but little of the mind; yet so vigorous that it seems rather modelled than painted.

Several heads, by Velasquez and Vandyke, make this an interesting place of study for lovers of portrait painting. There is Vandyke's *Earl of Strafford* (18), with the black malignant brow and firm mouth, the very type of ambition and conspiracy; and there is Zucchero's *Earl of Essex* (79), a man of noble nature, who, like Strafford, ran against an axe. There are also several portraits by Murillo, and one of himself. A portrait by Tintoretto, of himself, completes an interesting collection of grand portraits.—Ostade's *Advocate* (39) is a good specimen of the master so far as character goes, but not perhaps as to tone.

Among other pictures, we observe:—*Boys Fishing* (117), by Collins,—and *Conway Castle* (161), by Turner;—a grand Vandyke—*Christ's Charge to Peter* (141),—a miserable *Saying Grace* (148), by Sir W. Allan,—several works by Morland,—Sir T. Lawrence's beautiful *Gipsy Girl* (114), ill drawn and conventional, yet very graceful,—and a great sketch in chalk, by Rapbael, beaming with love, tenderness and religion.—The Dutch masters are represented by Cuyp, Terburgh, Vander Neer, Both, Vander Heyden and Ruysdael. The Italian by Titian, Carracci, Sassoferrato, and S. Rosa.—The *Hawking*, by Wouvermans (63), is a delicious example of the master, and presents a scene full of animation and picturesque life. To effect any good for Art, these pictures should be arranged chronologically, or in schools, and some dozen of

them turned away, as unfit for exhibition and as miserable specimens of the Art of any age.

FINE-ART GOSSIP.—We are sorry to hear—for the sake of Leeds itself, its credit and its honour, even more than for the interest of the artists concerned—that nothing has yet been done to rectify the injury sustained by those painters who were good enough to lend their pictures to the Yorkshire sight-seers. The pictures are still, we understand, detained at the railway station; and no one is able to recover his own property until the whole bill for carriage is discharged. Under these circumstances, a Correspondent suggests a meeting of the complainants.—"I am one among the many unfortunates whose picture is detained in railway bondage after the Leeds Exhibition. I do not presume to tax you with giving advice how I should proceed to recover my property, but if it be in accordance with your feelings, may I ask you to name in your next number that it is suggested by a very humble individual that there should be a meeting of those who are situated like myself, to determine what they should do? A PAINTER."—We do not see that anything better could be done. If a Committee were named to recover the pictures, it is possible that some gentlemen of Leeds—jealous of the honour of their town—would even now aid in the work, and help to close a very painful transaction.

We are glad to see the Committee of the Architectural Museum offering prizes for wood-carving and stone-carving.

A statue of Allan Ramsay is to be erected in Edinburgh, where a memorial to the poetical barber has long been a desideratum. It will stand at the end of a terrace near the head of the mound.

An American has devised an iron wall. It is light and strong, say the American papers, may be easily taken to pieces, and erected with little labour or expense.

Signor Monti delivered his Fourth Lecture on Wednesday. He began by a review of the Phidian age,—proceeding to a review of the works of Praxiteles and Scopas,—noticing the achievements of the Rhodian and insular schools,—and ending by adverting to the Roman sculptors and the 'Arch of Titus.' In the works of Praxiteles he perceived a growing tendency to materialism, which in the 'Fighting Gladiator' becomes a wonderful anatomical study; and in the Rhodian school—as, for example, in the 'Laocoon'—displays a love for dramatic ostentation, sometimes morbid, and frequently—as in the 'Farnese Hercules'—exaggerated. The Roman works evinced no creative power. The early Græco-Roman works showed that they were the labour of slaves; but the portrait-statues of Augustus and of the later Emperors indicated a nation growing accustomed to their conquerors, and even grateful for their patronage. The earlier busts, as of Sylla, seemed repulsive; as if the Greek workman had striven to intensify the bad passions that dominated in the face. The later works showed the total decline of all love for Art, and were literally shapeless and barbaric. In conclusion, Signor Monti delivered a few remarks upon the subject of chromatic sculpture. He expressed it as his strong opinion, that all statues were coloured before Praxiteles, who ventured to produce a nude Venus in public, and left it white to accustom the people to the novelty. According to the authorities, said Signor Monti, the marble was heated, and then waxen colours were rubbed in upon the heated surface, the application being renewed several times. It was, however, his strong conviction that such colour was never allowed to hide the grain or surface of the marble, and only, indeed, toned it. The lecturer then proceeded to remark the correspondence of ancient and modern sculpture in their way of working, as to tools, and even as to system. A working sculptor might go from Paris or London and visit Pompeii, and entering there the statuary's shop, take up the tools and be scarcely conscious that he was not in his native shop.

The present day is full of anomalies. A new apartment in the Vatican is hung with tapestry presented to the Pope by the Sultan. What a concatenation!

Architecture seems likely to remain for ever in a swamped state in New Zealand, as, to avoid earthquakes, houses there are in future to be built of only one story.

Mr. Arkwright, who purchased the old Town Hall at Leominster, intending to re-erect it near his own seat at Hampton Court, has presented it as a museum and reading-room to the people of the town.

A valuable collection of sixty modern pictures, the property of Messrs. Lloyd, of Ludgate Hill, who had purchased them for engraving, have been sold by Messrs. Foster. The most conspicuous among them were two pyrotechnic pictures, in Turner's last and worst style—perfect alto-rilievos with paint—and done evidently by a blinded man, working out dreams fretfully by rule of thumb. There are imagination, and colour, and power, in these works, but neither form, shape, outline, nor Nature. These works were the two Academy pictures, 'The Grand Canal at Venice,' and the 'Burning of the Parliament House.' In the latter, the bridge is smoke, and not stone; in the former, the water is like that of a dye vat, and has actually more colour than the objects from which it is supposed to receive its tincture. Mr. Maclise's 'Spirit of Justice,' unusually hard, dry, and livid, is full of genius. Mr. Frith's works, though uninteresting in subject, were striking from their being painted in a thin, cold manner, so different from his present miniature finish. The 'Child saying its Prayers on its Mother's Lap' surpassed the others,—which were, a 'Housemaid' and a 'Lady Hawking,' the latter with a merry, arch vivacity such as few can throw into a face better than Mr. Frith. There were also 'Cromwell and Mrs. Claypole,' and 'Nelson on the Eve of Trafalgar,' by Mr. Lucy. The 'Wood Nymphs,' by Mr. Frost, a beautiful specimen of his style, being warmer and less stony than he now paints. Mr. Ansdell's 'Battle of the Standard' excited much interest. There were also some old-fashioned but honest landscapes by Müller, and a Spanish figure by Mr. Phillips, vigorous, but rather coarse.

MUSIC AND THE DRAMA

MUSICAL UNION.—H.R.H. PRINCE ALBERT, PATRON.—TUESDAY, June 26, half-past Three, WILLIS'S ROOMS.—Quartett, E flat, Op. 50, Spohr; Sonata, Piano and Violin, in F, Beethoven; Quartett, No. 7, E minor, Op. 59, Beethoven. Solos, Pianoforte. Artists: Ernst (his last performance this Season), Cooper, Hill, and Piatti. Pianoforte, Mrs. Joseph Robinson (from Dublin).—Visitors' Tickets to be had of Cramer & Co.; Chappell; and Ollivier, Bond Street.—The eighth and last Matinée will take place July 10. J. ELLA, Director.

HARMONIC UNION, HANOVER SQUARE ROOMS.—NEXT WEDNESDAY, June 27, will be performed, for the first time in this country, MOLIQUE'S MASS in F. A selection from Mendelssohn's Organ Sonatas will be performed by Mr. Rea, and Rossini's Stabat Mater will be repeated. Vocalists: Mdlle. Emilie Krall, Miss F. Rowland, Miss Lascelles, Mr. Sims Reeves, and Mr. Weiss.—Tickets, 5s., 7s. 6d., and 10s. 6d., at the Music-sellers'.

HEINRICH WERNER begs to announce that he will give his GRAND MORNING CONCERT, at the QUEEN'S CONCERT ROOMS, Hanover Square, on SATURDAY, June 30, assisted by eminent artistes. Further particulars will be duly announced.—Tickets, 7s. 6d.; Reserved Seats, 10s. 6d.; to be had at the principal Music Warehouses and Libraries, and of Heinrich Werner, 17, Rathbone Place, Oxford Street.

ST. MARTIN'S HALL.—Mr. ALFRED MELLON respectfully announces that the last ORCHESTRAL UNION CONCERT this season will take place at the above Hall on FRIDAY EVENING, July 6. Vocalists: Mdlle. Emilie Krall, Miss Dolby, and Signor Bianchi. Soloists: M. Alexander Billet, Mr. F. Edward Bache, M. Sainton, and Bottesini. Conductor, Mr. Alfred Mellon. — Stalls, 7s.; Reserved Seats, 5s.; Galleries, 2s. 6d.; Area, 1s.; to be had at all the Music-shops, and of Mr. Mellon, 134, Long Acre.

CONCERTS OF THE WEEK.—"A supplement" would be required by the *Athenæum* were the critic mathematically to suit his paragraphs, as regards space, to the "bill of fare" offered by Mr. Benedict yesterday week. Foreigners keep such programmes in albums as curiosities; home lovers of entertainment look back to them as registering a hard day's pleasure,—but that the public still recognizes their profusion, might be seen at *Covent Garden Theatre*, which possibly was never more crowded. — Our record must confine itself to Mr. Benedict's own compositions. A sparkling *Andante* and *Rondeau*, played by himself, is a welcome addition to our brilliant concert music. His two three-part songs for female voices are very fresh and pleasing; and they were executed to perfection by Mesdames Novello and Viardot and Miss Dolby. Besides these, a *Tyrolienne*, sung by Madame Bosio, was new to us. Most important of all was an Overture to Shakspeare's 'Tempest.' This is full—*too* full—of good things. Mr. Benedict's over-solicitude has been noticed by us in other of his compositions. His ideas are apt to jostle one another, in place of falling harmoniously into place and sequence. The opening of the Introduction to this 'Tempest' Overture, and the opening of the *allegro*, are capital,—but in both movements the ear is subsequently allowed to lose itself in the maze of intimations, suspenses, and ingenious contrivances. By thinning the score—as gardeners thin a bunch of grapes—a concert-overture of the first class might be produced. At present, we recollect in it nothing so effective as the opening to Mr. Benedict's '*Fest-Overture*,' or as his entire Prelude to the 'Minnesinger,'—the last so graceful and individual a composition that it should long ere this have been given at a *Philharmonic Concert*.

Holding the views that we hold respecting novelty, we must thank that clever young violinist, *Herr Deichmann*, for commencing his concert with a pianoforte Quartett by a composer little known in England, Herr Kufferath. But we cannot get beyond the praise due to good intentions, since the work can only be listened to experimentally,—seeming to us both lame and tame as music; busy without spirit, elaborate without effect. Something more promising was the first appearance of a young Viennese gentleman, who sings as Signor Bianchi, and who possesses as powerful and legitimate a bass voice as has often been heard. If, besides an Italian name, this aspirant will adopt the Italian methods which have trained the great singers, he may prove an acquisition to our theatres and concert-rooms of no common value.

On Monday evening the *Society of Female Musicians* held its annual concert. The *programme* gave proof that disregard for "advice unasked" is not—as misogynists have declared—a necessary attribute of "the sex." Or was it coincidence only, not compliance, that led to the selection, as a feature of the evening's entertainment, of some "numbers" from the Oratorio of Mrs. Mounsey Bartholomew, a measure advised in this journal?

The *programme* of M. Halle's *Second Pianoforte Recital* speaks for itself, and him, as follows:—

"Sonata in D, Op. 10, No. 3, Beethoven; Adagio in E, and Finale Scherzo in A flat, from Op. 71, Dussek; Rondo Andante in A minor, Mozart; Grand Sonata in E flat, Op. 81, Beethoven; Serenade in C sharp minor, Op. 56, Heller; Lieder Ohne Worte, Mendelssohn; Berceuse in D flat, Op. 57, and Mazurkas, Chopin."

—To many of the audience, the *adagio* and *finale* from Dussek's charming *Sonata* were "as good as new." To those already acquainted with them, they were infinitely better than the novelties without novelty which are now so cruelly inflicted on the public. Something, however, which *is* new in date, as well as in style and in idea, is M. Heller's *Serenade*; a movement of rare beauty—fantastic, but not far-fetched—delicately imagined, and firmly knit. A time must surely come for this music by M. Heller to be as generally relished as the music of Chopin is now; but are we to wait till the reputation of the most individual living writer for his instrument is a matter of posthumous fame? These "Recitals" bid fair already to become some of the most popular chamber entertainments in London. We have certainly never had among us such a consummate pianist (*not* a composer) as M. Halle; whose style seems to ripen, deepen, and refine itself year by year.

Mr. Ella's *Sixth Musical Union* was what he calls "the Director's Matinée"; otherwise, a meeting more laid out "*ad captandum*" than the other seven of the series, and in which the instrumental selections are interspersed with vocal music. As the pianist, stringed quartett, and marvellous *contra-basso*, who appeared, have been again and again commended, and as they performed nothing new on the occasion, it may suffice to say that the *Matinée* was successful—that the singer was Herr Reichardt, who on this occasion was declaiming so much less violently and singing so much more delicately than formerly as to justify the good hope from him which we expressed not long

ago. The accompanist was Signor Fiori, a newcomer, whom we expressly notice as something superior to the usual run of Italian new-comers professing to accompany. Too many such *Signori* (who even arrive at employment and position among foolish persons of quality) are given to playing wrong chords, and to leaving out all such passages as are difficult to their ignorance. Signor Fiori is apparently both a good pianist and a good musician,—and as such deserves welcome.

On Wednesday evening, Mr. Hullah gave the last of his eight Choral Concerts at *St. Martin's Hall*. This time the selection consisted of music unaccompanied by the orchestra, including specimens by Croce, Mendelssohn, a new serenade by Mrs. Mounsey Bartholomew, one of Sir H. Bishop's glees, and other *morceaux*. These entertainments have now taken a firm root in London, and deservedly,—as fulfilling a separate function, and collecting a separate public of their own. Music so good on terms so easy would have been held by our fathers as among the impossibilities.—On Wednesday evening, too, a chamber-concert was given by *M. Paque*, a gentleman who is rising into repute as a steady and agreeable violoncellist.

ROYAL ITALIAN OPERA.—In fulfilment of our resolution to pass over the inevitable ravages wrought by Time on great artists, we shall only notice a point or two, here and there, in the late performances given at the *Royal Italian Opera* to audiences more crowded than any assembled there in years when there were no war—no domestic anxiety—no double income tax. The representations of 'Norma,' give us occasion to speak of Mdlle. Marai—those of 'Lucrezia Borgia,' to commend Madame Nantier Didiée—for the services rendered by them in secondary parts. Covent Garden has never in this respect been so well served as now by these ladies. Each of the two, moreover, seems to make progress.—'Il Barbiere,' as given on Thursday week, made it evident that neither allowance nor silence is needed on behalf of Signor Mario, on his good nights. He sang and played *Almaviva* to perfection, excited, it would seem, by the stupid tyrannies of Signor Lablache (*Dr. Bartolo*), and by the brilliancy and humour of Madame Viardot's *Rosina*. The last is new to London. Perhaps the Lady's *eadenzas* in 'Una voce' are over-exquisite; but as a display of science, charm, and vocal finish, her singing of the part, as a whole, cannot be exceeded; while her acting is as quiet and complete in its comedy as if she were *only* a quiet actress, unable to play *Valentine, Rachel, Fides*, the gipsy *Azucena*, and the peasant *Zerlina*.—Such variety of power is a quality perversely undervalued by the average playgoer. An impression made by many impressions, is not so readily prized as the repetition of a few looks and gestures—of a smile—or of a sneer—or of a c above, or of a c below, the line.—But, on opposite grounds of adjusting reputations, Mdlle. Mars was, to our thinking, a higher artist than Madame Rachel; and Madame Viardot stands in our record above all her operatic compeers and most of her predecessors. Herr Formes was the *Basilio* of the cast;—as usual, he had disdained to learn his *recitatives*. Our public is much-enduring; but we hope, for the sake of M. Meyerbeer, that the German *basso* will show more respect for his public while preparing 'L'Étoile,' since there a few dozen wrong notes more or less, and a few entrances missed, *will be* of consequence.—M. Meyerbeer has arrived in London.

ADELPHI.—Mr. Tom Taylor is a daring playwright, and has frequently astonished us by the painful elaboration of his pieces. On Wednesday, however, he excelled himself. 'Helping Hands' is a drama in two acts, which occupied three hours in the performance, and is considerably longer than an ordinary five-act play. The argument is a trifle—the loss of an old fiddle to an old blind fiddler. The first act drops on his despair, and the second on his exultation at the recovery of his beloved "Straduarius." The intervals between these points are, in great part, devoted to the illustration of the musical sentiment in one *Lorentz Hartmann* (Mr. Webster). Fallen into poverty, he is supported by his daughter *Margaret* (Madame Celeste), who copies music unknown to him. The other incidents are not unlike those of 'Monsieur Jacques'; but the interest excited is of a sterner kind. Mr. Taylor has, in fact, aimed at the dignity of an Art-drama. He is much indebted to the excellent and persevering acting of Mr. Webster for his success. Art, however, has no exclusive defence against misfortune; and for the rent of their miserable garret, a distraint and an appraisement take place. But one of the Shoe-black Brigade, personated by Mr. Keeley, having saved 10*l.*, is enabled to become the purchaser of the inventoried articles, and thus gets possession of the "Straduarius," for which he compels the broker to give him 150*l.*, designing the money for the blind musician and his daughter. Nothing, however, can console the former for the loss of his incomparable violin. Mr. Taylor in these incidents has brought out into strong relief, not only the characters of the benevolent *William Rufus*, or *Vinkin*, or *Shockey*—formerly a thief, but now an industrious convertite from the Ragged School—and of the lodging-house servant, *'Tilda* (Mrs. Keeley), but also those of the Jew broker and his appraiser, *Isaac Wolff* and *Lazarus Solomon* (Mr. C. Selby and Mr. C. J. Smith), whose chuckling over their anticipated bargain was revoltingly characteristic. Indeed, all these persons are broadly painted; and the play is indebted for its extraordinary length to the prominence bestowed on such individual portraitures. By way of contrast to these, we have in the second act the more courtly delineations of *Lord Quaverly* (Mr. Garden), the *Hon. Calverly Hautbois* (Mr. Leigh Murray), and *Mr. Merton* (Mr. Parselle), a physician, in love with Margaret. The violin, the occasion of so much pathetic demonstration, has been sold at the advanced price of 250*l.*, with a fantastic pedigree, by Wolff to his lordship, who indulges a mania for collecting fiddles. But our friend of the Shoe-black Brigade again steps in to defeat Wolff of his unjust gains; and the result is, that Merton obtains the coveted "Stradnarius" as the fee for having restored his lordship's child to health, and makes glad old Hartmann by restoring it to his possession. With that and the 150*l.* for taking father and daughter to Italy, both have a fair chance of recovering their health, and the latter that of receiving a husband in the kind-hearted physician. A drama so minutely elaborated, and so ostentatiously prolonged, was pronounced slow by the majority of the audience, who were nevertheless interested by the truthfulness of the manners and the pathos of the suffering. Mr. Taylor has bestowed on it his most careful touches, and it may be commended as a masterpiece, both in construction and dialogue. On these two elements, indeed, the prosperity of the experiment depended; and bold as the reader must readily apprehend it was, there was not during the performance, notwithstanding an occasional sense of weariness, a moment of doubt as to the power of the author to carry on his well-purposed and thoroughly mastered development to a triumphant conclusion. The play is stated to be entirely original, though we have some recollection of a story of Hoffman's that bears no slight resemblance to the main interest of its argument.

EAST-END THEATRES.—We stated about a month ago that Mr. Charles Mathews was engaged at the CITY OF LONDON; and last week he, with some of his Lyceum pieces, duly appeared on the stage of that theatre. The salary reported to be paid to him is one hundred and fifty pounds a week.—At the STANDARD, to oppose him, Messrs. Wright and Paul Bedford have also been engaged, and likewise appeared on Monday week, in certain of the Adelphi pieces. What we anticipated has occurred. The fashionable trifles in which Mr. C. Mathews has too long delighted have proved unattractive; while the rival house has been crowded to the roof to witness the sturdier and less refined productions which Mr. Webster had provided for a healthier, if more homespun, taste. The different classes of pieces have now been brought to the real test of popular appreciation, at a distance from the place of their first production, and apart from the individual vanity of their respective actors; and we have no longer any reason to wonder why the Lyceum has proved a failing and the Adelphi a successful theatre. The drama fitted for the British public must be of a robust sort;—whether classic, romantic, or domestic, the Anglo-Saxon understanding requires that it should be strong, full, healthy, teeming with life, interest, and story. Above all, it requires that it should be moral. It has no sympathy with the *vaudeville* of French intrigue; it respects the obligations of marriage, and despises frivolity, vice, and that false wit which would laugh virtue and earnest merit out of countenance.

MUSICAL AND DRAMATIC GOSSIP.—We have before us a copy of the Laws of the *Philharmonic Society*—forty-four in number. Two score of these are devoted to the election of directors, auditors, subscriptions, memberships,—to such formalities in short as, we are rash enough to fancy, might be provided for in half-a-dozen explicit sentences. The musical provisions contained in this code are three.—*Law the First* announces that—

> "The primary object of the *Philharmonic Society* is the encouragement of the superior branches of music, by the establishment of a Concert, and combining therein *the highest talents that can be procured*, for the purpose of forming a full and complete orchestra."

The italics in the foregoing and following extracts are ours.—*Laws the Sixteenth and Seventeenth* run as follows:—

> "The Directors, immediately after their election, shall be empowered to engage performers: they shall have the management of the Concerts of the Society, and of all matters appertaining thereto, *subject to the control of a general meeting*."
>
> "The Directors shall have the power of making bye-laws for the regulation of their own meetings—a copy of which shall be delivered to the Secretary, and forthcoming at any general meeting."

According to law the first, the combination of "*the highest talents that can be procured*" is promised for the Philharmonic orchestra. How has this promise been kept?—by Directors electing themselves and one another as performers, without reference to their conductor, long after they ought to have been superseded by more competent men;—by Directors appearing at their desks, not in person, but by deputy? How has the statute in *law the sixteenth*—of the Directors *subjecting their management to the control of a general meeting*—been observed? To point the moral of our inquiries, let us ask who controlled, or authenticated, or directly or indirectly sanctioned the engagement of Herr Wagner? At the time present, when this spirited measure has borne the fruits of all measures of party pique,—disappointment, loss, disgrace to those who promoted it,—we hear of one director shifting the responsibility to another—of Mr. A. declaring that it was all Mr. B.'s fault—of Mr. B. stoutly denying the charge, and assuring his congregation that so strange an appointment would never have happened, save from Mr. C.'s representations. But what boots such "fending and proving"? A simple adherence to the statutes of the Society would have enabled any one, whether acquiescent or affronted, to fix the responsibility on the parties really responsible. The whole order, or *dis*order, of the Philharmonic mismanagement is summed up in the elastic provision of *law the seventeenth*, which allows the Directors to make "bye-laws." It must have been by sanction of such statutes that the plurality of conductors was abolished,—that visitors were shut out from rehearsals,—that the singular evasions in recompense of *solo* performers have been carried through. Seeing that the laws of the Philharmonic Society contain no indications of any musical course or principle to be followed,—and that they amount to little more than a promise that some concerts of some music shall be somehow given, in accordance with some bye-laws,—we recommend all who are interested in stirring up "this slough of despond" to its depths, to demand the production of the Directors' book of bye-laws, as they are empowered to do by law seventeen; and with a view to future check and reconstruction, to ascertain how far the capricious course—now indicating reform, then verging on ruin—which has

distinguished the proceedings of the *Philharmonic Society*, has been really a series of measures, decided by votes, recorded in minutes, proposed and carried at general meetings,—how far it has been a case, on the one side, of supineness, on the other of precedent violated without consistency or common sense to serve the purposes of self.

One of the most notorious musical illustrations of England during the half century just ended—Robert Lindley, our great violoncellist—died so quietly a few days ago, that many musicians, both amateur and professional, might have overlooked the fact, save for the notice of the event in a late number of the *Musical World*. Lindley was born at Rotheram, in Yorkshire, according to the periodical just cited, in 1772 (the date of 1777 being given by a 'Biographical Dictionary of Musicians' before us). He was the son of a man who loved music, and could teach it a little. As a boy, he gave signs of great musical promise. These brought him under the notice of the Italian violoncellist Cervetto, who gave Lindley lessons, and to such good purpose, that in the year 1794 (only two years after Mozart's death—while Beethoven was only "in the bud"—upwards of a quarter of a century ere Weber was heard of—and a score of seasons, or thercabouts, before Signor Rossini's time) young Lindley took the desk of first *violoncello* in our Italian Opera orchestra,—and with it all the first appointments in our choice orchestras, and as *solo* player at festivals. It is not many years since he retired in favour of younger men from this long course of public service and public favour. The latter never failed him:—the sight of the comely old man winding his way into the orchestra was, in nine cases out of ten, signal for a hearty round of English applause and welcome.—In some important respects Lindley's popularity was thoroughly merited. Though his execution, it is true, was exceeded in his own day by that of such great foreign players as Merk and Romberg, and in ours entirely outshone by Signor Piatti,—Lindley drew from his strings a tone such as no other violoncellist whom we have ever heard, or heard of, commanded. Then, his style might not be up to the mark of our present musical requisitions,—for he was not a cultivated man, and flourished, too, during the worst period of English taste. Thus, he was comparatively heavy and uninteresting as a quartett player,—monotonously fond of frivolity and trick in his *cadenzas* and ornaments,—puerile and commonplace in the concoction of his *solos*. But, on the other hand, he was excellent—a tower of breadth and strength—in the orchestra; capital in accompaniment,—and thoroughly versed in some of those old traditions (for instance, the support of recitatives) which demand from the instrumentalist a basis of sound musical knowledge, not always built on by showy *solo*-players now-a-days. He had little to say, and that little was marred by an impediment in his speech. It seemed as if the brotherly companionship which existed betwixt himself and Dragonetti for so many years must have been a sympathy of strings and bow, rather than a verbal interchange of anecdote and opinion,—since betwixt the English *violoncello's no*-language and the Venetian *contra-basso's* every-language-in-one, their discourse was to listeners totally unintelligible. Let it be added, that Lindley delighted in his profession, and was conscientious accordingly,—never careless at rehearsals, never slovenly at performances. In short, according to the measure of his capacity, his culture, and the bad times in which he was trained, he was a thorough and honest artist; and some tablet should somewhere or other record this much, for the benefit of players and hearers to come.

The week before the Birmingham Festival, the meeting of the Three Choirs at Hereford is to take place, commencing on Tuesday, the 21st of August. The principal artists engaged are Mesdames Novello and Grisi, Miss Dolby, and Mrs. Weiss; Signor Mario, Mr. Sims Reeves, and Mr. Weiss. Little Arthur Napoleon, too, is to play at Hereford, for which we are heartily sorry,—conceiving every appearance of the kind as another step towards the ruin of the gifted child.

Madame Castellan has arrived in London.

'Les Vêpres Siciliennes,' by Signor Verdi, after having been in rehearsal since October last (!), was produced at the *Grand Opéra* of Paris on the 13th. Should 'Les Vêpres' keep the stage, we may be able to speak of it under guidance of our own ears and experience; but the "*should*" seems problematical, though we fully recognize the progressive improvement made, and making, by Signor Verdi, and though we perceive that the success of the first night is described as having been triumphant. Private information describes the *libretto* of this opera as weak, foolish, and ill-contrived, though it be by M. Scribe:—a re-arrangement of 'Le Duc d'Albe,' which was written for Donizetti to set—while, so far as we can gather from facts recorded it does not seem as if any one act of the five was so complete as the last act of 'Il Trovatore.' The melodies, however, (it is fair to add) are said to be combined with care and charm,—the instrumentation is praised as ingenious,—and the *airs de ballet* are commended for their grace and variety.

M. Thalberg's second theatrical work, 'Christina di Svezia,' has been produced at Vienna with every sign of approval; and (we are informed by Mr. Ella's *Musical Record*) the composer has passed through London on his way to Rio Janeiro, where he is engaged for some concerts. Such a move seems to us an odd sequel to a real triumph. But what *is* success, after all? In some collection of theatrical anecdotes we remember the whimsical commentary of Kenney on the manager who declared himself as "*really proud of his pit*," on a night when his pit was counted by Kenney to contain some five-and-twenty persons.—Again, we find the *New York Musical Gazette*, for the benefit of innocent America, chronicling the crowds and the increasing enthusiasm in London which attend on the evolutions of Herr Wagner's *bâton!* We heard of like triumphs, too, the other day, when we were at Düsseldorf. Pleasantry apart, statements like these are very sad, or very silly—or both.

We have been invited, by one in whose judgment we place reliance, to believe in the good accounts which reach us of Mdlle. Tietjens, a young German *soprano*, who is described as promising us a real artist and vocalist. She is now, we perceive, singing at the Opera of Berlin.

It appears that we were misinformed regarding the abandonment of the Paris speculation in English theatricals,—since we now perceive that, yesterday week, 'Macbeth' was played in the *Théâtre Ventadour*, with Mr. and Mrs. Wallack as the *Thane of Fife* and the *Lady*. The tragedy seems to have been found too long; and the interpolated witch-music failed to please, because, say the journals, it was "out of tune."

MISCELLANEA

Attempt to sound Niagara Falls.—The gentleman who has been trying the experiment of sounding the river below Niagara Falls, writes as follows:—"Another attempt was made with a similar iron of about 40 lb. weight, attached to a No. 11 wire, all freely suspended, so as not to impede the fall of the weight. I then let the weight fall from the bridge, a height of 225 feet. It struck the surface fairly, with the point down—must have sunk to some depth, but was not longer out of sight than about one second, when it made its appearance again on the surface, about 100 feet down the stream, and skipped along like a chip, until it was checked by the wire. We then commenced hauling in slowly, which made the iron bounce like a ball, when a cake of ice struck it, and ended the sport. I am satisfied that no metal has sufficient specific gravity to pierce that current, even with a momentum acquired by a fall of 225 feet. The velocity of the iron when striking must have been equal to 124 feet per second; and, consequently, its momentum near 5,000 lb. Its surface opposed to the current was about 50 superficial inches. This will give an idea of the strength of that current, and at the same time hint at the Titan forces that have been at work to scoop out the bed of the Niagara river."

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The LOWEST rates of Premium on the MUTUAL SYSTEM.
The WHOLE OF THE PROFITS divided among the Assured every Fifth Year.
No charge for Policy Stamps, nor for Service in the Yeomanry or Militia Corps.
Policies in force upwards of 7,000.
The Assurance Fund exceeds 1,402,522*l.* Income upwards of 230,000*l.* per Annum.
The sum of 397,000*l.* was added to Policies at the last Division, which produced an average Bonus of 67 per Cent. on the Premiums paid.
For particulars apply to
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SHARE OF PROFIT INCREASED FROM ONE-HALF TO FOUR-FIFTHS.

Policies effected with this Society now will participate in FOUR-FIFTHS, or 80 per cent., of the Net Profits of the Society, according to the conditions contained in the Society's Prospectus.

The Premiums required by this Society for insuring young lives are lower than in many other old-established offices, and Insurers are fully protected from all risk by an ample guarantee fund in addition to the accumulated funds derived from the investments of Premiums.

Policy Stamps paid by the Office.

Prospectuses may be obtained at the Office in Threadneedle-street, London, or of any of the Agents of the Society.

CHARLES HENRY LIDDERDALE, Actuary.

GRESHAM LIFE ASSURANCE SOCIETY.
Head Office, 37, Old Jewry, London.
Instituted A.D. MDCCCXLVIII.

Trustees.

Matthew Marshall, Esq. Bank of England.
Stephen Olding, Esq. Lombard-street.
William Smee, Esq. Bank of England.
William Tabor, Esq. *Chairman.*

This Office will be found highly eligible for every description of Life Assurance; its main features are the publicity of its accounts, and the systematic readiness of its transactions.

Perfect Security is guaranteed by an ample paid-up capital, subscribed by persons of the highest character and respectability.

Policies may be effected without loss of time, formalities being carried through at the Office every day.

Although the principal portion of the Society's Policies are upon first class lives, its peculiar feature consists in the Assurance, at equitable rates, of the lives of individuals of regular and temperate habits, but in whom health may be more or less impaired.

Policy-holders may obtain loans on real or good personal security. The Directors have advanced upwards of 175,000*l.* to the Members since July, 1848.

N.B.—Active and influential persons will be appointed as Agents on liberal terms, in districts where the Society is not already represented. EDWIN JAMES FARREN, Secretary.

GUARDIAN FIRE AND LIFE ASSURANCE COMPANY,
No. 11, Lombard-street, London.

Directors.

Sir WALTER R. FARQUHAR, Bart. *Chairman.*
FRANCIS HART DYKE, Esq. *Deputy-Chairman.*

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George Johnstone, Esq.	John Thornton, Esq.
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John Loch, Esq.	Henry Vigne, Esq.

Auditors.

A. W. Roharts, Esq.	Henry Sykes Thornton, Esq.
Lewis Loyd, Jun. Esq.	John Henry Smith, Esq.

George Keys, Esq. *Secretary.*—Samuel Brown, Esq. *Actuary.*

LIFE DEPARTMENT.—Under the provisions of an Act of Parliament, this Company now offers to future Insurers *Four-fifths of the Profits, with a Quinquennial Division, or a Low Rate of Premium*, without participation of Profits.

The next division of Profits will be declared in June, 1860, when all Participating Policies which shall have subsisted at least one year at Christmas, 1859, will be allowed to share in the Profits.

At the Five Divisions of Profits made by this Company, the total Reversionary Bonuses added to the Policies have exceeded 913,000*l.*

At Christmas last the Assurances in force amounted to upwards of 4,240,000*l.*, the Income from the Life Branch in 1854 was more than 200,000*l.*, and the Life Assurance Fund (independent of the Guarantee Capital) exceeded 1,700,000*l.*

FOREIGN RISKS.—The Extra Premiums required for the East and West Indies, the British Colonies, and the northern parts of the United States of America, have been materially reduced.

INVALID LIVES.—Persons who are not in such sound health as would enable them to insure their Lives at the Tabular Premiums may have their Lives insured at Extra Premiums.

LOANS granted on life policies to the extent of their values, provided such policies shall have been effected a sufficient time to have attained in each case a value not under 50*l.*

ASSIGNMENTS of POLICIES—Written Notices of, received and registered.

Medical Fees paid by the Company, and no charge will be made for Policy Stamps.

NOTICE IS HEREBY GIVEN, That Fire Policies which expire at Midsummer must be renewed within fifteen days at this Office, or with Mr. SAMS, No. 1, St. James's-street, corner of Pall Mall; or with the Company's Agents throughout the Kingdom, otherwise they become void.

Losses caused by Explosion of Gas are admitted by this Company.

THE PATENT DUETT CONCERTINA, 1*l.* 11s. 6*d.* and 2*l.* 2s., with Mahogany Box.—This novel Instrument comprises two Concertinas in one; each having unison notes, enabling a single performer (without difficulty) to play duetts or melodies with an insulated accompaniment. It is also admirably suited to the voice, and combines results not to be obtained in any instrument of the description. Tutor, and Six Books of Airs for ditto, 2s. each.—Inventors, WHEATSTONE & CO. Patentees of the Concertina, as used by the most celebrated Performers at the Public Concerts.—20, Condnit-street, Regent-street, London.

MR. HOWARD, SURGEON-DENTIST, 52, FLEET-STREET, has introduced an ENTIRELY NEW DESCRIPTION of ARTIFICIAL TEETH, fixed without springs, wires, or ligatures. They so perfectly resemble the natural teeth as not to be distinguished from the originals by the closest observer; they will never change colour or decay, and will be found superior to any teeth ever before used. This method does not require the extraction of roots, or any painful operation, and will support and preserve teeth that are loose, and is guaranteed to restore articulation and mastication. Decayed teeth rendered sound and useful in mastication.—At home from Ten till Five.

F. DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment, to the Queen and Prince Albert, sole Successor to the late E. J. Dent in all his patent rights and business at the above Shops, and at the Clock and Compass Factory, at Somerset Wharf, Maker of Chronometers, Watches, Astronomical, Turret, and other Clocks, Dipleidoscopes, and Patent Ships' Compasses, used on board Her Majesty's Yacht. Ladies' Gold Watches, 8 guineas; Gentlemen's, 10 guineas. Strong Silver Lever Watches, 6*l.* 6s.

WATHERSTON & BROGDEN caution the Public to have the carat gold stated on the invoice, and redress is obtainable in a County Court. Watherston & Brogden's Gold Chains are sold on this principle only, at manufacturer's prices.—Crystal Palace, Central Transept Gallery, and Manufactory, 16, Henrietta-street, Covent-garden. Assays made of chains and jewelry for 1s. each.

FINE-ART MANUFACTURE.—ELKINGTON & Co. respectfully solicit the attention of the Nobility, Gentry, Amateurs, Artists, and others interested in the advancement of British Art-Manufacture, to their increasing Collections of Statuettes, Vases, &c. published exclusively by them in Bronze, Silver, and Gold, from the Antique and select Works of Modern Artists.

Also to their Artistic and Decorative Plate, calculated for the Table, Sideboard, Library, Boudoir, &c.

These productions were honoured at the late Great Exhibition by an award of the 'Council Medal,' and may be obtained at their Establishments—

22, REGENT-STREET, 45, MOORGATE-STREET, } LONDON.
MANUFACTORY, NEWHALL-STREET, BIRMINGHAM.

RECONNOITERING TELESCOPES.—These well-known Instruments to be had of the Maker, JOHN DAVIS, OPTICIAN, DERBY. The Telescope, when closed, measures 34 in., and shows Jupiter's moons. Price, sent through the post, 36s. The same Instrument fitted up with an additional Eye-piece and Stand, price 3*l.* 2s. Thus fitted, it will show Saturn's Ring.—Map Mètres in case by post, 3s. 6*d.*

RALPH'S ENVELOPE PAPER, reduced to 5s. per ream; also at 8s. and 9s. 6*d.* per ream; samples on application.—T. W. RALPH, Manufacturer, 36, Throgmorton-street, Bank.

LOCKWOOD'S celebrated NUGGET PENS, being electro-gilt, are not liable to rust or corrode; with Fine, Medium, or Broad Points, 1s. per box of one dozen. Wholesale and retail at LOCKWOOD'S Stationery and Dressing-Case Warehouse, 75, New Bond-street.
N.B. A box of one dozen post free for 13 stamps.

FLOWER-POTS and GARDEN SEATS.—JOHN MORTLOCK, 250, Oxford-street, respectfully announces that he has a very large assortment of the above articles in various colours, and solicits an early inspection. Every description of useful CHINA, GLASS, and EARTHENWARE, at the lowest possible price, for Cash.—250, Oxford-street, near Hyde Park.

DECORATIONS for ROOMS, &c. by A. L. AGLIO.—Decorative Paintings designed and executed in Fresco, Encaustic, or Tempera, by A. L. AGLIO, 4, Oval-road, Gloucester-gate, Regent's Park.

OSLERS' TABLE GLASS, CHANDELIERS, LUSTRES, &c., 44, Oxford-street, London, conducted in connexion with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decanters in great variety. Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass at exceedingly moderate prices. Cryatal glass Chandeliers, of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornamental Glass always on view. Furnishing orders executed with despatch.

LOOKING-GLASSES, Console Tables, Window Cornices, Girandoles, and Gilt Decorations of every description.—C. NOSOTTI, Manufacturer (established 1822), 398 and 399, Oxford-street, has the most extensive assortment of Looking-glasses in every variety of style. The taste and superiority of workmanship, with the pure colour of the glass, must insure patronage. C. Nosotti, being the largest consumer of Plate Glass, has made arrangements with the principal British and foreign Plate-Glass Companies, by which he is enabled to offer advantages in prices such as cannot be surpassed. Books of Designs free on receipt of six stamps for postage.—A choice selection of Dining and Drawing Room Furniture, Carpets, Silks, Damasks, and other materials for Curtains. Ten per cent. discount allowed if the entire furnishing is given. Prices marked in plain figures.—Manufactory, 3 and 4, Great Chapel-street.

CHILDREN'S BEDSTEADS and BEDDING.—HEAL & SON'S Stock of Children's Cots, Cribs, and Bedsteads contains every Design and Size that is manufactured, both in Wood and Iron, which, together with their large assortment of every other description of Bedstead, will be found worthy of inspection. They also beg to call attention to their show of BEDROOM FURNITURE, of which their New Ware-Rooms enable them to keep such an assortment that Customers may select all the articles for the complete furnishing of a Bed-room. An ILLUSTRATED CATALOGUE of BEDSTEADS, containing upwards of One Hundred different Designs, sent free by post.—HEAL & SON, Bedstead and Bedding, and Bed-room Furniture Manufacturers, 196, Tottenham Court-road.

GLENNY'S BALBRIGGAN STOCKINGS and SOCKS,
MANUFACTURED in BALBRIGGAN (IRELAND),
for elasticity, softness, and durability, are unrivalled by the numerous attempts at imitation.

Though manufactured from cotton, they are superior in comfort to silk, and more durable.

Sold only by the manufacturer,
CHARLES GLENNY, 33, Lombard-street, City; and
THRESHER & GLENNY, 152, Strand.

THE GREATEST NOVELTY of the AGE!—A perfect remedy for Dust and Damp in Shop Windows. See Advertisement in the first column of the London *Times* for MAY 25, 1855.

FENDERS, STOVES, and FIRE IRONS.—Buyers of the above are requested before finally deciding to visit WILLIAM S. BURTON'S SHOW-ROOMS, 39, Oxford-street (corner of Newman-street), Nos. 1, 2, and 3, Newman street, and 4 and 5, Perry's-place. They are the largest in the world, and contain such an assortment of FENDERS, STOVES, RANGES, FIRE IRONS, and GENERAL IRONMONGERY as cannot be approached elsewhere, either for variety, novelty, beauty of design, or exquisiteness of workmanship. Bright stoves, with bronzed ornaments and two sets of bars, 2l. 14s. to 5l. 10s.; ditto with ormolu ornaments and two sets of bars, 5l. 10s. to 12l. 12s.; Bronzed Fenders complete, with standards, from 7s. to 3l.; Steel Fenders from 2l. 15s. to 6l.; ditto, with rich ormolu ornaments, from 2l. 15s. to 7l. 7s.; Fire-irons, from 1s. 9d. the set to 4l. 4s. Sylvester and all other Patent Stoves, with radiating hearth plates. All which he is enabled to sell at these very reduced charges—

Firstly—from the frequency and extent of his purchases; and Secondly—from those purchases being made exclusively for cash.

BATHS & TOILETTE WARE.—WILLIAM S. BURTON has ONE LARGE SHOW-ROOM devoted exclusively to the DISPLAY of BATHS and TOILETTE WARE. The stock of each is at once the largest, newest, and most varied ever submitted to the public, and marked at prices proportionate with those that have tended to make his Establishment the most distinguished in this country. Portable Showers, 7s. 6d.; Pillar Showers, 3l. to 5l.; Nursery, 15s. to 32s.; Sponging, 15s. to 32s.; Hip, 14s. to 31s. 6d. A large assortment of Gas, Furnace, Hot and Cold Plunge, Vapour, and Camp Shower Baths.—Toilette Ware in great variety, from 15s. 6d. to 45s. the Set of Three.

THE BEST SHOW of IRON BEDSTEADS in the KINGDOM is WILLIAM S. BURTON'S. He has TWO VERY LARGE ROOMS, which are devoted to the EXCLUSIVE SHOW of IRON and BRASS BEDSTEADS and CHILDREN'S COTS, with appropriate Bedding and Mattresses. Common Iron Bedsteads, 18s.; Portable Folding Bedsteads, from 12s. 6d.; Patent Iron Bedsteads, fitted with dovetail joints and patent sacking, from 17s. 6d.; and Cots from 20s. each. Handsome Ornamental Iron and Brass Bedsteads, in great variety, from 2l. 13s. 6d. to 15l. 15s.

PAPIER MACHÉ and IRON TEA-TRAYS.—An assortment of Tea-Trays and Waiters wholly unprecedented, whether as to extent, variety, or novelty.

New Oval Papier-Mâché Trays,
per set of three ..... from 20s. 0d. to 10 guineas.
Ditto, Iron ditto ..... from 13s. 0d. to 4 guineas.
Convex shape, ditto ..... from 7s. 6d.
Round and Gothic waiters, cake and bread baskets, equally low.

WILLIAM S. BURTON has SIXTEEN LARGE SHOW-ROOMS devoted to the show of GENERAL FURNISHING IRONMONGERY, Iron and Brass Bedsteads and Bedding (including Cutlery, Nickel Silver, Plated and Japanned Wares), so arranged and classified that purchasers may easily and at once make their selections.

Catalogues, with Engravings, sent (per post) free. The money returned for every article not approved of.

39, OXFORD-STREET (corner of Newman-street); 1, 2, and 3, NEWMAN-STREET; and 4 and 5, PERRY'S-PLACE.

AT Mr. MECHI'S ESTABLISHMENTS, 112, REGENT-STREET, 4, LEADENHALL-STREET and CRYSTAL PALACE, are exhibited the finest specimens of British Manufactures, in DRESSING CASES, Work Boxes, Writing Cases, Dressing Bags, and other articles of utility or luxury. A separate department for Papier-Mâché Manufactures and Bagatelle Tables. Table Cutlery, Razors, Scissors, Penknives, Strops, Paste, &c. Shipping Orders executed. Superior Hair and other Toilet Brushes.

CARRIAGES of the lightest Construction, best build and finish, at reduced prices.—For SALE, or to be Let on Job, a large assortment of New and Second-hand CARRIAGES, comprising single and double seated Broughams, Clarences, Stepiece Barouches, Pilentums, Phaetons, &c.—PEAKE'S old-established Carriage Factory, 5, Lisle, or 11, Princes-street, Leicester-square.

DO YOU BRUISE YOUR OATS YET?—One bushel of oats crushed will nearly make two. Immense saving and important improvement of the animal.—OAT-BRUISERS, Chaff-cutters, Ploughs, Threshing Machines, Domestic Flour Mills, light Carts, Mining Tools, Brick and Tile Ditto, Corn-dressing Ditto, Horse and Steam Machinery put up, &c. Repairs done.—M. WEDLAKE & CO. 118, Fenchurch-street.—Pamphlet on Feeding, 1s. List with 140 illustrations, 1s.; per post, 1s. 4d. each.

DURABILITY of GUTTA PERCHA TUBING.—Many inquiries having been made as to the Durability of Gutta Percha Tubing, the Gutta Percha Company have pleasure in giving publicity to the following letter:—FROM SIR RAYMOND JARVIS, Bart., VENTNOR, ISLE of WIGHT.—Second Testimonial.—"March 10th, 1852.—In reply to your letter, received this morning, respecting the Gutta Percha Tubing for Pump Service, I can state, with much satisfaction, it answers perfectly. Many Builders, and other persons, have lately examined it, and there is not the least apparent difference since the first laying down, now several years; and I am informed that it is to be adopted generally in the houses that are being erected here."

N.B. From this Testimonial it will be seen that the CORROSIVE WATER of the ISLE of WIGHT has no effect on Gutta Percha Tubing.

THE GUTTA PERCHA COMPANY, PATENTEES, 18, WHARF-ROAD, CITY-ROAD, LONDON.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS; STRONG FIRE-PROOF SAFES, CASH and DEED BOXES.—Complete Lists of Sizes and Prices may be had on application.

CHUBB & SON, 57, St. Paul's Churchyard, London; 28, Lord-street, Liverpool; 16, Market-street, Manchester; and Horsley Fields, Wolverhampton.

DR. ARNOTT'S SMOKE-CONSUMING FIRE-GRATE is manufactured by F. EDWARDS, SON & Co., 42, Poland-street, Oxford-street; where one may be seen in daily use. The advantages of this Grate consist in the smoke being perfectly consumed, no chimney sweeping being required, and a saving of from 40 to 50 per cent. being effected in the cost of fuel. Prospectuses, with Testimonials, sent on application.

FISHER'S DRESSING-CASES, FOR LADIES AND GENTLEMEN.
FISHER'S STOCK IS ONE OF THE LARGEST IN LONDON
AT PRICES TO SUIT ALL PURCHASERS.
Catalogues post free.
188 and 189, STRAND, corner of Arundel-street.

WEDLAKE'S HAY-MAKER,
Cash in advance £10 10 6
Wedlake's Horse Hay-rake, Cash in advance 3 15 6
Order immediately.
Book on Making Hay cheaply, 1s.
118, Fenchurch-street, City.

TRELOAR'S COCOA-NUT FIBRE MANUFACTURES consist of Matting, Door Mats, Mattresses, Hassocks, Brushes, &c., and are distinguished by superiority and excellence of workmanship, combined with moderate charges. Catalogues, containing prices and every particular, free by post.—T. TRELOAR, Cocoa-Nut Fibre Manufacturer, 42, Ludgate-hill, Loudon.

THE UNIVERSAL CAPE, price 20s.; or Lined and Waterproof, 30s.; Reversible, 35s. A new and most gentlemanly full-length sleeved garment, calculated by its lightness, utility, durability, and EXTREME CHEAPNESS speedily to be universally adopted. An inspection will render commendation needless. One of the largest stocks in London of Light Coats, Capes, &c.—W. BERDOE, 96, NEW BOND-STREET, and 69, Cornhill (only).

BLACK CLOTH SUITS.

A useful Black Cloth Coat, Vest and Trousers		£1 15
Superfine ditto	ditto	2 2
Saxony ditto	ditto (woaded colour) ..	3 3
Spanish, Hussar, or Polka Suit (for Juveniles)		1 1
Superfine ditto	(elegantly trimmed) ..	1 8

Messrs. SKINNER & Co., Tailors, Clothiers, and Contractors, Brunswick House, 18, Aldgate High-street, City; and 50, Hedge-row, Islington-green.

RUPTURES.—BY ROYAL LETTERS PATENT.

WHITE'S MOC-MAIN LEVER TRUSS is allowed by upwards of 200 Medical Gentlemen to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided; a soft bandage being worn round the body, while the requisite resisting power is supplied by the MOC-MAIN PAD and PATENT LEVER fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body, two inches below the hips, being sent to the Manufacturer, Mr. WHITE, 228, Piccadilly, London.

ELASTIC STOCKINGS, KNEE CAPS, &c. for VARICOSE VEINS, and all cases of WEAKNESS and SWELLING of the LEGS, SPRAINS, &c. They are porous, light in texture, and inexpensive, and are drawn on like an ordinary stocking. Price, from 7s. 6d. to 16s. each; postage 6d.
MANUFACTORY, 228, PICCADILLY, LONDON.

THE PEN SUPERSEDED.—MARK your LINEN.—The most easy, permanent, and best method of Marking Linen, Silk, or Books, is with the PATENT ELECTRO-SILVER PLATES. With these Plates a thousand articles can be marked in ten minutes. Any person can use them. Initial Plate, 1s.; Name, 2s.; Crest, 5s.; Numbers, per set, 2s. Sent free (with instructions) for stamps, by the Inventor and sole Patentee, T. CULLETON, 2, Long-acre, one door from St. Martin's-lane.

SISAL CIGARS.—At GOODRICH'S, 416, Oxford-street, London, nearly opposite Hanway-street. Box, containing 14, for 1s. 9d.; post free, 6 stamps extra. None are genuine unless signed "H. N. Goodrich." No good cigars have ever been sold so cheap.

SUPERIOR COGNAC BRANDY, at 52s. per dozen (duty paid), from the Docks; sparkling Champagne, 42s.; a delicate Rhine Wine (Harzberg), 36s.; Claret, first-class quality (vintage 1848), 54s.—WILLIAM WINCH HUGHES, 5, Dorset-street, Portman-square.

ROYAL CAMBRIDGE SHERRY.—This beautiful dry Wine is now supplied to the élite throughout England, under the patronage of H.R.H. the Duke of Cambridge, to nearly all the Clubs, and to Her Majesty's Household. It is guaranteed to be the pure Wine of Xeres unadulterated. It is recommended to invalids by sound medical authority, while its high character is appreciable to all who understand Sherry Wines. Can be had only of BELLINGHAM & COMPANY, 4, Beaufort Buildings, Strand, 38s. per dozen; or, in quarter cask, brand, C.A.M., 12l. 10s. Sample forwarded gratuitously.

CHOCOLAT.—F. MARQUIS, highly recommended by the faculty of France, Passage des Panoramas and Rue Vivienne, Paris. This celebrated Manufacturer has appointed for his Agent, in England, J. CHACK, 38, Castle-street, Holborn, for the Wholesale of his superior Chocolate; to be had also, Retail, at Messrs. Fortnum, Mason & Co.'s, Piccadilly; and at all respectable Tea, Coffee, and Foreign Warehouses and Chemists in the United Kingdom.

SCHWEPPE'S SODA, POTASS, and MAGNESIA WATERS, and Aërated Lemonade, continue to be manufactured upon the largest scale at their several establishments in London, Liverpool, Bristol, and Derby. The celebrity of these well-known waters, and the preference they universally command, are evidences that their original superior quality over all others is well sustained. Every bottle is protected by a label, with the name of their firm, without which none is genuine, and it may be had of nearly all respectable Chemists throughout the Kingdom. Importers of the German Seltzer Waters, direct from the springs, as for the last thirty years.—51, Berners-street, London.

DINNEFORD'S FAMILY MEDICINE DIRECTORY, containing a variety of Practical Information especially adapted for the Clergy, Ladies, Schools, and Heads of Families, in the absence of Professional Assistance. New Edition, price 2s. 6d., by post 2s. 8d.
MEDICINE CHESTS in great variety; a large Assortment of Patterns, at prices from 10s. to 10l.
172, New Bond-street, London.

MISS KIRBY, 23, Mortimer-street, Cavendish-square, having received numerous orders for her EMOLLIENT POMADE for RESTORING the HAIR, has appointed the following Agents:—Forster, 52, and Barton, 77, King's-road, Brighton; Savory & Moore, High-street, Cheltenham; Wells, Sandgate-street, Dover; Chater, Chemist, Watford; Morris, 29, High-street, Kensington; Davies, Chemist, Bridge-street-row, Chester; Hallows, 2, High-street, Islington; M'Dougall, 174, Regent-street; Adolphus, 198, Oxford-street; and Barclay, Farringdon-street.

ROWLANDS' MACASSAR OIL, for the GROWTH, RESTORATION, and for IMPROVING and BEAUTIFYING the HUMAN HAIR. It prevents Hair from falling off or turning grey, strengthens weak Hair, cleanses it from Scurf and Dandriff, and makes it BEAUTIFULLY SOFT, CURLY, and GLOSSY. In the Growth of the BEARD, WHISKERS, and MUSTACHIOS, it is unfailing in its stimulative operation. For CHILDREN it is especially recommended as forming the basis of A BEAUTIFUL HEAD of HAIR.
Price 3s. 6d.; 7s.; Family Bottles, equal to four small, 10s. 6d.; and double that size, 21s.
CAUTION.—On the Wrapper of each Bottle are the words, ROWLANDS' MACASSAR OIL, in two lines.
Sold by A. ROWLAND & SONS, 20, Hatton-garden, London; and by Chemists and Perfumers.

VIOLETS.

H. BREIDENBACH, Distiller of Flowers and Eau de Cologne to the Queen, has now in great perfection several EXTRACTS of the WOOD VIOLET. It has a lasting odour, and will not stain the handkerchief. Violet Pomade, Cold Cream of Violets, Violet Sachet Powder, and several toilet preparations of the same flower equally fragrant.—157 B, New Bond-street, London.

A CLEAR COMPLEXION.—GODFREY'S EXTRACT of ELDER FLOWERS is strongly recommended for softening, beautifying and preserving the skin and giving it a blooming and charming appearance, being at once a fragrant perfume and delightful cosmetic. It completely removes tan, sun-burn, redness, &c., and by its balsamic and healing qualities renders the skin soft and free from dryness, scurf, &c., clears it from every humour, pimple or eruption; and, by continuing its use only a short time, the skin will become and continue soft and smooth, and the complexion clear and beautiful. In the process of shaving it is invaluable, as it annihilates every pimple and all roughness, and affords great comfort if applied to the face during cold easterly winds.—Sold in Bottles, price 2s. 9d., with directions for using it, by all Medicine Venders and Perfumers.

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The Governors being about to appoint an ASSISTANT MASTER, whose chief duty will be to examine the Composition of the Senior Classes in the Classical School, Gentlemen who have taken the degree of B.A. at Oxford or Cambridge, and are desirous of becoming Candidates, are requested to send in their Applications and Testimonials to me on or before the 1st day of August next.

The Salary will be 250*l.* a year. The School is under the superintendence of the Rev. E. H. GIFFORD, the Head Master.—Further particulars may be obtained on application to me.

J. W. WHATELEY, Secretary.

King Edward's School, 21st June, 1855.

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J. W. GILBART, General Manager.

LONDON AND WESTMINSTER BANK.—The TEMPLE-BAR BRANCH of this Bank was OPENED on Friday, the 15th inst., at the Temporary Offices, 211, Strand.

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Lothbury, Juuc 19, 1855.

TO THE KIND-HEARTED.—A YOUNG GENTLEMAN without friends, and who through ill-health is prevented from obtaiuing any engagement, entreats the reader to send him twelve stamps for his Poems, 'THE OLD HALL,' &c. Kind Reader! will you obtain him Subscribers to publish a Half-crown volume of Poetry and Prose, entitled 'Music, Poetry, Paintings, and Flowers'? A Prospectus, with specimeu poems, for two stamps. Poetry, Prose, and Acrostics written. He would feel deeply grateful, and do anything in his power to contribute to the happines-s of any one who would kindly offer him a Home (for a few months) whilst writiug his work. The highest references and testimonials can be offered.—Address AUGUSTUS, 14, Little Exeter-street, Paddington, London.

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EARLSWOOD, RED HILL, SURREY.

Patroness.
HER MOST GRACIOUS MAJESTY.

His Royal Highness PRINCE ALBERT has appointed TUESDAY, July 3, for the OPENING of this Institution.

Trains run to Red Hill hourly. It is half-an-hour distant from town. Special trains will be provided, and will run to and from the Asylum at reduced charges. They will depart at One, and return at Five and at Seven. The charge for Return Tickets will be—First Class, 4s.; and Second Class, 3s.

Ladies having Purses to present, and other persons holding Sealed Tickets, will have Reserved Seats.

Ladies presenting Purses with Five Guineas and upwards will take part in the ceremony. Purses and Copies of the Ceremonial may be had on application.

Gentlemen, Stewards, and others, will also be supplied with an opportunity of making their offerings on behalf of the Charity.

Artists are invited to contribute something of their stores to ornament a great national institution. Form and colour are great means of education, and of gratification in the training of such a family.

Persons within a reasonable distance are invited to give cheerfulness to the day, by the presentation of Plants and Flowers.

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We plead for those who cannot plead for themselves.
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The greater the necessity the greater the charity.
It is more blessed to give than to receive.

JOHN CONOLLY, M.D. D.C.L. } Gratuitous
ANDREW REED, D.D. } Secretaries.

N.B.—The Board request a perusal of the last Report, which may be had gratuitously at the Office, 29, Poultry, where Subscriptions and Donations will be thankfully received, and all papers and needed information cheerfully supplied.

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*** Donations and Subscriptions will be received by Messrs. Drummond, 49, Charing-cross; Messrs. Hoares, Fleet-street; Sir Samuel Scott, Bart, & Co. 1, Cavendish-square; and Messrs. Richard Twining & Co. 215, Strand.

Office, 29, Poultry, June 18, 1855.

NAVIGATION SCHOOL, under the direction of the BOARD OF TRADE.—Separate Classes for Masters and Mates in the Merchant Service at 6s. per week, and for Seamen at 6d. per week, meet daily at the Sailors' Home, Wells-street, London Docks. Apprentices admitted free.—Application to be made at the Sailors' Home.

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A LADY of many years' experience in the care and MANAGEMENT of CHILDREN wishes to meet with an ENGAGEMENT in the Family of a Widower, where, in addition to her undertaking the Education of his Children, her thorough knowledge of Housekeeping would be found an acquisition. She is competent to impart a solid English Education, also Music, French (acquired in Paris), Italian, Drawing, &c. Having for some years had the entire charge of a motherless little girl, she feels fully qualified to watch over the health and comfort of her Pupils, and being most respectably connected, would expect to be treated entirely as a member of any family she might enter. Most unexceptionable references offered, and a moderate Salary only required.—Address Miss BENNET, Post-office, Hartley Row, Winchfield, Hants.

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TO PUBLISHERS of SCHOOL BOOKS.—The usual Half-yearly EDUCATIONAL NUMBERS of the MANCHESTER WEEKLY ADVERTISER will be published on July 7th, 14th, and 21st, when, as usual, copies will be forwarded to the principal Scholastic Institutions throughout the kingdom in addition to the regular circulation, which embraces all the Educational Establishments of importance in Manchester and the surrounding district. The already very extensive circulation of the *Advertiser* will now be immensely increased in consequence of the repeal of the Newspaper Stamp, which has just come into operation. Advertisements are requested to be sent without delay, addressed to the Proprietors, GALT, GENT & Co., 55, Market-street, Manchester.

A FIRST CLASSMAN (Classical Honours, Durham, 1855,) is desirous of meeting with one or more PUPILS, with whom he would read during the ensuing Vacation, either in England or on the Continent.—Address B. A., Darling's Clerical Library, Queen-street, Lincoln's Inn.

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THE PLAINS OF HEAVEN,
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GREAT DAY OF HIS WRATH,
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*** See Catalogue of Engravings.

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D. K. has just printed a new Trade List of ILLUSTRATED and ANNOTATED FAMILY and POCKET BIBLES and PRAYER BOOKS published by him, and will forward it, post-free, to any Bookseller on application.
Illustrated Bible Warehouse,
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GREAT WESTERN RAILWAY.—SUNDAY, July 8, an EXCURSION TRAIN to BATH and BRISTOL will leave Paddington at 7.45 A.M., and return the same evening from Bristol at 6.30 and Bath 7 o'clock. Fares: Bath, 9s. and 5s.; Bristol, 10s. and 6s.—No Luggage allowed.

TOURS in IRELAND, in 1855, commencing the 1st of JUNE, and terminating the 30th of SEPTEMBER.—The Public is respectfully informed, that arrangements have been again entered into by the Chester and Holyhead Railway Company with the principal Railway Companies in England, Scotland, and Ireland, and with the City of Dublin Company, by which FIRST and SECOND CLASS IRISH TOURIST TICKETS will be issued at the following stations and prices:—

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John Murray, Albemarle-street.

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REVIEWS

Catalogues of the Imperial Library: Catalogue of the History of France—[Catalogues de la Bibliothèque Impériale, &c.]. Tom. I. Paris.

A good catalogue of books is a very rare production; a good printed catalogue is rarer still; but a printed catalogue, whether good or bad, of a large library is the rarest production of all. We do not, of course, speak of booksellers' or auctioneers' catalogues: these are not legitimate objects of criticism, and are good enough if they enable their compilers to sell their wares. But the catalogue of a large public library stands upon a different footing. It must be a guide to the student and an inventory for the guardians of the collection. Every entry consists of several facts, each of which must be stated with precision, or the catalogue ceases to be a guide, and becomes positively mischievous. Names, and dates, and sizes are abstract things, and consequently errors are easily committed in transferring them to paper; and a small blunder may make a strange alteration in a title itself. We remember once seeing a German title, in which by writing *a* instead of *u* the word Fussreise became Fassreise, and thus a journey *on foot* was turned into a journey *in a tub*. When to such points, which require only minute care, are added the more serious difficulties arising from the different forms of the same name as presented in different languages, and sometimes in the same language,—the embarrassments arising from works published anonymously,—from serial and periodical publications,—from collections,—from works the true or entire contents of which are not shown by the title-pages,—some idea may be formed of the labour imposed upon the conscientious cataloguer who wishes to tell "the truth, and the whole truth." These are the difficulties which James, and Fisher, and Audiffredi have described so eloquently in the prefaces to their respective works;—works which they desired to make what they ought to be—true and complete. These are the difficulties which every practised librarian experiences in his daily labours, and knows how to appreciate. These are the difficulties which have made the progress of the new Catalogue of the British Museum slow; and these, no doubt, were some of the difficulties which retarded the progress of the Catalogue of the Imperial Library of Paris prior to the year 1852.

We have been induced to make these remarks, because in the Catalogue which stands at the head of this article we find no recognition of the difficulties attending the construction of every good catalogue; and because we find a promise of rapid execution, which we conceive cannot be redeemed but at the expense of the utility of the work itself. Before examining this volume, we will give a short account of its previous history.

In the year 1838 the Minister of Public Instruction directed his attention to the state of the catalogues of the various collections in the Royal Library at Paris, and obtained a credit for 1,264,000 francs, or 50,560*l*. sterling, to be expended in the preparation of a catalogue of the printed books, in supplying deficiencies, and in binding. After the lapse of twelve years—that is, in 1850,—a commission was nominated for the purpose of inquiring into the progress made in the work, and the time and amount of money that would be required to complete it. The chief officer of the catalogue department made a report upon the subject in June 1850, wherein he stated that the number of titles prepared for the Catalogue of Printed Books was 171,190,—that ten years would be required to complete it,—that that portion of it comprising the History of France would be finished in less than a year, and that it would not be possible to commence the printing before the beginning of the year 1852. He further undertook that titles should be prepared at the rate of 140,000 per annum. At the commencement of 1852 it would appear that he was not prepared to redeem his promise of going to press; and in the month of January of that year was carried into effect a suggestion, made by the Commission of 1850, that an officer should be appointed who should be alone responsible for the preparation of the Catalogues. Such a labour was clearly incompatible with the ordinary and arduous duties of the principal officer of the Department of Printed Books. M. Taschereau was, on the recommendation of the Minister of Public Instruction, appointed to this office. By a report made to M. Taschereau in the following February, it appeared that during the last twenty months 68,826 titles of works on French History had been prepared, leaving a vast deal in this class still to be done both in cataloguing and classification; while to the other classes of English History, Medicine, Universal History, Jurisprudence, Greek and Roman History, Science and Art, and Dramatic Music, the increase had only been 8,642; or in other words, the efforts of the cataloguers bad been directed almost exclusively to the division of French History,—with which it was proposed to commence the printing of the new Catalogue. After enumerating some of the difficulties which retarded the progress of the work, the chief of the catalogue department declared his inability to advance more rapidly, and shortly afterwards resigned his post. M. Taschereau proceeded at once to remodel this branch of the service. In June, 1852, it was found that 250,660 titles were prepared, of which 135,783 belonged to the class of French History.

We are not told when the printing of the volume before us commenced; but the Report of M. Taschereau to the Minister prefixed to it, and announcing its completion, bears date December 25, 1854. It is divided into three chapters, the first comprising what the compiler terms 'Preliminaries and Generalities,'—that is to say, bibliography, general treatises, geography, and descriptions of France, statistics, general history and collections. The second chapter embraces the history of France by epochs,—viz. ethnography, Celtic and Gaulic history, origin of the Franks, generalities of the first, of the second, and of the third race, of the French Revolution, and of the Imperial dynasty, and works relating to several reigns. The third chapter comprises the history of France by single reigns, and is carried down to the reign of Louis the Fourteenth. All these divisions have their sub-divisions, amounting altogether in this volume to about 250. The total number of entries is 16,036, of which 9,322 are original works, 4,284 are subsequent editions of works previously entered, and 2,430 are duplicate entries or cross-references. The subsequent volumes of this class, French History, will comprise journals and periodical publications, ecclesiastical history, constitutional history, administrative, diplomatic and military history, manners and customs, archæology, numismatics, local history, nobiliary and genealogical history, and, finally, French biography. M. Taschereau proposes to print a supplementary volume to this class, which shall embrace all the current additions to the library which may have been received too late for previous insertion,—all those which may have been overlooked, and all those which are contained in the other public libraries of Paris.

Prefixed to the volume are twenty-six rules, which have been followed in its preparation. A classed catalogue has this advantage over one that is alphabetical, that the titles not requiring headings—a most fruitful, perhaps *the* most fruitful source of difficulty—is avoided. It is nothing to the cataloguer that he finds the name Buckingham spelt in nine different ways, and that of Raleigh in eleven. He gives the name as he finds it, and puts off settling the proper form until the index is prepared, which may not be done in his time, or may not be done at all. The greater part of these twenty-six rules refer, as a natural consequence, to pure technicalities, such as the signs to indicate an abridged title and other points of equal indifference. There are one or two, however, which deserve notice. One of the rules is, that all languages, other than Greek, Latin, and their derivatives, of Western Europe are followed by a translation in French. In practice, this rule has been modified, for only a few words of the foreign title are given, and then follows the translation of the entire title. This practice may be convenient for the cataloguer; but it is very objectionable, as it destroys the means of identifying a title, and consequently a book.

Another rule is, that the name of the printer is not given excepting in those cases where there is no name of a publisher, or where the name of the printer constitutes the sole difference between two editions. This rule, in a great number of instances, has not been followed in the case of early printed books; and here the actual practice is certainly far better than the rule, which is good enough for books printed in the latter part of the seventeenth century and subsequently, but ought never to be applied to those printed previously.

One important feature in the compilation of this Catalogue is, the rule adopted with respect to collections. When the titles of the pieces contained in the collection are indicated on the title-page, cross-references are given from them; but when the title-page does not set out the several pieces contained in the collection, *no* cross-references are given. Thus, under the several divisions of this Catalogue, we find the works contained in the collections of Guizot, Buchon, Petitot, Michaud et Poujoulat, and the Panthéon littéraire,—the contents of which any one may know by looking at their title-pages,—while the important pieces contained in Du Chesne, Dom Bouquet and others find no place here, because their title-pages leave the reader in the dark as to their special contents. Where assistance is most needed it is withheld, and this in order to add a little to the rapid progress of the compilation of the Catalogue. This is a very grave error. M. Taschereau, in his report to the Minister of Public Instruction, prefixed to the volume, alleges as his reason, that collections of this nature are *innumerable*, and that to give these cross-references would extend "*sans mesure*" the number of volumes of the Catalogue. He does not deny their importance, and, by thus showing their extent, shows the extent of the loss his system imposes upon those for whom his Catalogue is intended.

M. Taschereau informs us, in his Report, that the collections, of which he only gives the title-pages, will, so far as they refer to French History, be analyzed by one of the assistants attached to the Library, M. Guérin. But this labour is to be performed by M. Guérin as a private work, and during his leisure hours. The benefit, in its fullest extent, will only be partial,—that is, it will only extend to the History of France, and will depend entirely

upon the zeal, health and leisure of a private individual.

Again, when a work is published anonymously, or when the name of the author does not occur upon the title-page, but in some other part of the work, the name is supplied between parentheses; no distinction being made between the work which is anonymous and the work which is not. This is, to say the least, an extremely loose mode of proceeding. And here we may observe *en passant*, that the names of the authors of anonymous works are not always given even when supplied by Lelong.

We have already said that the preparations for this Catalogue commenced as early as the year 1838, and that by the month of June, 1852, as many as 135,783 titles were prepared. Many, no doubt, have been added since. Indeed, the volume itself bears evidence of inequality in its execution. Although M. Taschercau in his Report reminds the Minister that his duty was to compile a catalogue and not a bibliographical work, many of the titles, especially those of early printed works, contain a great deal of important bibliographical description, and give evidence of great care and skill in their preparation,—while others are clearly drawn up under the order to stick to the title-page and make good speed. The compilers may have been slow prior to 1852, but the work they did was done well, if the titles of the books in the Reserve may be taken as a sample.

In the objections we feel it our duty to bring against this volume of the Imperial Catalogue, we have no inclination to include blunders which may arise from inadvertence or accident. Such are inseparable from every work, especially from a work of this description. The sixty errata corrected at the end of the volume constitute an ample admission that the compilers do not lay claim to be immaculate. We have noticed others ourselves, such as No. 617, on p. 332, where the date 1589 is printed 1859; and No. 2,457, on p. 560, where we are not told, as we ought to have been, that Joannes B. Æduus is a pseudonyme for Nicolas Rigault. But we strongly protest against a system of which the following will serve as an example. At p. 70, No. 120, we find:—

"Histoire de France depuis l'établissement de la monarchie française dans les Gaules, ... par le P. Gab. Daniel, . . . Paris, S. Benard, 1696, 1 vol. in 4to. (Le premier volume a paru seul. L'ouvrage entier n'a été publié qu'en 1713.)

"E.—1755–1757. Augmentée de notes, de dissertations critiques et historiques de l'histoire du règne de Louis XIII. et d'un journal de celui de Louis XIV. (par le P. Griffet), et ornée de plans, de cartes géographiques et de vignettes. . . Paris, chez les libr. associés, 17 vol." &c.

This last entry refers to another edition of Daniel's work having a title similar to that of the first edition, with the addition of the words commencing "augmentée," &c., and of course any one seeing these two entries would suppose that the edition of 1755–57 was accompanied by dissertations, and that the first edition was *not*. Lelong, on the contrary, informs us, in his 'Bibliothèque Historique de la France,' that at the end of the first edition there are no less than *eight* dissertations, *six* of which have not been reprinted in the later editions. Again, at p. 280, No. 297, we find:—

"Bref et sommaire recueil de ce qui a esté faict et de l'ordre tenuë a la ioyeusc et triumphante entrée de...Charles IX. de ce nom roy de France, en sa bonne ville et cité de Paris,...le mardi sixiesme iour de Mars. Avec le couronnement de...Madame Élizabet d'Austriche son épouse, le Dimanche vingt-cinquiesme. Et entrée de ladicte dame en icelle ville le Ieudi xxix. dudict mois de Mars, M.D.LXXI. (Par Simon Bouquet V.) Paris, O. Codoré, 1572, in-4to."

—At the end of this volume, there is a poem by the celebrated Étienne Pasquier, occupying eighteen pages, entitled 'Congratulation de la Paix faite par sa Majesté entre ses subjectz l'unziesme iour d'Aoust, 1570." This poem is passed over in the Catalogue altogether, although important from its subject and interesting on account of its author. Neither are we told that a part of this volume, comprising the account of the coronation of Elizabeth of Austria, has a title-page bearing date 1571. These are the natural consequences of the rule that the Cataloguer is not bound to look beyond the title-page. And these are omissions which, it must be borne in mind, M. Guérin's supplementary work will not supply.

The Commission, in 1850, named twelve years as the period within which the Catalogue of printed books would be completed, and eighteen years for printing it; and estimated the number of volumes in quarto at from 65 to 72. M. Taschereau adopts the number of volumes, promises the completion of the work within the twelve years, and anticipates that the time estimated for printing may be much curtailed. Energy and determination will work marvels, but there are limits which even these noble qualities cannot exceed. The Emperors Napoleon the First and Third have accomplished great things by a determined will,—but they never made a Catalogue; and we strongly suspect that M. Taschereau, as his experience enlarges, will be induced to moderate his promises. We have seen that the class of French History was greatly advanced very soon after M. Taschereau entered upon his duties. He had therefore, fortunately for the public and himself, a large fund to commence with; and the energies of his department have been principally directed towards the completion of this class. By confining himself to the title-pages of his books, and ignoring bibliography, his titles can be prepared more rapidly, although at the expense of a great deal of usefulness; by entering the same work in two classes he gets over a great difficulty in the preparation of a classed catalogue,—that of deciding upon the proper place for a work which may belong to more classes than one; although, again, by so doing, he greatly increases the bulk of his Catalogue. He has, thus, much in his favour; but still 250,000 titles, the number ready in June, 1852, will only fill about fifteen volumes like the present. Seventy-two such volumes would require upwards of 1,100,000 titles, and each class must, or *ought* to, be completed before the printing of it commences. As it is, the work will be burthened with supplementary volumes for the current additions, &c., and undue haste will only add to this evil.

Without entering into the question of the relative advantages of alphabetical and classed catalogues, we feel bound to express our opinion that for those who wish to find a particular book this Catalogue with its numerous and minute subdivisions will not afford very ready facilities. One example will suffice to explain our meaning. There is a subdivision of "Ouvrages relatifs à plusieurs règnes à partir de François premier." A student wishes to find the work entitled 'Histoire véritable des Guerres entre les deux Maisons de France et d'Espagne, durant les règnes des très-chrétiens rois François I., Henri II., François II.,' &c. If he look for this under the division mentioned above he will not find it, but he must turn to another, for books classed as "Généralités des Guerres d'Italie et de la Rivalité des Maisons de France et d'Autriche,"—under which the work in question is placed.

We do not make these remarks in a captious spirit; but we have felt it our duty to make them because the contemplated Catalogue is too important not to create a natural anxiety that its execution should correspond with its importance,—that the student and the scholar should derive the greatest possible benefit from the enlightened liberality of the French Government,—that a work in this first instalment of which so much is really good, should not be spoiled by over-haste, by energy wrongly directed.

In addition to the Catalogue of Printed Books, there are in course of preparation those of the Manuscripts—of the Medals and Antiques—of the Geographical Collection, and of the Prints. Altogether, this series of volumes, if properly executed, will form one of the most important and extraordinary works that ever issued from any press in the world.

The Private Life of an Eastern King. By a Member of the Household of His late Majesty Nussir-u-deen, King of Oude. Hope & Co.

OUR readers have already heard of this strange book. The writer—now in this country—has been accused beforehand of a design to provoke popular indignation against the Court of Lucknow, and of a desire to aid the agitation, now growing warm in the Presidency of Bengal, in favour of extinguishing the native dynasty of Oude, and of annexing that fine province to the Anglo-Indian Empire. After fair perusal of what he has written, we acquit him of all such serious thought. His object is to amuse. The depositary of a good deal of strange experience, he seems to have felt a call to contribute his mite to a better understanding in his native land of the marvellous phantasmagoria of Lucknow Court life. How far the knowledge placed at our service—the vistas opened to our view—may influence public opinion for or against those agitators in Calcutta who call on the Imperial Government to step between an oppressed people and a despotic rule, is not his affair. The writer almost ignores politics. He paints the royal household as he saw it. His object is to make an interesting book; and we must admit that in this purpose he has attained a complete success.

The whole story reads like a lost chapter from the Arabian Nights, as our readers will see by a few extracts. Here is our author's first interview with the King of Oude.—

"No one must approach an Eastern monarch empty-handed. A nuzza, or present, must always be offered, and is offered by every one, even at the ordinary levees, the king returning another of greater value subsequently. * * I remained at the end of a walk to await his arrival. My present (five gold mohurs) rested on the open palm of my hand, a fine muslin handkerchief being thrown over the hand, between it and the pieces of gold. The palm of the left hand supported the right, on which the muslin handkerchief and the money were placed. In that attitude I awaited his majesty. It was my first lesson in court etiquette; and I could not help thinking, as I stood thus, that I looked very like a fool. My hat was resting on a seat hard by. I was uncovered, of course; and the day was sunny and hot. Before the king came round, I was in an extempore bath. At length the party approached. His majesty was dressed as an English gentleman, in a plain black suit, a London hat on his head. His face was pleasing in its expression, of a light, a very light sepia tint. His black hair, whiskers, and moustache contrasted well with the colour of the cheeks, and set off a pair of piercing black eyes, small and keen. He was thin, and of the middle height. As he approached, he conversed in English with his attendants. What they were talking about I forget, although I heard their conversation; I was too much taken up with myself, in fact, to pay much attention to it. The king drew near, smiled as he approached me, put his left hand under mine, touched the gold with the fingers of his right hand,

and then observed: 'So you have decided on entering my service?'—'I have, your majesty,' was my reply.—'We shall be good friends. I love the English.' So saying, he passed on, resuming his former conversation. I joined the attendants. 'Put your gold mohurs up at once,' whispered my friend, 'or some of the natives will take them.' They were slipped into my pocket forthwith. I took up my hat, and followed the party into the palace."

The King was fond of Europeans—of Europeans not in the Company's service, and the chiefs of his household were men of English birth. Some of their offices were little worse than Court sinecures. For instance,—

"One was nominally the king's tutor, employed to teach him English. The king valorously resolved over and over again to give up an hour a day to study; for he was anxious to speak English fluently. As it was, he was often obliged to eke out his sentences with a Hindostanee word. I have seen his majesty sit down by the tutor, some books on the table before them.—'Now master'—(he always called his tutor 'master')—'now master, we will begin in earnest.' The tutor would read a passage from the *Spectator*, or from some popular novel, and the king would read it after him. The tutor would read again. 'Boppery bopp, but this is dry work!' would his majesty exclaim, stretching himself, when it came to his turn to read again; 'let us have a glass of wine, master.' The glass of wine led to conversation, the books were pushed away, and so the lesson ended. Such lessons seldom occupied more than ten minutes. The tutor got about fifteen hundred pounds a year for giving them."

—Of these members of the royal household—a real historical personage—was one, the King's barber, who might have stepped out of the Arabian Nights bodily:—

"The barber was the greatest man of the five. His influence was far greater than the native prime minister, or Nawab. He was known to be an especial favourite, and all men paid court to him. His history, truly and honestly written, would form one of the oddest chapters of human life. All that I knew of him was this:—He had come out to Calcutta as cabin-boy in a ship. Having been brought up as a hair-dresser in London, he had left his ship, on arriving in Calcutta, to resume his old business. He was successful; he pushed and puffed himself into notoriety. At length he took to going up the river with European merchandise for sale; he became, in fact, what is called there a river-trader. Arrived at Lucknow, he found a resident,—not the same who was there when I entered the king's service,—anxious to have his naturally lank hair curled like the governor-general's. The governor-general was distinguished by his ringlets; and the governor-general is, of course, 'the glass of fashion and the mould of form' in India. The resident would be like him; and the river-trader was not above resuming his old business. Marvellous was the alteration he made in the resident's appearance; and so the great saheb himself introduced the wonder-working barber to the king. That resident is in England now, and writes M.P. after his name. The king had peculiarly lank, straight hair; not the most innocent approach to a curl had ever been seen on it. The barber wrought wonders again, and the king was delighted. Honours and wealth were showered upon the lucky *coiffeur*. He was given a title of nobility. *Sofrus Khan* ('the illustrious chief') was his new name, and men bowed to him in Oude. The whilom cabin-boy was a man of power now, and wealth was rapidly flowing in upon him. The king's favourite soon becomes wealthy in a native state. The barber, however, had other sources of profit open to him besides bribery: he supplied all the wine and beer used at the king's table. Every European article required at court came through his hands, and the rupees accumulated in thousands. 'What shall be done unto the man whom the king delighteth to honour?' is a question as apt now in every oriental court as it was when the Jewish queen recorded it. Nussir put no bounds to the honours he heaped upon the fascinating barber; unlimited confidence was placed in him. By small degrees he had at last become a regular guest at the royal table, and sat down to take dinner with the king as a thing of right; nor would his majesty taste a bottle of wine opened by any other hands than the barber's. So afraid was his majesty of being poisoned by his own family, that every bottle of wine was sealed in the barber's house before being brought to the king's table; and before he opened it, the little man looked carefully at the seal to see that it was all right. He then opened it, and took a portion of a glass first, before filling one for the king. Such was the etiquette at the royal table when I first took my place at it. The confidence reposed in the favourite was, of course, soon generally known over India, or at all events in Bengal. The 'low menial,' as the *Calcutta Review* called him, was the subject of squibs, and pasquinades, and attacks, and satirical verses without number; and marvellously little did the low menial care what they said of him, as long as he accumulated rupees. They had the wit and the satire, and he had the money; so far he was content. Of the newspapers, the most incessant in its attacks on the barber was the *Agra Uckbar*, a paper since defunct. Shortly before I left Lucknow, he employed a European clerk in the resident's office to answer the attacks of the *Uckbar* in one of the Calcutta papers with which he corresponded; and for this service the clerk was paid 100 rs. (10*l*.) a-month. So that, if the barber had not his own poet, like the tailors in London, he had, at all events, his own correspondent, like the *Times*."

An Oriental interior to match this portrait of an Oriental favourite is offered in the following scene,—a quiet household dinner:—

"We had no sooner taken our seats, than half-a-dozen female attendants, richly dressed and of great beauty, came from behind a gauze curtain or screen that occupied one end of the room. I was warned not to gaze upon these ladies too curiously, as they were supposed to be kept from the eyes of man, like other ladies of the harem; supposed so only, however. During the evening I found many opportunities of regarding them without subjecting myself to observation, or without appearing to take any notice of them. They were all young and handsome. Their colour was of the brunette tint of an Andalusian belle, not darker; and their jet-black hair, taken back from the forehead, and twisted in rolls behind, ornamented with pearls and silver pins, formed a pleasing contrast with the delicate tint of their skin, and the flush of excitement which tinged their cheeks. An outer covering of thin semi-transparent cloth, richly embroidered, was thrown over the form, and partially rested upon the back of the head. The outlines of the shoulders were quite distinct through the thin envelopes in which they were enrobed, all more or less transparent. The heaving of the chest, as they waved gently fans, made of peacock's feathers, backwards and forwards over the king, was beautiful to see. The lower portion of the person was hidden in wide *pyjamas*, or Turkish trousers, made of satin, of a bright crimson or purple colour. These pyjamas fitted closely to the waist, and gradually became looser and more voluminous as they descended. They were collected above the ancle with gold-embroidered belts, corresponding to those dimly seen through the gauze cloak at the waist. They took their stations noiselessly behind the king's chair. He made no remark. No one seemed to regard them at all. It was the ordinary routine of the dinner-table; nothing more. Their arms were bare nearly to the shoulder; and as they waved their feathery fans gently about, two at a time, gracefully drawing them in succession above and about the king's chair, it was a sight worth seeing. If the females of India excel in any species of physical beauty, it is particularly in the fine mould of the limbs. A statuary might have taken those delicately-shaped arms and hands as models for his Venus. There they plied their graceful task silently and monotonously the whole evening, fanning and attending to the king's hookah by turns, relieving each other in regular succession, until his majesty left the table, or (as was more generally the case) was carried from the table into his harem."

—These dinner-parties, with their gay surroundings and the suggestive glimpses which they sometimes offered into the luxurious mysteries of Eastern life, have evidently a hold on the imagination of the English servitor. Another dinner gave him further opportunities for observation:—

"On my first appearance at the royal table, the amusements for the evening were a puppet-show and the usual nautch-girls. His majesty laughed heartily at the performances of the little burlesques of men and women; laughed heartily, and enjoyed himself. The barber saw that his majesty was pleased, and condescended to express his approbation also of the show. The nautch-girls exhibited their fine figures in graceful attitudes, advancing and retiring, now with one hand held over the head, now with the other. Their faces were not so captivating as those of the female attendants behind his majesty; but their forms were perfectly moulded, and they managed their limbs with a graceful dexterity not to be surpassed. Voluptuous is, perhaps, the title that most correctly indicates the entire character of their performance. Attendant musicians played upon a species of lute and tamborine behind them, advancing and retreating with them, and accompanying the instruments with their voices. The instrumental seemed the principal part of the musical performance; the voice accompanied it, rather than it the voice. But nothing of all this graceful attitudinising and profuse exhibition of fine forms was attended to by the king or his party. The nautch-girls danced, and their attendants played and sang; but no man regarded them, unless it was myself. The king was taken up with the puppet-show, and every one looked at it and praised it. At length his majesty gave a whispered order to the barber, who went out, brought something in his hand, and gave it to the king. The regal chair was pushed back, and his majesty condescended to advance to the front of the puppet-show, going round the table as if to inspect it more closely. The owners exerted themselves to give still more satisfaction, regarding their fortunes as made. The king watched for a little; his hand was advanced suddenly, and as suddenly drawn back, and one of the innocent marionettes fell motionless upon the stage. It was quite plain that his majesty had a pair of scissors in his hand, and had cut the string. The performers must have been as well aware of this as we were, but they gazed in affected wonder at the catastrophe. Natives of India require no training in simulation or dissimulation. The king turned round, his face beaming with fun, and looked at us knowingly, as much as to say, 'Did I not do that well?' The barber laughed loudly in reply, and other courtiers joined in the chorus. But this was not the whole of the royal wit. The hand was pushed forward and drawn back again and again; and again and again did one after the other of the puppets fall dead and immovable upon the stage, every successive fall eliciting a shout of laughter from the table, and a blank look of astonishment from the general manager of the show, who was visible directing and superintending. When nearly all had fallen, the royal wit was satisfied, returned to his chair, ordered a handsome present to be given to the owner of the show, and it was withdrawn. During the rest of the evening the dancers and singers were criticised with more freedom than delicacy, the wine circulating freely, and his majesty indulging in it to a far greater extent than prudence would warrant. It will not be supposed that during all this time I kept my eyes altogether away from the gauze curtain drawn across one end of the apartment. I had been told previously that some favourites of the harem were allowed by his majesty to witness the dinner-parties from behind that screen, and that it would be rude to be observed gazing intently at it. I found many opportunities, however, of inspecting it without violating etiquette. It was thick enough to prevent our recognising faces or figures behind, although we could see faintly the outline of shadowy masses of drapery passing to and fro. One principal figure was seated on a cushion,—the reigning favourite, doubtless; and her jewelled arms and neck glared brilliantly ever and anon as the light flashed upon them. We heard, too, a sweet feminine laugh, as the puppets were cut down, issuing from behind the screen; for although we could not see distinctly through it on account of our distance from it, those on the other side no doubt could. The revel proceeded; songs were sung. His majesty became gradually more and more

affected with the wine he had taken, until his consciousness was almost gone; and he was then assisted by the female attendants and two sturdy eunuchs behind the curtain, and so off into the harem. It was astonishing how like a drunken king looked to an ordinary drunken unanointed man."

We have exhibited only one side of the royal character—its luxurious frivolity; its darker shade may be sought for in the book itself. The combats of wild beasts are well described, and with touches of nature and actual observation which answer for their literal truth. Altogether, this 'Private Life of an Eastern King' is a curious and interesting addition to the Oriental library.

Art-Hints: Architecture, Sculpture, and Painting. By James Jackson Jarves. Low & Co.

THIS book is interesting from its being the first work by an American author which embraces the subject of universal Art. It is a proof of the time having come when America desires to achieve intellectual, as she has already done material, triumphs. It was the author's observation of the indifference of a party of American tourists to the paintings of Titian in the church of Santa Maria della Salute, at Venice, as contrasted with the devotion of a fanatic student, that led him to write this useful and fervent book.

Mr. Jarves devotes a chapter to each of the great epochs of Art, and passes, by easy stages, from Greece to Rome, from Rome to Byzantium, thence to Florence and Milan, till he leaves Paris and enters London, in a panoramic view:—all the world's painters defile before us, and we, perforce, fall moralizing on their fates.

The lives of the great painters are much more full of incident and adventure than the lives of great authors.

It is true that Cervantes was a slave to the Moors, and lost an arm at Lepanto,—and that Harvey studied while shot were flying around him at Edgehill; but these are exceptions to a rule. We know little of even the faces of the great poets and great thinkers in comparison with the minute details that history has left us of such men as Cæsar or Alexander. We read that Horace was stout and bald and had weak eyes—that Milton was pale and gouty—that Chaucer, like Wordsworth, kept his meditative gaze bent upon the ground:—but how scanty are these facts compared with those that enable us to see, clear as in a mirror, Robespierre in his neat blue coat and yellow waistcoat, with his pale face bent down to smell the huge bouquet that he always wore at his button-hole—or Charles the Ninth blowing himself into a consumption with his huge hunting-horn, when tired of practising with his jewelled arquebuss at a covey of Huguenots!

But from the days of Fra Angelico the monk, to Paul Rubens the ambassador, the lives of painters have been variegated with the strangest adventures and the wildest alternations of fortune. Poets by nature, yet called from circumstances into active life, independent in aspiration, yet dependent upon the religious and the noble for existence, recruited from every rank and grade, their biographies present us with tragical scenes, less important in their results but no less interesting than those found in the histories of nations. From Giotto the shepherd, Murillo the street urchin, and Andrea del Sarto the tailor's son, to Perugino the errand-boy, Tintoretto the dyer, and Ghirlandaio the goldsmith, we see men of all classes and of all nations urged forward by a kindred aspiration,—some reaching the highest honours and others perishing miserably, victims of their own passions, of their rivals' jealousy, or of their patrons' avarice. Fiction cannot furnish us with stranger facts than Margaritone dying from vexation at the Byzantine style being subverted by the reforms of Giotto,—Francia in despair at reading of the fame of Raphael,—or Dominico Veneziano stabbing his rival Andrea del Castagno, in order to obtain the sole honour of inventing oil-painting. How we mourn for Raphael dying at thirty-seven, and Giorgione at thirty-four! How we delight in Michael Angelo at eighty-nine still fervid in the art he loved, and Titian at ninety yet holding a palette on his thumb! What poet has given us a scene so touching as Del Sarto dying of the plague in solitude, deserted by his base mistress and timorous friends,—or Signorelli painting the portrait of his dead child? We remember Guido dying in a sponging-house, and Correggio in the obscurest poverty. How we delight to look back on Dante reciting his poem to his friend Giotto as he is painting his likeness,—on Fra Bartolommeo relating to Raphael the divine thoughts on Art that he had once heard from Savonarola beneath the damask rose-tree in the garden of the Convent of St. Marco,—or on Jordaens and young Teniers bending over the shoulder of Rubens as he paints his 'Peace and War,' while Vandyke, his keen eyes sparkling with fun, is painting bright blue the nose of the vagabond Brauwer, who is fallen in a drunken sleep at his easel.

Then for the triumphs of painters. Do we not remember how all Florence flocked to the house of Cimabue, insomuch that that quarter of the city acquired the name of *Borgo Allegri*, the "Joyful Quarter," and how a few days after the painting was carried in solemn procession to the Church of Santa Maria Novella to the sound of trumpets and the music thunder of the bells? We see Charles stooping to pick up the pencil that Titian had dropped,—Velasquez jesting with the gloomy Philip,—Bellini presenting fierce Mahmoud with a picture,—Fra Sebastiano, the poor musician, turned painter, seated among the rich princes of Venice,—and Annibale Carracci, the tailor's son, feasted in the Palace of the Farnese. Art is essentially republican; and we find in the history of Art that real genius always rises to its proper level. The son of the unknown painter of Urbino was the companion of Popes, and had he lived would have himself become a Cardinal. Fra Lippi was a poor Carmelite; Fra Bartolommeo, like Fra Angelico, a humble Dominican,—yet the noble Da Vinci and the high-born Buonarotti are now enshrined with these in one common record of genius.

But to return from our wanderings to the author and the book before us. Mr. Jarves's language occasionally has a rich flow of harmony, and displays a strong nervous structure, that indicates a strong thinker. Take, for instance, the following thoughts on Art.—

"Without an intimate knowledge of Nature we are incompetent to judge of Art, because Art, correctly speaking, is but the mirror of Nature. Whenever it steps beyond what we see and know of the natural world, it seeks the superhuman, and, therefore, strictly speaking, the impossible. Still there are conceptions with which the artist may clothe his work that savor so directly of spiritual life, finding their being in his imagination, as to elevate our feeling above the ordinary range of creation, and bring us nigher to the throne of God. Yet even in these cases it will be found that all forms are borrowed of earth, and made typical or supernaturally beautiful, only through the ennobling power of imagination, seeking its ideal form in realms of perpetual bliss. So, when imagination descends to draw up from the depths of everlasting misery, shapes and passions steeped in crime, conscience-wrecked souls that have become the sport of devils, helpless and hopeless for eternity, amid torturing fires that annihilate but to recreate, and consuming flames that eat up all spirit matter, but keep alive the sensual, it still borrows the forms of the natural creation. It typifies fiendish joy, and depicts demon forms with their food of human woe, and retribution of human sin, in shapes that savor of earth, while borrowing their foul garments, prolific horror, and hideous natures from their homes of filth, falsehood, and ugliness. Such is the unfathomable power of that faculty which stops not upon the confines of nature, but ever strives to fathom the invisible and explore the future."

About Turner Mr. Jarves raves, though he does not see in him all perfection. He says:—

"To no artist is the lover of Nature more indebted than to Turner: for he has established a standard of truth in Art from which the world will not readily forgive departure. The universality of his genius in this respect is remarkable. Other landscapists have contented themselves with being distinguished in parts; but he aimed at the great whole. Nothing that God had created and endowed with beauty, from an Alp to a limpet, escaped his notice. His true field was Nature; but in the works of man he could equally distinguish himself. Few artists had ever drawn architecture like Turner; witness his Cathedral at Rouen, in his 'Rivers of France.' Ships, too, were his delight; he revelled in ocean sublimity and mountain grandeur. His heart was no less open to the joy of the plains and the quiet of valleys. Whatever he undertook he touched lovingly; at times carelessly, it is true, and even wantonly, but always with power and meaning. In no respect is his genius more apparent than in his management of Nature, by which, in general, he instinctively seized upon her happiest moments and most beautiful aspects. The trivial and commonplace seldom found sympathy in him, because he felt that in interpreting Nature, his mission was to be faithful to her highest instincts."

But he allows that he failed when he aspired to the supernatural. He had not an equal feeling for colour as for form, and his oil painting was poor beside his water-colour painting. His later works seem the deeds of a madman, and are full of unmeaning variety. They are opaque, and the solids are transparent and the liquids solid, while the skies are spotty and hard.

We think he is just in making the variety of Nature Turner's great characteristic. His eye saw more in Nature than any other did, and yet it was all there, is there, and always has been there. In every mother's embrace there is Raphael's tenderness,—in many a street boy's face Hogarth's humour,—but till the right eye sees them they pass unnoted. Turner was the real founder of Pre-Raphaelitism in painting, just as Wordsworth was in poetry.

Mr. Jarves has great feeling for artistic effects, and much power in throwing that feeling into words. How well he touches the beauty of the angelic visitors in Raphael's 'Heliodorus'!—

"St. Michael, stripped of wings and celestial insignia, mounted on a naked steed, unearthly, not in form, but in fire and action, attended by two spirits, with their hair streaming back from their heads, comes sweeping over the marble floor, the three gliding through the air, which seems to part before them from the rapidity with which they dart upon the sacrilegious wretches, who cower before the unexpected apparition. You feel them *rush* through the atmosphere. The eye is fascinated at the uplifted arm of the archangel, and watches, tremblingly, for the annihilating blow. Rubens was capable of giving human motion, but Raphael alone could impart supernatural power to Art in forms of earth."

No less admirable, and full of harmony and force of style, is the following description of some portraits by Titian:—

"The other portraits betray the brush and flat surfaces. These are surrounded with atmosphere. The heads project from the canvas. Lines are so softened and blended, that no trace is left of Art; color rivals Nature in the cool softness of its hue; the skin is flexible and elastic; blood and bones lie beneath it; perfect harmony is felt in its tints; indeed, no one thinks of colour at all, but of the living face, which glows with individuality. The expression of the unknown portrait, that man of stern resolution

and intellectual power, is unrivalled. His eyes flash thought. There is that about his look that fascinates; and yet the spirit shrinks before it. We feel that such an individual had a will and intellect to dare all that man can do. What he may have done is unknown; his very name is lost. This adds the charm of mystery, for we know that Titian did not waste his time on common men."

We conclude our notice of this clever and well-written book by expressing our satisfaction that America has at last produced a writer who may help to educate her in Art, guide her infant steps, and point out the pitfalls that surround the pilgrim of Art on his way to the unattainable peak of perfection.

Food and its Adulterations. By Arthur Hill Hassall, M.D. Longman & Co.

THE public are pretty well acquainted with the contents of this volume,—from the circumstance of their having formed the reports of Mr. Wakley's Analytical Sanitary Commission in the *Lancet*, and from the fact that whenever they have been favourable to particular dealers they have been reproduced as advertisements.

From the nature of the subject the task entered on by Mr. Wakley and Dr. Hassall is one of no ordinary difficulty. The very first article on the list of substances examined is a proof. Coffee is found to be adulterated with chicory; but if persons prefer their coffee mixed with chicory, this can hardly be called an adulteration, even if it be a misnomer to call the compound coffee. We know a coffee-dealer, who, wishing to avoid the imputation of adding chicory to his coffee, gave up the practice, when, to his great surprise, his coffee trade fell off to such an extent that his only alternative was shutting up shop or returning to his chicory. On adding chicory his trade again revived, and we see his name in Dr. Hassall's list as selling coffee "adulterated with chicory." To those, however, who prefer pure coffee it will be some consolation to know that the use of the microscope is a means by which this addition as well as many others can be detected. We think Dr. Hassall was unfortunate in taking up coffee at the outset. There are adulterations of food which all would agree to be bad; but the addition of chicory to coffee seems to many persons very desirable.

Passing from coffee we come to Sugar; and here it appears that little or no adulteration is practised. A little mite, belonging to the same family as those which attack our figs, dates, cheese, and other kept food, is found in brown sugar, but not in lump. It is different with sweetmeats and *bonbons*. Children are really exposed to the swallowing of such trash, which sometimes proves fatal, in these compounds, that it would be a wise and safe rule to give them nothing but lump sugar in indulging their taste for this article of diet.

Arrowroot seems subjected to an adulteration in the shape of potato flour. This is a great fraud, for whereas genuine arrowroot costs one shilling or eighteenpence a pound, potato flour is not worth more than threepence or fourpence. The difference in form of the starch grains of potatoes and the arrowroot plants renders this fraud not difficult of detection. There is, however, one great comfort attendant upon this adulteration; and it is, that, so far as the ultimate action of potato starch on the system is concerned, it is precisely the same as arrowroot. This is not a poisonous adulteration.

Dr. Hassall reproduces in this work his microscopic examination of the drinking Waters of London. The representations of microscopic animals in the different waters supplied to London are also given again here. An objection was raised to these pictures that they gave the notion that certain animals were characteristic of certain waters, and that each drawing represented a real drop of water. Dr. Hassall would have done better to have given a separate account of the organisms found in all impure waters, and thus have prevented the charge of exaggeration to which he has been exposed. This water report should be read by those interested in drinking or washing in pure water. It shows very clearly the wretched nature of our present water supply in London. Dr. Hassall speaks of the new arrangements as likely to improve the character of the London water,—but except that the Companies will have to supply water from higher up the Thames, it is questionable whether the new requirements will not positively increase the impurity of the water. One of the new laws is, that every company shall cover up the water it supplies. If this is done with impure water it prevents the only means of purification employed by nature:—the development in it of plants and animals, which clear off the impurities. When water is pure to begin with it may be advantageously covered.

Every one will naturally turn to Bread as the staff of life, and inquire how much it is exposed to adulteration. With the exception of a little alum, in so small a quantity as to be questionable whether it is really pernicious, this important article of diet seems not to be exposed to any great amount of adulteration. The alum seems added on account of an absurd demand for white bread. If people knew what was best to eat, brown bread would become the staple diet.

The reports on Beer are not so full as could be wished, with one exception, and that is on Allsopp's bitter ale. The assertion of a French chemist that the strychnia, manufactured so largely in France, was used in England for adulterating bitter beer, put our brewers upon their mettle; and Mr. Allsopp was the earliest to place specimens at the disposal of the chemist for analysis. As was to be expected, no strychnia was found in these ales, nor any other kind of adulteration. It would, indeed, be hard upon the British public, after paying the absurdly high price they do for their India pale ale, if it had turned out to be anything but malt and hops. Although most persons are acquainted with brewers' druggists and the narcotics they sell, London porter is either not adulterated with those narcotics, or they defy the skill of the chemist. We suspect the latter is the case. For strychnia an easy test was found; but it is not so with other narcotic agents known to be supplied to brewers and publicans. The adulterations most frequently detected in London porter are salt and treacle.

From beer we turn to Milk,—and here nothing more deleterious than water could be discovered to have been added, and this only in eleven cases out of twenty-six.

Next in point of importance to the necessaries of life we have mentioned, comes Tobacco. Here we were prepared for revelations; and we almost doubt chemistry and the microscope when we are told that tobacco presents no adulteration. From the halfpenny cheroot to the sixpenny Havannah,—from shag at twopence an ounce to Turkish at eighteenpence,—all specimens presented the marks of being true tobacco. This in some measure caricatures the whole Commission; for, after all, it is not the genuineness of a thing the public cares about, but whether it is agreeable. It is of slight use to tell a man that the villanous cheroots which are sold at a halfpenny are *genuine* tobacco, if he find from experience that their taste is vile, and their effects are poisonous. We suspect that Dr. Hassall does not smoke.

Snuff takers, however, need to be on their guard. Into this gentle stimulant of the nasal membrane is often introduced lead, and in more than one case lead colic and painter's palsy have been induced by the use of snuff.

We can only refer to spices, preserves, pickles and anchovies as articles of diet in some instances adulterated with injurious substances.

On the whole, we have risen from the perusal of this volume with a higher notion of the morality of our tradesmen than we had before. In by far the larger number of articles examined there was no adulteration. In another set of cases, the alleged adulteration, as in the case of chicory with coffee, is a matter of taste, and not of fraud. In another class of cases, and these a very large majority of the adulterations, the substances, though fraudulently added, were not injurious,—as in the case of water with milk.

We do not think Dr. Hassall has made out a case for the institution of a special medical police:—his work, however, will do good, by drawing the attention of the public to the question. That protection is by far the best which the public secure for themselves by their own intelligence. It is undoubtedly the duty of the Government to protect the life of the community; but it is very clear from the result of Dr. Hassall's researches, that life is hazarded to a very inconsiderable extent by any of the adulterations he has discovered. The sphere in which Government is imperatively called upon to exert itself is that in which thousands of lives are sacrificed to removable causes. The construction of houses, courts and alleys,—the absence of drainage,—the defilement of water, —the neglect of vaccination, are all causes of an alarming amount of mortality, which the ignorance of the public and the supineness of the Government allow to exist from year to year.

The Wabash; or, Adventures of an English Gentleman's Family in the Interior of America. By J. Richard Beste, Esq. 2 vols. Hurst & Blackett.

Mr. Beste's book is interesting, because Mr. Beste took the first step to writing a curious book by doing a curious thing. It is too generally neglected—this preliminary—by the writers who come in our way. For what is literature but an expression of life? and common-place life necessarily produces common-place literature.

Mr. Beste shall tell us in a sentence or two how he came to write anything about the Wabash. He was blessed, it seems, with "twelve children—six boys and six girls—of ages varying from two to nineteen." Accordingly—

"it was for those boys that we were about to undertake the voyage to America. From the time of the birth of my second son, I had determined that emigration to the back woods would be the happiest lot for all of them during my life; for all, but the eldest, after me. Fond of a country life myself, I had resolved that the chances of happiness were greater to young men who (first endowed with classical education such as is given in Europe) should occupy lands of their own in the New World, and see their children grow up around them to a similar lot, than they would be to the same young men if harnessed to any of the professions in England, through which they perhaps might, by the time they were sixty, earn a competence on which to marry and breed up another race of aspiring paupers."

The family are at Bordeaux when the book opens, in the comfortable opulence of a substantial English squire. We accompany them to Havre, where they take "all the saloon and the state cabins" of the Kate Hunter, bound for New York, and carrying 360 German emi-

grants. We need not meddle with Mr. Beste's account of New York: boarding-houses, mint-juleps, and so on, being as familiar to us all through travellers in the States, as are nargilleys and backsheesh through travellers in the East. Mr. Beste embarked with his large family on the Hudson, and proceeded to Albany,—and thence took rail on the banks of the Mohawk, and went to Buffalo. When we found our traveller near Niagara, we became alarmed for fear he should be carried away into a description. He "does" the inevitable description very creditably; but we shall wait for a quotation till he gets on newer ground. We mount with him the steamer on Lake Erie,—the regular track for agricultural emigrants to the West, who, having come to Buffalo, find unbounded water-carriage by the great lakes.

The party went on to Indianopolis; and here Mr. Beste prepared his waggon and horses for emigrant travel in earnest. He very sensibly gives us an account of his expenses every now and then, and we learn that the bill for the waggon was seventy-eight dollars. On a June day in 1851 the household clambered up into the vehicle, and started off "on our journey across the prairies of Illinois to the banks of the mighty Mississippi."

In due time they arrived at Terre Haute, intending to get as far into the State of Illinois as possible, shortly. But at Terre Haute sickness attacked the family. A large family accustomed to a very different style of living, was suddenly imprisoned in a little village in the Far West under melancholy circumstances.

"I gladly, however, write down that all in the hotel were kind and sympathising in word and manner. The black cook did not grumble at having to make chicken broth at unusual hours; the man in the bar, who had the charge of the lumps of ice, and who supplied the tank of iced water, ever kept in the bar of every American inn, he alone grudged his trouble in having to break up the lumps of ice, and replenish the saucers that were taken to him to be filled at all hours of the day or night. For both invalids were encouraged by their doctors to suck these lumps of rough ice; and those only who have tried, can tell the luxury of such to a parched and feverish mouth. The other inmates of the hotel, however, would stop my children whenever they met them, and 'how's your father?' 'how's your sister?' 'I hope they'll soon be better,' were said by all in sympathising tones."

Mr. Beste lost one of his daughters here, and had a severe illness himself. He found that the climate would not do after all, and resolved to leave two sons at the Cincinnati College, and to return to Europe. Some such considerations as are expressed in the following paragraph written by a young lady of the family may have helped to clinch the resolution.—

"'It was now my turn,' continues Louie, 'to be delighted: for I longed to see Europe again; and I was heartily tired of America, where none of us had been ever well for two days together. Besides, I did not like to be treated as the inferior of every one about me, and to hear my father and mother designated as "the man" or "the woman," by a person who talked in the same breath of "the gentleman who takes charge of the bar," and "the lady who makes the pastry."

In mere literary merit this book is above the majority of books of travel. It deserves consultation from all who may wish to receive a candid, sensible, and fair account of the author's experience.

An English-Irish Dictionary. By Daniel Foley, B.D. Dublin, Curry & Co.

IT is not an easy task to compile an accurate Dictionary of the Gaelic tongue as now spoken by great numbers of the Irish peasantry. The modern Irish language does not contain those literary treasures which enable a lexicographer to fix the terms of his vocabulary with precision. Hence, it would scarcely be fair to expect in an "Irish" dictionary that precision which we require in philological performances in more classical dialects.

But, though we make this allowance, we think that the author of this Dictionary might have made his work more useful to the student. We infer from the tone of his Preface that it is designed to help controversialists who desire to argue with the Celtic peasantry. The first and last words of the Preface are worth extracting. Mr. Foley thus commences:—

"In committing this work to the press and the public,—the result of much labour and anxiety,—I may profess, without presumption, that my first object is the good of my Irish-speaking countrymen, and the glory of God thereby."

—And he concludes in the following words:—

"In now sending it forth, I bow my knees for that blessing from above without which it cannot prosper, in humble hope that I may be found to have thus done something in the cause of Ireland—the land of my birth and best affections."

On turning to the Dictionary introduced with such solemnity, we are at once struck with the omission of any Introduction, explaining concisely the grammar of the Irish language, its alphabet, consonants, labials, diphthongs, &c. There is at present a most arbitrary use of the terminations in the modern mode of speaking Irish; and the compiler of this volume coolly says in his Preface, that the rules which guided him as to these terminations

"are made upon principles which I have explained and shall explain to the Students attending my Irish classes in College, whose information is my first care, and which, I hope, will be satisfactory generally to persons capable of forming a candid judgment."

We think that when a Professor publishes a dictionary the "information" of the persons to whom it is addressed ought to be the "first care" of the compiler. If Mr. Foley had placed on his title-page "for the use of my private pupils," we might understand the absence of an explanatory Introduction such as generally precedes most performances in lexicography.

We are compelled to be more particular in noticing this work, as it appears to be partly sanctioned by the authorities of the University of Dublin. Mr. Foley is the "Professor of Irish" in that University, and he acknowledges in his Preface the patronage which has been extended to him:—

"I am deeply indebted to the Irish Society, by whose encouragement I was enabled to undertake the work, for affording me the aid of one of my own College pupils—a Bedell Scholar—to labour with me so long as I required his assistance in the details. And I have also gratefully to acknowledge from the Board of Trinity College a liberal grant towards the expenses of its publication."

The Dictionary should have been rendered as available as possible to the numbers of adults in different parts of Ireland, who could not repair to Mr. Foley's classes at Dublin. Ethnologists, also, in other parts of the empire, making researches in Celtic languages, would wish to have an exact key to the rules on which this Dictionary was compiled.

Neither is there prefixed or appended by the author the usual tables of names of persons and places. There is no Irish given in this Dictionary for the names of the four Evangelists —Matthew, Mark, Luke, and John! The very patron saint of Ireland, "Patrick," has not the honour of his name being noticed! Neither the prophets of the Old, nor the apostles of the New, Testament have their names Hibernicized in this work, issued apparently for the use of controversialists. Nor could any one referring to popular names in Ireland—such as "*Henry* Grattan" or "*Daniel* O'Connell"—learn from this dictionary how to speak their Christian names in Gaelic.

Nor does the author explain the differences between the uses of the terms which he heaps together as equivalents to English words. For the verb active "to beat" he gives sixteen different meanings in Irish, but he does not exemplify any of them,—so that a learner, unless he had Mr. Foley by his side, would find it almost impossible to select the right Irish term for any of the various uses of that verb. The commonest elementary dictionaries in use at schools give some help in this respect to the learners; and these precedents should have been followed by Mr. Foley.

His English vocabulary, also, strikes us as extremely pedantic. He says:—

"I have not taken all the words in Johnson's English Dictionary, for this would make the book too expensive; but, as a general rule, I have omitted only such as are of unusual occurrence in the English language, and therefore unnecessary for intercourse with the peasantry of Ireland."

—But he has throughout retained a vast number of Johnson's artificial English. Thus, in a single page, after "to cavil" and "caviller," we read "cavillation" and "cavillous"; and then lower down we have "cecity," "celature," the adjective "celebrious" (with three Irish terms for it), "celsitude," "cephalalgy." He is most arbitrary in his selection and rejection of English words. Thus we find him giving three Irish terms for the English substantive "tuz," and an equivalent for the word "tutty"; and for the interjection "tut" he gives three Irish terms. He also finds equivalents in modern Gaelic for the words "Xenodochy," "Xerophagy," "Xiphoides," and "Xylography."

Yet with all his undoubted copiousness of Irish words, the Dublin Professor has contemptuously passed by both "blarney" and "whiskey"; which terms are now naturalized by various English song-writers and dramatists. It is told, that there was a Pacha of Egypt once, who knew but a single word used by English subjects, and that was—"blarney"; but Mr. Foley may plead in defence that he has given three Irish equivalents for the English verb active "to butter." The omission of "whiskey" is more remarkable, as he has given Irish for "claret." We did not know that the Irish peasantry were accustomed to *vin de Bordeaux;* but we are aware that after copious libations of "whiskey," they were only too ready to tap "claret" at the expense of each other, in a style that the pens of Miss Edgeworth and Mr. Carleton have described. The word "peninsula" has latterly become unpopular; but it could scarcely be in deference to that feeling that the Professor, after treating us to "claret" *à l'Irlandaise*, should not have even offered us "sherry" or "port wine," though Ireland has a considerable trade in the latter article, and supplies many of the best military messes and London clubs, through Irish firms, with their long-established emigrant connexions of other times.

As illustrations of his arbitrary choice of English words, we observe that Mr. Foley offers Irish for "bloodhound," but not for "wolf-dog"; and though the species of that latter specimen of the canine race is extinct, it is still one of the national symbols of Ireland,—as the Cock of France, or Bear of Russia, or our old favourite "the British Lion," still roving fiercely through the speeches of our rhetoricians. He gives Irish for "Jew's-harp," but not for "the Jews"; and though he notices "priest," "priesthood," and "priestly," he omits "priestcraft" altogether, and banishes it in company with

"blarney" and "whiskey." We almost expected not to find "potato" in its right place, but, on searching for it, we see it properly placed close to "pot"; though there is no "Patrick" near it to assist, by the aid of "whiskey," in turning it into human nature, according to Sydney Smith's recipe for a Milesian population.

In its present state, without an explanatory Introduction, concisely giving the substance of what Mr. Foley's Preface says he reserves for his pupils, we cannot receive this Dictionary as satisfactory. There ought also to be tables of Christian names and places; and the use of the various equivalent terms should in several cases be exemplified after the manner of other dictionaries.

Dante and the Origin of the Italian Language and Literature—[*Dante et les Origines de la Langue et de la Littérature Italiennes*]. By M. Fauriel. Paris, Durand; London, Nutt.

THE subject of the Course of Lectures originally delivered, in 1833 and 1834, by the late M. Fauriel, as Professor of Foreign Literature at Paris, is far more comprehensive than might be inferred from the title-page that is prefixed to them now they are edited by M. Jules Mohl. The second of the two thick octavo volumes is entirely of a philological nature, with little or no reference to the great poet whose name is at the head of the work.

To the first volume alone does the name of Dante properly belong. Here he is the principal figure, though the accessories are numerous, and we have as much about the circumstances from which Dante sprang, and among which he lived and worked, as of his own living and working. This fact, in a measure, constitutes the value of the book. "Lives" of Dante have been written over and over again; but an *aperçu* of the times and the state of literature and knowledge, which were the necessary antecedents to the 'Divine Comedy,' given by a literary antiquary so ardent and laborious in research and so agreeable in delivery as M. Fauriel, is a real boon to the student of Italian poetry. Dante, like Dryden, sticks firmly by the roots to his native soil, and cannot be detached from it, like those poets whose subject belongs not to their age, but is deliberately chosen by them of their own free will. A leading politician, in a turbulent republic, during a turbulent period,—also a recluse student, versed in the scholastic theology of his times,—the 'Divine Comedy,' which, by the laxity of its form, was susceptible of almost any contents, was a huge vessel into which Dante poured all the thoughts and feelings of his age, as reflected in himself. Even the political relations of Dante were as complex as those of an Englishman of the present day,—when "Whig" and "Tory" are scarcely definable terms. He is commonly called the "Ghibeline poet";—but how little is conveyed in that expression,—and that little how imperfectly! Dante starts in life as a Guelf, but he belongs to the *White*, or popular Guelfs (*I Bianchi*), and these are bitterly opposed to the other Guelfs, who are aristocratic, and called "Black" (*I Neri*). He holds office when the "Whites" are in power;—he is exiled when the Grand Pacificator (*Il Paciaro*) Charles of Valois comes down to Florence in the interests of Pope Boniface the Eighth and the Blacks;—and then comes a new shade of politics, that of the White-Ghibeline, formed by a coalition between the exiled Guelfs and the Ghibelines, and to be clearly distinguished from the Ghibelines proper. It is not till the Emperor Henry the Seventh suddenly makes his appearance across the Alps, and with great pomp and circumstance does — nothing, that the White Guelf of former days becomes a Ghibeline in the true sense of the word,—and, in a high-sounding epistle, welcomes the Luxembourg Emperor as the "Sun of Peace,"—the "Glorious Cæsar,"—the "Lion of the Tribe of Judah,"—forgetting for a moment, while extolling this magnificent personage, how unceremoniously he has thrust into the infernal regions that noble chief of the Ghibelines, who, in the history of the earliest Italian literature, always shines forth as a bright and benignant star—the Emperor Frederic the Second.

These facts will be found drily stated in any biography of Dante; but M. Fauriel spreads them broadly before his hearers.—Florence does not appear as a mere appendage to Dante,—as if the chief purpose of Providence in regulating her fortunes had been to afford ample materials for Dante's commentators; but her origin, her revolutions, and the state of her parties, are fully, though succinctly, set forth,—and the poet rises as a natural product from the ground which has been so carefully prepared.

In collecting the literary antecedents of Dante,—which are far less accessible than the political,—M. Fauriel displays great industry, and happily brings to bear a department of erudition in which he is renowned as one of the most eminent of *savants*. These Lectures on 'Dante and Italian Literature' are, in fact, a continuation of the other series, on 'Provençal Poetry,' by which he inaugurated the Chair of Foreign Literature, and which has been published since the time of their delivery (1831-2) as 'L'Histoire de la Poésie Provençale.' So universal throughout Italy was the taste for Provençal poetry, whether it appeared in the native language of the Troubadours or in the language of the adoptive country, that it was necessary to show how the eminently national Dante emerged from the foreign element. Before he begins, the literature never becomes properly Italian. The princes have Troubadours at their courts, and the people learn, from vagabond Jongleurs, those legends of Arthur and Charlemagne which form the substance of early French romance.—The following extract shows how these illustrious monarchs became naturalized in a new soil:—

Everybody knows that, according to the romances of the Round Table, the Britons believed that their King Arthur was not dead; that he had only disappeared for a time, and would one day return to regain his crown and deliver his people from Saxon oppression. In expectancy of this glorious day, he remained hid in some unknown retreat, the site of which every one varied at pleasure, while always keeping it within the limits of Bretagne. The Italian imagination further elaborated this fantastical theme; and that it might give Italy a share in the wondrous fame of the British chief, it assigned to him Mount Etna for a retreat. Strange accidents, it was said, sometimes led to the discovery of this retreat; and many marvels were related of it. Gervase, of Tilbury, was acquainted with this popular belief of the Sicilians; in fact, it is he who has pointed it out to us, in a passage so curious that I deem it right to translate it:—"In Sicily is found Mount Etna, called by the inhabitants *Mont Gibel*. These inhabitants say, that, even in our own time, the great King Arthur has appeared in the solitudes of the mountain. One day, they say, the groom in the service of the Bishop of Catana, having well curried the palfrey entrusted to his charge, the horse, being fat and spirited, escaped all of a sudden, and directed his course towards Mount Etna. The servant, having followed him, sought him a long time among the precipices and wild parts of the mountain. However, not having found him, and feeling his anxiety increased, he began to look for him in the shady parts; and, at the end of his march, found himself on a very narrow, but even road, by means of which he reached a vast plain, filled with all sorts of delights. Here, in a palace, constructed with wondrous art, he saw Arthur stretched on a bed of royal magnificence. Arthur perceiving the stranger, and having asked him the nature of his visit, was no sooner made acquainted with it, than he sent for the lost palfrey, and had it returned to the groom, that it might be conducted back to his lordship's stable. Arthur then stated, that he had been hidden in this place for a long time, suffering from wounds, which reopened every year, and which he had received in a battle while fighting against his nephew, Modred, and Childeric, chief of the Saxons. This is not all," adds Gervase, of Tilbury; "I have heard the country people say, that King Arthur availed himself of this opportunity to send, as a present, to the Bishop of Catana several articles, that have been seen by many persons, and have been admired by everybody as wonderful curiosities." Gervase, of Tilbury, wrote this about 1211, and we must, of course, suppose that the fables which he narrates, as objects of faith, were some years earlier than that date. Although it was at a later time, and with more circumspection, that the Lombards followed the example set by the Sicilians, they also pretended to possess, on their soil, monuments of the ancient renown of the Breton chevaliers. At the beginning of the fourteenth century, a report, which found credit, was spread through all Upper Italy, that in the neighbourhood of the famous Castle of Seprio, near Milan, a marvellous discovery had just been made. In the tomb of an ancient Lombard, it was said, was found the sword of Tristan, the famous knight of Queen Yseult. There was no room for doubt; the fact was attested by an inscription in French verse, engraved on the blade of the sword. So much for the romances of the Round Table. With respect to those of Charlemagne, it was Tuscany which had desired to appropriate to itself, in some manner, both the subject-matter and the heroes. There is at Fiesole a sort of cavern, called in the neighbourhood "*la buca delle fate*" (the Fairies' Hollow). Now, according to the popular tradition of the country, — tradition long kept alive, but only of late collected by writers,—this fairy cavern was a venerable sanctuary of chivalry. It had been (so ran the tradition) visited by Charlemagne;—Roland had been there favoured with the charm which rendered him invulnerable;—and there Mangis had learned necromancy. From this sort of belief to the introduction of fictions, concerning Charlemagne and his Paladins, into the history and antiquities of Tuscany, there was but one step,—and this step was taken without scruple. No Florentine of the thirteenth century doubted that Charlemagne was the second founder of Florence,—that he had raised the city from the heap of ruins into which, as was said, Attila had converted it. It was also to Charlemagne that the Siennese attributed the foundation of the towers of their ramparts. To the Italian population all this was a way of associating themselves with the romantic glory of Charlemagne, and, consequently, of satisfying their chivalric vanity. All this, in fact, was a result of the fabulous histories of the French monarch and his *preux chevaliers* and a measure of the place they had taken in the popular imagination of Italy. Now, it would have been strange if fictions, which had struck such deep root into the national belief, had not passed, in some measure, into the habits and usages of actual life, both civil and domestic. They did pass into it, and in more than one manner. It was an indubitable consequence of the interest taken in the romances belonging to the cycle of Arthur and Charlemagne, that, from the twelfth century, the Italian nobles contracted a habit of giving themselves and their children the names of the heroes of those romances. Having just seen the popularity of these heroes, we cannot be astonished to find in Italy, among the feudal chiefs and their followers in the thirteenth century, so many Lancelots, Tristans and Percevals,—so many Rolands and Olivers;—and among the ladies, so many Ginevras and Yseults. * * Muratori, in his large collection of the historians of Italy, has given us a Lombard Chronicle, which appears to be no more than the *résumé*, or repetition, of many others. This chronicle records many acts of strength and prowess performed by a Milanese, to whom it gives the name of Uberto della Croce, and who lived in the first half of the thirteenth century. Many of these acts are hard to believe, and probably much exaggerated. But we are not concerned here with their just

measure of truth; it is only of the reminiscences to which they are attached that we have to take note, and of these it will be sufficient to cite one. Happening to be at a siege of Pavia, Uberto della Croce hurled a certain stone, huge both in weight and in volume. But this was not a stone found by chance, a mere ordinary block; it was, on the contrary, a celebrated block, the same which had been formerly flung, on the same spot, by the Paladin Roland. This trait is doubly curious, proving that local fables respecting Roland circulated in Lombardy, and, also, that these fables were not without influence on the imagination of the Lombard warriors.

While adopting the legends brought to them from the South of France, the Italians also adopted the language of the same country; and although there was a living native literature at the time when the stories of Arthur and Charlemagne first crossed the mountains, it was not in the Italian tongue that the sentiments of chivalry were expressed. The princes and nobles vied with others in the protection of Provençal poets, who were Guelf or Ghibeline according to the politics of their patrons, but sang to an audience exclusively aristocratic. The first lispings of the Italian chivalric muse were mere imitations of Provençal lyrics, while the invention of knightly stories was not even attempted. The glories of Lancelot, Tristan, and Roland, assimilated to the soil by popular belief, furnished enough chivalric fable to satisfy the epic predilections of the Italian poets, and leave them free to sing in lyric strains exclusively.

It was from the midst of a number of these Provençalized Italian poets that Dante emerged; and, according to the testimony of M. Fauriel, the poetical genius that preceded him must have been of a very humble kind. In collecting a list of these *poetæ minores*, Italian in little besides their language, and in characterizing the best of the number, M. Fauriel has shown great industry,—though we wish his editor had now and then given a specimen of the original Italian, where M. Fauriel has merely introduced a prose translation of his own. Guitone d'Arezzo and Guido de' Cavalcanti were very famous in their day, but their fame has not made their works current among ordinary readers.

For the idea of his poem, Dante had many precedents, which are more nearly related to the 'Divine Comedy' than the descent of Æneas into the lower regions. Visions of the other world had abounded for many centuries when the great poet of Tuscany began to sing of Hell, Purgatory, and Paradise; and M. Fauriel is liberal in supplying us with a catalogue of dream-literature.

The obvious inference to be drawn from this dream-literature of the Middle Ages is, that as far as the grand outline of his work was concerned, the inventive faculties of Dante were little brought into requisition. But the use made of the scheme handed down to him was so completely his own that the old visions no more disprove the originality of the 'Divine Comedy' than the production of the puppet-show play of Germany militates against the reputation of Goethe's 'Faust.'

The Paganism which appears in Dante's immortal poem is examined with great acuteness by M. Fauriel, who cannot believe that the reckless fashion of using heathen gods and goddesses—so common at a late period—could have obtained a footing in the grave and believing fourteenth century. The notion, prevalent of late years, that the Florentine poet was not a good Catholic, is rejected by M. Fauriel with something like abhorrence; and it is in his very Paganism that he finds strong evidences of his Christian mind. Ancient Rome had still a sort of traditional life in the Italy of the Middle Ages, and as Latin was still the language of the higher literature, it followed, as a necessary consequence, that the scholar had a Pagan side to his character. Now the object of M. Fauriel's criticism is to show how completely Christianized this Pagan element becomes in the particular case of Dante. He selects certain details from the 'Inferno.'—

In the Greek mythology the Acheron is a real river, which has its original source in the earth over which it flows. The Acheron of Dante is a mysterious, imaginary stream, which has its source in the unknown cavities of Mount Ida, and flows from the colossal figure of an old man, which is composed of divers materials:—a symbol of time and of the different ages of the world. The two pictures are totally different, and in that of the Italian poet all is his own invention, except the mere word Acheron, which, misplaced—I may almost say, gone astray (*égaré*)—in this fashion, has nothing mythologic about it, or at any rate cannot be looked upon as belonging to a settled, definite system of mythology. Neither is the Charon in Dante's Hell, properly speaking, a copy of the Pagan Charon. The latter is a deity, a veritable deity, though of an inferior order, and participates more or less in the general attributes of Pagan deities. The Charon of Dante is a demon, a devil, one of the spirits who fell from Heaven with Lucifer, and have become instruments of divine justice in the infernal regions. One feature more, in the relation of the two fables to each other, will make us better feel the different spirit in which each of the two poets has conceived his own. They have both represented the wandering souls on the outward bank of Acheron, pressing and crowding to throw themselves into Charon's barque, so great is their anxiety to cross the river. In Virgil, nothing is more simple nor more natural than this eagerness,—the majority of the shades having in their Hades the chance of a more happy and peaceable condition than that of ceaselessly wandering along the bank of the melancholy stream. In the Hell of Dante the case is different,—the only shades upon the banks of the Acheron are destined to undergo eternal torment, and it does not seem that they ought to be so anxious to cross the river, which is the only barrier that now separates them from their misery. But Dante has invented a motive for this singular haste, and this he has done by a sublime trait, which probably would not have occurred to a Pagan imagination, even though equal or similar to that of Dante. * * We must recollect that, in the third canto, Dante and Virgil have both arrived at the bank of Acheron, and that the first, struck by the innumerable number of souls that he meets, asks his guide what this crowd signifies.—

> Figliuol mio, disse il maestro cortese,
> Quelli, che muojon nell' ira di Dio
> Tutti convegnon qui d'ogni paese
> E pronti sono al trapassar del rio,
> Che la divina giustizia gli sprona,
> Si, che la tema si volge in disio.

—Now in this trait there is, once again, something mystical, elevated, austere, and so far Christian, which Dante has opportunely hit upon in order to impress the image borrowed from the Pagan mythology with the seal of his own creed and his own epoch. The Cerberus of the Dantesque "Hell" has scarcely a closer resemblance to that of Virgil or of the ancient Greek poets; none of those poets would have recognized him by the description of Dante, who makes of him a huge worm (*gran verme*), a great dragon, rather an apocalyptic or Biblical monster than a Pagan creature in the Greek or Roman manner. Nor is it always by accessories derived from a lofty standard of morality that Dante modifies the figures he has borrowed from Paganism; sometimes he adopts an easier and more vulgar method. Apparently regarding physical ugliness or deformity as a sort of symbol or complement to moral ugliness, he has confined himself to painting as imaginary or hideous the beings which he borrows from the Pagan mythology, and which this mythology had made or supposed beautiful. This is what he has done, for instance, with Plutus, the god of riches, whom he has given as a guardian to the circle of spendthrifts and misers. He gives him for a voice a sort of clucking (*gloussement*), and for a language words calculated by their sound alone to terrify those who hear them. He treats him as an "accursed wolf," a ferocious beast, and does not leave him a single trait by which we could take him for a Greek symbol of wealth. To conclude, Dante sometimes adopts a course still more simple, to bewilder all who would endeavour to find the Pagan mythological beings among those of his personages who are named after them. He envelopes them in the most ignoble attributes with which the vulgar imagination ordinarily depicts to itself devils and demons,—he gives them horns and a tail. Here we have another method of *unpaganizing* (*dépaganiser*) persons with Pagan names; and the astounding vigour of imagination with which he sometimes makes use of this method, scarcely allows us to think it strange—certainly does not allow us to consider it vulgar. This observation applies above all to the figure of Minos,—the supreme judge of the damned, seated at the entrance of Hell. The name of Minos given to this judge of course recalls to our mind the old Minos of Crete, whom Pagan mythology likewise made a judge of the dead. But this first resemblance, this first reminiscence, stops short amazed and disconcerted by what follows. The Minos of Dante is in every respect a Dantesque figure. He is a demon of melancholy mood, of terrible aspect, who is eternally gnashing his teeth, armed with a long tail, which is capable of winding nine times round his body, and which serves him in the place of language, as it is by the number of turns made by this tail that he marks the circle of Hell into which every sinner is to be plunged.

M. Fauriel detests all crotchets in the interpretation of Dante. To the theory that the immortal Beatrice is no real woman, but an allegory of theology, he turns a deaf ear, in spite of the arguments to be drawn from the 'Convito' of Dante himself; and he insists that the Beatrice of the 'Divine Comedy' is the veritable Beatrice Portinari, with whom the poet fell in love at the early age of nine,—and nobody or nothing else. Nay, the exaltation of Beatrice—the *bonâ fide* flesh-and-blood Beatrice—was one of the poet's chief objects in the entire work. With little favour, too, does M. Fauriel regard the commonly accepted explanation of the three animals in the First Canto of the 'Inferno,' to the effect that the panther is sensuality; the lion, ambition; the wolf, avarice. These abstractions suit not his positive mind: he prefers the historical theory, which regards the panther as the Florentine democracy; the lion as Charles of Valois; and the wolf as the faction of Black Guelfs.

Not the least curious part of M. Fauriel's 'Lectures' is the history of the fame of Dante; for the reputation of the poet after his decease underwent as many vicissitudes as the poet himself during his life. In the latter part of the fourteenth century, the honour paid to his memory amounted almost to an apotheosis; and everybody recollects the Chair founded at Florence, in 1373, for the explanation of the 'Divine Comedy,' and its occupation by Boccaccio. Pisa and Bologna followed the example of Florence, and became distinguished by the Dante-Professors, Buti and Imola; and Galeazzo Visconti set up a Chair at Piacenza. In the fifteenth century, the growing passion for classical antiquity diminished the interest for a native poet,—the chairs were suppressed,—the Professors sank into private teachers;—and while, on the one hand, Dante was merely valued for his Pagan side, he was despised, on the other, as a mere concocter of barbarous trivialities. In the sixteenth century, the taste for the Italian language revived, but the effect of the revival was to exalt Petrarch, not Dante; and when, in 1570, a grammarian named Benedetto Varchi published a work on the Italian language, entitled 'Ercolano,' in which he extolled Dante above the chief poets of antiquity, he not only was ridiculed himself, but raised a new host of adversaries against the memory of the Florentine poet. One of these wrote a discourse to prove one of two positions—viz. that the 'Divine Comedy' was not a poem at all,—or

that if it was, it was the very worst ever written. Nevertheless, in spite of this depreciation, the old poet had still numerous admirers; and the publication of his poem at Florence, by the Accademia della Crusca, in 1595, after a careful criticism and collation of manuscripts, was a remarkable monument to his fame. In the seventeenth century, regarded by the learned as the dark age of Italian literature, even Petrarch was greatly neglected, and Dante was little heeded. However, in the last decade of that century, a new taste began, and with it revived a predilection for the old poets. In 1713, the jurist Gravina, in a short work on 'Poetics,' extolled Dante as the Homer of Italy; and shortly afterwards, the more celebrated Vico expressed himself in a similar strain. About the same time poets arose, whose chief glory was to write from the inspiration of Dante. At their head was Alfonso di Varano, who treated the memorable events of his own age in a series of short 'Visions' conceived in an anti-Pagan spirit. A new enemy arose in the person of Bettenelli, a Jesuit,—who in some 'Letters,' supposed to be written by Virgil in the Elysian fields, abused the old Italian poets in general, and Dante in particular; but a new friend, who arose in the person of the fantastic dramatist, Gasparo Gozzi, answered the 'Virgilian Letters' in the spirit of Vico and Gravina. The struggle ended in the triumph of Dante; and from the end of the eighteenth century may be dated that uncontested fame, which has gone on increasing to the present day.

FRENCH FEMALE TOURISTS.

The Other World—[*L'Autre Monde*]. By Marie Fontenay (Madame Manoël de Grandfort). Paris, *Bibliothèque Nouvelle.*

The Journey of a Woman to Spitzbergen—[*Voyage, &c.*]. By Madame Léonie d'Aunet. Paris, Hachette & Co.

OUR correspondent, M. Philarète Chasles, a few days since, in a *feuilleton*, recalled a complaint which some years ago he registered against the writer of the 'Letters from the Baltic.' Our English Lady, he said, had undervalued the French female tourist. We do not fear that he will complain of the *Athenæum* as a plotter of treasons against the Anglo-French Alliance if we declare that our countrywoman did not make a charge at random. The really good and amusing books of travel published during the past score of years by French authoresses could be numbered on the digits of a hand.—While Mrs. Trollope, Mrs. Boddington, Miss Martineau, Miss Costello, Mrs. Jameson, Mrs. Hamilton Gray, Madame Calderon, Mrs. Meredith, Mrs. Colin Mackenzie, Miss Howitt, Mrs. Quillinan, and some fifty matrons and maids of smaller note, have made lively or valuable contributions to our literature concerning foreign countries and their manners,—we can merely recall Madame Dudevant's notices of her residences in Venice and Majorca as the French books which may challenge comparison with the works and sketches of the English Ladies enumerated. M. Chasles, we know, asserts that French women have put forward too many travelling experiences,—but since he does not name names, we may be forgiven for relying on our own knowledge of contemporary *belles lettres*, and for stating that few of these can have possessed the attributes which distinguish printed paper from waste paper.

Here are two of the newest records of French female travel. First comes a little volume on America, just now as universally exhibited in the shop-windows of the *Boulevards* as our own 'Roving Englishman' or 'Heroes of the Crimea' are in the "libraries" of the Strand and Fleet Street. "Marie Fontenay" is the travelling name for Madame Manoël de Grandfort; but we cannot help asking whether either "Marie" or Madame Manoël is a French Lady?—whether a Lady at all?—or whether each name may not be an *alias*, worn to mask some *Hercules* flinging about *Omphale's* distaff with a more awkward hand than usual? The suggestion is due as a courtesy to womanhood, since "Marie Fontenay" treats us to incidents and expressions which are neither "maidenly nor modest." The few facts and prejudices which 'The Other World' contains might have been picked up in any *cabinet de lecture* in Paris; nor do we like them the better because they are overlaid with a fictitious sauce which is neither piquant nor delicate. So coarse a Lady, with the aristocratic "*de*" before her name, we have seldom met. So dull a piece of ill-nature has rarely been published, even by Englishmen, about America; or by Americans about England. "Marie Fontenay" overlooks the striking phenomena which distinguish that vast continent, so suddenly and miscellaneously peopled by communities strangely including the extremes of old and new civilization. The enterprise and energy of the trader and the worker, the hectic eagerness of the gifted and the lettered to appropriate the pleasures and the treasures and the associations which can only belong to an ancient past with all its good and evil, might have no existence in America for any trace of them to be found in this 'Other World.' But "Marie Fontenay" has plenty of mischief to put forth concerning the "emancipated woman" of America,—and tells a terrible story of a New York belle who lolled on the shoulders of a fascinating French stranger at a public assembly. Of more sublime females with their congenial spheres and supernatural sympathies, she has never heard, apparently; but she is prosy on the arrangements of boarding-house life, also on the disarrangements of Bloomer costume. The women of America, says she, are affected,—the men, dirty, overdressed, and lawless; the Blacks are an inferior race; and all these pleasing truths are stated with the utmost bitterness that can exist independent of power.

Madame Léonie d'Aunet is a traveller of altogether a different species, and her 'Voyage' is a book of lively light reading. Is it altogether new,—or merely a cheap issue of a work which has already appeared in a more costly form?—The journey described was accomplished many years ago; M. d'Aunet, having been one of the companions of M. Gaimard in the well-known expedition of La Recherche. Some of the first stages, too, of Madame d'Aunet's northern pilgrimage were made in the *diligenee* betwixt Rotterdam and the Hague, before railway conveyance existed. But whether these letters be partially known or now given to print for the first time, they will be a welcome boon to most English readers of French. Strange scenes, and fatiguing, if not positively perilous adventures, are pleasantly pictured in them. Madame d'Aunet's route was one which has been taken by few of her sex. We do not remember any published sketches of Hammerfest, by a man, more recent than Sir Arthur de Capell Broke's. Yet Hammerfest is only, as it were, the starting point for the Frozen Ocean.

Did the climate, with its prevalent fogs, permit many opportunities of observation, Spitzbergen has little to show save frost and sky to the hardy pilgrim. But what do we Southerns (for the English are Southerns in the eyes of those who reach the Pole) know of the grandeur and variety of ice-pictures when these are seen under a firmament which night never visits during three months of the year? Madame d'Aunet describes with vivacity the animation and tumult, the glittering sights and the unearthly sounds, which distinguish a day of thaw in the Frozen Ocean. But if there be a wild elvish joy on the sea (to speak fancifully) at such times, the shore of Magdalen Bay, where the passengers of the anchored Recherche witnessed the pageant, presents an unchanging spectacle of ghastly melancholy. The strand thickly strewn with the bones of those uncouth sea-monsters, the seal and the morse,—the burying-ground in which the bodies of a few mariners have been laid on the ice (deeper graves being not manageable), and hemmed in with large stones, as a defence against the ravages of the white bear,—excited the imagination of Madame d'Aunet almost as powerfully as the moving glacier picture. To complete the impressions of this place of sojourn, she was favoured by a dialogue—not intended for her hearing—in which her shipmates discussed the chances of the Recherche being shut up for the winter in the ice of Spitzbergen, and calculated how long, in case of such a casualty, the life of the one woman on board could be expected to last. Such a piece of eaves-dropping, and the emotions it was calculated to produce, make up a capital remembrance for a chimney-corner in Paris; but the real experience must have been fearful.

On her deliverance from Magdalen Bay, Madame d'Aunet was so little wearied of adventures as to undertake a home journey across Lapland,—and this at the worst time of the year, when Autumn is fading into Winter, and the rains are heavy and the mud is deep, ere the cold has hardened the ground so as to prepare it for sledge-travelling. There was a chance, moreover, that Madame d'Aunet, besides wearing male attire, might be compelled to undertake her ride of some weeks as men ride on horseback, astride,—but from this she was rescued by a providential old English side-saddle which turned up at Kaafiord. Even with such an "easement" (as *Jeanie Deans* called the post-coach) the journey proved rough and exhausting enough. The little caravan had sometimes to pitch its tent on a spongy bit of marsh island in the midst of a sea of liquid mud, after the day's rain had so drenched everything as to preclude the possibility of dryness or warmth. The Lapland guide, Abo, however, seems to have been strong, faithful, and intelligent in his savage way,—and once or twice the poor worn-out French Lady arrived at an oasis in the midst of a wilderness so dreary without sublimity. As a specimen of her manner, we will paraphrase her description of one of these halting-places.—

On the evening of the 7th of September, we saw the wooden houses of Kautokeino, the Lapland town, defined against the clear sky. Town I call Kautokeino, but I am not sure if it merits such honour,—since, to speak properly, it is neither town, nor hamlet, nor even village, but the only collection of habitations to be found in North Lapland, consisting of merely ten or a dozen wooden houses, surrounded by some twenty little barns. These inclosures, raised up on stones, are so many magazines, in which the Laplanders keep their forage, their food, and their clothes,—the largest part of which belong to wandering tribes, who return to their storehouses, from time to time, as may be needful. Was it by comparison, the aspect of Kautokeino enchanted me? From the point at which I saw it first the place looked thoroughly rural. On the top of a hill is the church, the red mass of which was harmoniously relieved by the pale grey sky,—half way down the hill, the separate houses, crowned each with its hood of green thatch, and raised up on pillars formed of tree-trunks, looked like so many bee-hives. Lower still, long posts planted in the earth supported hurdles,

on which the hay from the harvest was drying; on the grass by the water-side were little children gaily playing with young reindeer. The river, forming a large circuit, made a border of changeful silver to this fresh and calm picture. It charmed me. * * While they were unloading the horses, and we were opening our bundles, we were surrounded by all the inhabitants of Kautokeino. They examined each of us curiously, and every item of our baggage, making both the subject of a lively conversation, which, unluckily, I could not understand. In the midst of these groups a little hideous old woman was bustling about, and chattering with a shrill, worn-out voice. Never was malevolent fairy more perfectly horrible dreamed of. Picture to yourself a heap of the skins of beasts scarcely three feet and a half high, out of which were thrust a pair of little lean hands, as dry and black as a monkey's, and a little face, so wrinkled, crumpled and leathery as to remind one of a piece of boot-leather, which had been exposed for many a long year, first to fire and then to water. This witch (for the true witch of romance she was), bolder than her companions, came quite close to us; looking at and tumbling over our possessions, without troubling herself with anything that our interpreter said. She minded him not; but went on peeping and meddling. By chance she fished out of our bags the female dress which I had ready for the day when I could dispense with my man's clothes. Among the articles of this costume was a blue chenille shawl, very large and very warm. Though it was frayed and not a little discoloured by its journey at the bottom of the leather bag, this seemed to delight the old woman. She seized it, amazed at the softness of the unknown fabric; plunged and replunged her abominable little claws into the folds with grotesque rapture, and tried to draw out a shred or two by which she might discover of what so downy a material could be made,—interrupting herself to speak to a young Lapp, to whom she gave a peremptory direction. He went away reluctantly; and I called François and the interpreter, curious to find out what the hag had wanted. "Ask," said I to the man, "what she has sent the boy for."—"Madam, she has sent for her mother."—"Her mother," I replied, "you must be mistaken. This old creature can have no mother. She must be at least ninety years of age. Make her tell how old she is."—"Only eighty-four, Madam."—The interpreter's "*only*" made me laugh.—"If her mother be alive, how many ages old must she be?"—"Her mother is a hundred and three."—This was precise enough; I became impatient to see the centenarian Laplander. Nor had I to wait long. In about ten minutes there appeared a sort of mummy that could move. This was the mother. There was but slight difference betwixt herself and daughter:—she was not more than three feet high. She walked briskly enough, leaning on a stick; and her little eyes, though watery enough, glistened with life. On the whole, her age considered, she was much better than her daughter. She entered into the other woman's admiration for the shawl, and made them ask me what was the animal, of which the wool was so soft.—"It is wool—it is silk."—This "silk" they did not understand; and when my interpreter went on to explain that the animal which produced this material was a species of worm, they looked hurt, and smiled sarcastically, evidently thinking that I was making game of their credulity.

The above extract, we fancy, may direct English curiosity and attention to Mdlle. Léonie d'Aunet's book.

OUR LIBRARY TABLE.

View of the State of Europe during the Middle Ages. By Henry Hallam, LL.D. Vol. I. (Murray.)—At the end of a long life given up, with a rare devotion, to historical studies, Mr. Hallam has arrived at that point of popularity when the reprint of his works is no longer a speculation. His place is taken—his success assured. The present reprint—the first volume of a general re-issue of Mr. Hallam's Works—is the eleventh edition of the 'Middle Ages,' and contains the "Notes" published as a Supplement in 1848. When the series is more advanced we shall devote an article to a precise estimate of Mr. Hallam's place in the republic of letters, and of the services rendered by him to historical literature.

Catherine Irving: a Novel. By the Author of 'Ada Gresham.' 3 vols. (Newby.)—'Catherine Irving' is not without interest, but the interest lies rather in the intention than in the execution. The solitary, miserable, oppressed childhood of the heroine under the domination of her stern, disappointed aunt is well conceived, and excites sympathy for both parties; but the details are so huddled and hurried, that the impression left is vague and exaggerated. The progress of Catherine, from being an ignorant, passionate girl of fifteen, into a beautiful highly-educated young woman of genius in the short space of two years, exceeds the licence of even dramatic time, which is allowed to compress many more miracles into a short space than could be expected from the works and days of ordinary life. A certain air of proportion and probability is needed to soften the abruptness of the results,—and proportion is precisely the grace that is lacking in the novel before us. Three volumes, each containing upwards of three hundred pages, is "ample room and verge enough" to unravel the most perplexed web ever woven by Destiny, if judiciously managed. In 'Catherine Irving' no sort of proportion is observed between what has to be said and what has to be done, so much space is consumed in conversations upon different theories of life and morals, that the incidents of the story are huddled and precipitated to a degree that makes them appear arbitrary and improbable. The character of Paul Erskine, the artist, has some true touches of artist nature about it; and Larry Allison, the deformed child, is excellent, and makes the chief interest of the book. There is a tendency in this novel against which we protest; it is, that high principle, the gifts of genius, excellence in the discharge of the duties of life, are treated merely as so many modes for the attainment of personal happiness and well-being. "Happiness," as "our being's end and aim," has seldom met with so lyrical a recognition;—it is the only motive of action brought forward. It is, we admit, far pleasanter to read novels where all ends comfortably, and virtue receives a handsome reward; but heroes and heroines are not expected to go through the three volumes passionately demanding to be made happy:—and Catherine Irving resembles a little girl at a party, who begins to cry because the servant delays to hand her the plum-cake, far more than a young woman to whom the "leading business" of a novel has been committed, and who ought to work out the ideal excellence of the book.

A Smaller Latin-English Dictionary, abridged from the Larger Dictionary. By W. Smith, LL.D. (Murray.)—With that strong practical instinct for which Dr. W. Smith is remarkable he has here adapted his recently-published 'Latin-English Dictionary' to school purposes. The abridgment, which has been made under his superintendence, contains all that portion of the larger work which is required for the study of the classical authors read in schools, and retains all the characteristic excellencies of that work—its clearness and correctness of explanation, simplicity of arrangement, sufficiency of illustration, exhibition of etymological affinities and modern derivatives, and careful accuracy of typography. At the same time, by omitting words not likely to be wanted by those for whom the book is intended, the editor has been enabled to give all requisite information within a moderate compass. The remarks in the Preface on the difficulties experienced by young persons in the choice of suitable meanings, and the desirableness of devoting some time to an explanation of the proper mode of using a dictionary, are evidently written by a practical teacher, and deserve the attention of all whose duty it is to instruct beginners in Latin.

The Midsummer Night; or, Shakespeare and the Fairies. From the German of Ludwig Tieck. By Mary C. Rumsey. (Printed by C. Whittingham.)—Mr. Singer ushers in this new translation of a poem, giving beautiful glimpses into Fairy Land, with a Preface which tells its history. A youthful trifle, undervalued and thrown aside by its gifted author, it was brought to light and given to the world by a judicious friend. The history of the translation is similar to that of the original. It is published on the persuasion of Mr. Singer. Imitation has seldom been closer than this translation—not to Tieck, but to that which Tieck himself imitated, the Oberon and Titania portion of the 'Midsummer Night.' Our readers will remember a very beautiful version of the same poem which appeared in the *Athenæum* two years ago, also made by a Lady.

Three Hunting Songs. By R. E. Warburton, Esq. With Illustrations by H. K. Browne, Esq. (Chapman & Hall.)—These three spirited songs—as good as anything since 'Tom Moody'—are entitled 'We are all of us Tailors in turn,' 'A Word ere we start,' and 'Hard-riding Dick.' Fox-hunting oracles—local deities who preside over "bullfinches" and "raspers"—who smile at "croppers," and at red-coated gentlemen who "come to grief"—may for the first time open a book and laugh over its pages. "Phiz" is excellent in his smart illustrations,—from the "bit of blood" with the bang tail, hot eye, and dilated nostril, with the veins standing out like net-work in relief over the glossy skin,—to the red jaws and white tails, glimmering about in hot competition for the rich morsel of bloody, muddy fur that was lately a fox, and is now a shade—a name—a heap of dust. And see, the second whip shouting, and the fat farmer wiping his forehead, and the groom looking to his horse's knees, and the "vet." tightening the girth round the splashed belly of the flea-bitten grey. Why this brings the "view halloo" up in our throat. And now like black specks, over ditch and hedge, the hunt is rolling in,—roan and chestnut, and sorrel and bay; and Hard-riding Dick at the head of this regiment of very irregular cavalry.—Not less full of character, talent, and animal spirits (no small gift in an Englishman) is the illustration of 'We are all of us Tailors in turn.' There is the shying horse and the jibbing filly, the bolter, the hard-mouthed mare, and the real thing. How well the fallow and grass are hinted, and the scrubby sallows, and the straggling switchy hedge, and the marshy lane, and the sky of drifting windy grey.—'A Word ere we start' is good, for the skill with which, by a few scratches, the author brings to our mind drear-nighted November, with the cold stubble, the leafless oaks, and the sharp, bristling thorn. The ugliest leap of the day is sketched with much humour. One horse is flying over with his front legs bent under his broad chest, his eye maddened with the fun of the sport and the music on the wind. The rider's eyes stare keen, and his knees are grown into the pig-skin. Behind him are grim and depressed faces, craning with ominous distrust. A springal is groping through, and is already shooting out of his seat with a velocity that seems likely to send him home feet foremost, and leave the lands of Little-brain Hall without an heir. The whipper-in is breaking through, with a surly patience and a light swinging seat. One hound is scrambling out of the ditch, much quicker than our fat friend, who is left there to spend the rest of the day, pursuing his horse and not the chase. 'Hard-riding Dick' is perhaps the best of the three. Mr. Warburton has given a spirited sketch of one of those dwarfs, generated in stables,—kept to due diminutiveness with gin,—warranted to have broken every rib in their bodies by the age of twelve,—conquerors of two cups at sixteen,—second whip of a pack at seventeen,—winner of the Derby at twenty. He traces his course, from the cock-horse and the old jackass that he kicks up the lane,—capped, booted, and spurred, till he becomes the king of the dogs,—treats them as a sheep-dog does a flock,—twists round them, curses, flogs, drives on the slow, reprehends the rash,—

> Can comb down a hair with the point of his lash,—

is ready in all weathers, rain or shine,—starlight, or any sort of light,—moor country, upland or marsh, plough or open;—he flies like a swallow, swims like an otter, creeps like a mouse, crawls like a cat. His whip is his sceptre, his saddle his throne, the horse his kingdom, whose rebellion he restrains with steel and cord. He has the property of many

beasts, but the warm heart of a man :—supports his old mother—is the buck of the village,—but will eventually die a-field, and be carried to a green grave under the yew by four huntsmen, with brushes in their hats and horns in their hands, to give a tally-ho! over the black chest that is his coffin.

Printing: its Antecedents, Origin, and Results. By Adam Stark. (Longman & Co.)—The art of printing, in its successive developments and in its existing perfection, is discussed by Mr. Stark. Too much extraneous matter is introduced. If a sketch of tbe origin and improvement of the printing press warrants an allusion to tablets and inscriptions of all nations and ages, Mr. Stark's category is incomplete; if not, his discursiveness leads him into irrelevancy. Among antecedents he quotes from Mr. Layard a description of an Assyrian palace,—and among results some well-known anecdotes of the House of Commons, entirely apart from his subject. Nor is this all: Mr. Stark occupies himself with the French Revolution — repeats many platitudes concerning Rohespierre — sets down the last generation in France as fit only for despotism—and writes with enthusiasm about George the Third. What has all this to do with Printing? Mr. Stark had surely no space to spare in so small a volume dedicated to a topic so interesting.

A History of the Chartist Movemcnt. By R. G. Gammage. Part VII. (Holyoake.)—The narrative is now complete. It has conducted us from the origin to tbe dissolution of the "Chartist" body. Mr. Gammage writes his final summary in an admirahle spirit, deploring the discussion which destroyed and dispersed a political sect that might have become a party, had its leaders been men of temper and education. The hint we gave on the importance of quoting authorities has induced Mr. Gammage to indicate the sources of his information.

Designs, Skctchcs, and Plans for Villas and Cottages; with Estimatcs of Cost, &c. By G. J. Rhodes. (J. R. Dale.)—The members of Building Associations, who superintend the erection of their own dwellings, now constitute a large class. Mr. G. J. Rhodes advises such persons that art and grace may be applied to the structure of a cottage, as to that of a Norman castle or a Roman villa. Nor is a tenement the more costly because its chambers are of good proportions, or freely ventilated. The Estimates contained in the volume before us sustain this proposition, which, indeed, is almost self-evident. In point of taste, some of Mr. Rhodes's designs are admirable,—though others exhibit a slavery to spiked globes, pear-shaped excrescences, and prison-windows. Generally, however, the Sketches are suggestive of picturesque elegance, the reverse of that bald commonplace which defaces so many of our suburbs.

Annual of Scientific Discovery; or, Year-Book of Facts in Scicnce and Art for 1855. Edited by David A. Wells. (Boston, U.S. Gould & Lincoln.)—Mr. Wells has done for America what Mr. Timbs has done for England; but his plan is better. He places before the reader a clearer survey of the most important discoveries and improvements of the year in Science and in the appliances of Art, and adds a full list of publications and patents, with an obituary of learned men. The classification of subjects is good; nor should mention be omitted of the excellent spirit in which the editor combines his view of American progress with that of England. There is no tone of jealousy or of depreciation in his enumeration of the advances made by European professors in comparison with those by which the explorers and experimentalists of the United States have sustained an bonourable rivalry with them. The proceedings of learned Societies, in Europe and America, are briefly detailed by Mr. Wells. Not a few scientific movements have been originated or developed in the United States during the past year; their objects being, for the most part, practical, and not simply curious. The New York Academy of Medicine offers a prize for the best Essay on 'The Nature and Treatment of a Particular Form of Cholera'; and, reckoning education among the high sciences, the National Society holds out a similar reward for the most philosophical treatise on that subject. But Prize Essays, we fear, never supply the cream of knowledge or of philosophy. In science, as applied to industrial production, good progress is reported. The Cashmere goat, whose fleece is woven into the unrivalled shawls that have made its native valley renowned, has been acclimatized in South Carolina. It was introduced, several years ago, from Asia Minor; but its habits and necessities are now more fully understood, and it is successfully reared in North Carolina, Georgia, Alabama, Tennessee, and Florida, where a mixed breed has also been created. The hair is perfectly white, curly, soft, and glossy, resembling that of the Chinese sheep. Though delicate in shape, the goat is hardy, and when in a herd will protect itself against dogs,—a great advantage in districts where dogs are as vermin of a larger growth. But tbe hair described by Mr. Wells is not that wbich is used in the most exquisite fabrics of Cashmere, which is a fine down, growing under the upper coat of hair, and found also on the yak, and on the dog of Thibet (whence the greater quantity comes). It is washed by a delicate process, witb water the cleansing properties of which are increased by tbe admixture of rice-flour. We question, too, whether theThibetan goat, any more than the Merino sheep, thrives to full beauty on any other than its native pastures. However, any attempt to acclimatize the animals of Africa and Asia is meritorious. Scarcely fifty have been domesticated in the United States out of the thousands which exist. Many foreign fish have been introducecd, with methods for their artificial propagation. In machinery, in scientific agriculture, and in geology, discoveries of considerable value are placed to the account of last year. Mr. Wells adds a body of information, collected from the scientific journals of the Union, on investigations in natural philosophy, chemistry, botany, and zoology. His work is completed by a list of men eminent for their learning and for their successful pursuit of science, who passed from among us in 1854. The American names are few:—Catherwood, the companion of Stephens the traveller — Dr. Burnett, the physiologist—Darby, the geographer—Elliot—Henryand Robert Patterson—and Schattuck, of the American Academy. We notice that M. Caillet's announcement of a tailed race of Africans, and Prof. Owen's attack on Lord Monboddo's doctrine, excite much interest in the United Statcs.

A Manual of Ancient History, from the Remotest Times to the Overthrow of the Western Empire. By Dr. Leonhard Schmitz. (Edinburgh, Black.)—Dr. Schmitz has constructed this manual for the use of students, and has sought to render more clear than is usual in similar abstracts the connexion between the Greek and Roman and other great nations of antiquity. Avoiding the annals of the Jewish race, partly as superfluous and partly as distinct, he first presents a geographical sketch of Asia and of the earliest social and political forms in vogue among Asiatic communities. The outlines of Chinese, Indian, Bactrian, Median, Persian, Assyrian, Babylonian, Phœnician, Lydian, and Egyptian history succeed, in order,—and next the records of Greece are opened, from the mythical period to the disruption of Alexander's Empire. The Roman and Carthaginian annals fill a third section of tbe work, which closes witb the retirement of Augustulus. The history is constructed with art, and every leading event is surrounded with such accessaries as will place its importance clearly before the mind. The difficulty, rarely overcome by compilers of manuals, is, to present a broad, historical view extending uniformly over a vast space of time, and including many nations and systems, and to reconcile the introduction of characteristic details with the general proportions of the narrative. Mere abridgments, stripped of all attraction, are too dry to he pursued with interest or pleasure; while incidents, portraits, and scholarly reflections if too abundantly accumulated are apt to displace less fascinating particulars which are required to complete the outline. Dr. Schmitz has happily surmounted these hardships of his task, and has produced a full and masterly survey of ancient history. His Manual is one of the best that can be placed in the student's hands.

Types and Figures of the Bible, illustrated by the Art of the Early and Middle Ages. By Louisa Twining. (Longman & Co.) — Miss Twining's object is to bring Art to the aid of Theology in illustrating the typical character of the Old Testament. The type and the antetype are placed side by side on the same page, in illustrations derived from the Catacombs at Rome, the Pomfret and Bedford Missals, the 'Bihlia Pauperum,' and a few other authorities of high value, both printed and manuscript. We cannot estimate very highly the theological character of such teaching, but as a collection of curious materials for the history of Art, many of them derived from sources which are difficult of access, Miss Twining's book merits high commendation. She seems herself to have copied the illustrations on stone, and, we doubt not, with as much fidelity as spirit.

The Bible: What is it? Whencc came it? How came it? Wherefore came it? To whom came it? How should we treat it? Excelsior Library, No. I. (Shaw.)—"The Excelsior Library" does not sound like a title to win its way to popularity; but its first publication is a very excellent one. The author treats upon the Canon of the Bible, with its many cognate subjects, and, amongst them, those of Inspiration and private Judgment. His arguments are occasionally a little too subtle for popular appreciation, but it is not easy to imagine a treatise on the whole better adapted for popular reading. Clear in style, candid in the statement of difficulties, and direct in the answers, it is just the kind of book which is likely to please readers whose wish is to obtain a general view of tbe subject discussed. To those who bave the leisure and means, it will operate as an incentive to further study.

The Nation of Refugees: A Memorial, Historical, and Political, addresscd to thc British and French Nation. By General Mieroslawski. (Holyoake.) —By far the most lucid and temperate summary of the Polish question that we have seen. General Mieroslawski explains practically the desires and hopes of his nation, and meets on fair ground a number of objections raised by sceptical sympathisers. The "Memorial" displays considerable extent of political knowledge, and, tbough full of enthusiasm, is neither violent nor declamatory.

The War Pamphlets are diminishing. Mr. Oliphant contributes one on *The Coming Campaign.* He urges an enterprise in the Trans-Caucasian provinces, and declares tbat Russia should be repelled to its frontier on the Terek and the Kouban. —*The Dangers of England and the Duties of Englishmen* is a letter to the electors, couched in terms of weak and pompous declamation. In *Sketches of the War* by Philip O'Flaherty, we have a soldier's letters from the Crimea absurdly annexed to a rabid denunciation of "the sons of Maynooth."—Count Krasinski, in *Opinions of Napoleon the First on Russia and Poland,* reiterates his appeal in bebalf of his countrymen; and Mr. Llewellynn Jewitt, F.S.A., contrives to tack his *Stroll to Lea Hurst, Derbyshire* to the skirts of the war by rhapsodizing about Miss Nightingale. Stentor could not have recited Mr. Jewitt's long sentences without many a pause, so elaborately inflated is this effusion.

In singular union we have two tracts, from one pen, entitled severally *The Voice of Elijah,* and *The London Coal League Company.* Of their unhappy author nothing can be said; but the printer, whose name is withheld, is to blame for having aided in the production of these frightful ravings, —more pitiable than any we had ever before met with.—The Baron I. Corvaja's *Perpetual Peace to the Machine, by the Universal Millennium, or the Sovereign Bankokracy and Grand Social Ledger of Mankind,* classes men into ministers, geniuses, artists, *savans,* traders, manufacturers, and husbandmen. He bids "Socialism" suspect the French Emperor.—On the more tangible subject of education we find a letter, by the Dean of Salisbury, on *The Church and the Education Question,*—an interesting account of the *Common School System of America,* by Mr. J. Rawlins,—a plea for *Domestic Economy, Gymnastics, and Music,* as branches of public instruction, by "a Bystander,"—and some valuable *Hints on the Discipline appropriate to Schools,* by Arthur Hill.—*An Essay on the Art of Writing* attempts to cultivate penmanship by rules

and models; but not, we should conceive, with much chance of success.—The great topic of "Administrative Reform"—the pedestal of Mr. Layard—is dealt with in *The Re-Organization of the Civil Service*, by a Subordinate Therein, as well as in *A Letter of a Provincial to a Friend on Administrative Reform*, by "a Trinity Man," who is flippant and shallow.—*The Navy List and the Navy* is well worth perusal.—On Reform in other directions Mr. Fearon's *Endowed Charities* is a most elaborate analysis,—and Mr. J. W. Wilkins's *Letter on Cambridge University Reform*, a criticism displaying much special and applicable knowledge. — *The Cambridge Senate before Whitgift's Statutes and the University Bill of* 1855 is a protest against the recent Act, as inadequate and inoperative.—*An Inquiry into the Truth of the Accusations made against the Marquis of Clanricarde* is a reprint of the deprecatory affidavits in this cause.—More or less of general information is supplied in *A Few Words on Paper, Flax, Hemp, and Plantain Fibre*, and *Description of the Wax-paper Process, Employed for the Photo-Meteorographic Registrations at the Radcliffe Observatory*, by Mr. W. Crookes.—*The Unity of Science* is a reprint of a paper read by Mr. M'Cormac before the Queen's College Literary Society.—Prof. Solly has published his excellent lecture *On the Mutual Relations of Trade and Manufactures*, delivered at the Society of Arts.—A kindred subject is discussed in Mr. Swinton Boult's Liverpool Treatise on *Trade and Partnership: the Relative Duties and Proper Liabilities of the Merchant and the State*.—The First Two Books of Grotius *On the Truth of the Christian Religion* have been literally translated, as a study, by a Graduate of Cambridge.

Among our remaining miscellanies we have *How to See the Crystal Palace in a Visit*, a neat and clear little handbook; and a very interesting paper reprinted from that excellent repertory the Universal Bibliotheca of Geneva, on the direction of the gold deposits in California. The writer's conclusions agree with those of Sir R. Murchison.

LIST OF NEW BOOKS.

A Sabbath at Home, post 8vo. 3s. 6d. cl.
Abbotsford Miscellany, 7 vols. fc. 8vo. 1s. 6d. each, bds.
Alison's Europe, (9th) People's Edition, Vol. 10. 12mo. 4s. cl.
Aristotle on Vital Principle, tr. with Notes by Dr. Collier, 8s. 6d.
Barbauld's Hymns in Prose for Children, large type, 32nd edit. 1s.
Bell's English Poets, 'Chaucer, Vol. 5,' fc. 8vo. 2s. 6d. cl.
Bertinchamp's (Rev. G. J.) National French Grammar, 4th ed. 6s.
Bettsworth's Interest Tables, by Goodluck, new edit. 18mo 2s. 6d.
Bohn's Extra Vol. 'Heptameron of Margaret of Navarre,' 3s. 6d.
Bohn's Philos. Lib. 'Kant's Critique, trans. by Meiklejohn,' 5s. cl.
Bohn's Scien. Lib. 'Prout's Chemistry, Meteorology, &c.' 5s. cl.
Bohn's Standard Library, 'Goethe's Wilhelm Meister,' 3s. 6d. cl.
Braithwaite's Retrospect of Medicine and Surgery, Vol. 31, 6s. cl.
Burton's Pilgrimage to El Medinah and Mecca, Vols. 1 & 2, 28s. cl.
Chronicles of Comber Castle, fc. 8vo. 3s. cl.
Courcillon's (Eugène de) Le Curé Mauqué, royal 12mo. 7s. 6d. cl.
Cowe (Rev. R.), The Gift and the Gauge, fc. 8vo. 5s. cl.
Cumming's (Dr. J.) Daily Life, 3rd edit. fc. 8vo. 5s. cl.
Cumming (Dr. J.), The War and its Issues, new edit. fc. 8vo. 2s. 6d.
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Errors in Speaking and Writing corrected, 32mo. 6d. swd.
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Longfellow's Poetical Works, illust. new edition, fc. 8vo. 5s. cl.
Lost Love, by Ashford Owen, post 8vo. 10s. 6d. cl.
Lushington's La Nation Boutiquière, and other Poems, 3s. cl.
Moseley's Mechanical Principles of Engineering, &c. 2nd ed. 24s.
My Brother's Wife, by Miss A. B. Edwards, fc. 8vo. 1s. 6d. bds.
Napoleon Bonaparte's History, by Abbott, 2 vols. royal 8vo. 30s. cl.
Parlour Lib. 'Angela,' by Author of 'Emilia Wyndham,' 8vo. 2s.
Present Heaven, Letters to a Friend, fc. 8vo. 2s. bds.
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Ranking's Half-Yearly Abstract of Medical Sciences, Vol. 21, 6s. 6d.
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Traveller's Lib. 'Macaulay's Frederic the Great,' sq. 1s. swd.
Trench's Synonyms of the New Testament, 3rd edit. fc. 8vo. 5s. cl.
Trenery's (G. O. L. G.) City of the Crescent, 2 vols. post 8vo. 21s. cl.
Tytler's General History, Continuation by Nares, new edit. 14s. cl.
Villiers's (Hon. and Rev. H. M.) Family Prayers, 2nd ed. 3s. 6d. cl.

THE UNIVERSAL EXPOSITION.

THE wonders of Parisian Art-workmanship which now glitter along the northern line of the Palace of Industry are likely to be the most attractive of all the manufactures of taste in the Universal Exhibition. They are the latest results of centuries spent by the various governments of France in developing the artistic genius of the working classes. Their story runs back to remote days—to the times of Jean Cousin, Bernard de Palissy, and to Pinaigrier. It traverses the dark times, when the corporations oppressed the industries they pretended to protect, and gave to their chiefs the titles of kings and princes. It may be remembered that Francis the First issued an *ordonnance* requiring the heads of corporations to assume less ambitious titles, and that Henri the Fourth was compelled to re-issue this order, because some corporations, and especially that of the Paris mercers, had refused to depose their king. But the workmen soon found that these corporations — first organized to combat feudal tyranny — became petty absolute governments. Some sought the title of Royal from the sovereign —this title giving the corporation the power of putting their porter in royal livery, and exemption from the duty of lodging the king's soldiers. Some of the workmen were also exempt from militia service. Protection in its worst form thus clogged the way of progress. Manufacturers cared little about improvements, being free from the dangers of competition. Heavily were the apprentices and journeymen taxed and ground down by sordid laws before they reached the dignity of freemen. Every man who had suffered these taxes and submitted to these laws was not willing to give up privileges so dearly bought; so that working men who suffered by the tyranny of the corporations in early life lived generally to support them, because they generally reached the ease of free membership. But, as time wore on, it added to the grievances which, at last, sufficed to crush these unwholesome combinations. Before a man could become a freeman of a corporation, he must produce a *chef-d'œuvre*. Thus, no obnoxious journeyman was ever held to have produced one; and so he was kept without the privileged pale. The freedom of a corporation became a heir-loom in certain families. The freemen heaped all kinds of rights and privileges upon themselves, to the disadvantage of workmen who did not happen to be their relations or friends. The merchants were handed in like manner. Constant broils and lawsuits arose between rival corporations—as between the tailors and the second-hand clothesmen,—and a grave discussion settled the line of demarcation between a new coat and an old one. A locksmith dared not make the nails, necessary to the completion of his locks, because the manufacture of nails belonged to another corporation. Colbert, the good genius of French industry, was the first man who dared to strike, with a strong hand, at some of these antiquated laws and regulations. It was the mission of the woollen-merchant's son to infuse his eager spirit of industrial progress into the national heart. He struck down the Custom-house barriers between province and province; he encouraged the improvement of agriculture; he created a French navy; he planned the great canal of the South; he called lacemakers from Venice and from Flanders. At his invitation, Vaurobais entered France, from Holland, to found the great cloth-manufactories of Abbeville. He installed the stocking-loom at the Château de Madrid, in the Bois de Boulogne. To him the French owe the Gobelins, now glowing upon the walls of the Panorama building; and people, pausing before the great St.-Goberin glass in the nave of the Palace of Industry, may choose to remember that Colbert contributed to the establishment of this manufactory also. To him the French owe their Academies of Science, of Inscriptions, of Painting, Architecture and Sculpture. But the requirements of the treasury stopped him when he approached the corporations. He could destroy various antiquated and unprofitable regulations, but this system was beyond his reach. On the contrary, he was forced to add to the number of privileged bodies that of "sellers of oysters in the suite of the Court," "testers of salt-butter," &c. These privileges were coolly made objects of barter by the Court. Money was screwed from the pockets of the monopolists at every turn, sometimes on pain of an increase in the number of freemen. The story of the difficulties which these monopolies threw in the way of men like Argand and Lenoir are among the remarkable episodes of the History of Industry. Turgot has the honour of having planned the abolition of the corporations:—the first French Revolution counts among its benefits that of having effected Turgot's proposition.

From the fall of the corporations, the rise of Parisian industry may be dated. The royal manufactories had nursed a class of working men who could bring Art to beautify the highest skill; —and the history of modern French industry is the history of working men who have risen to high places. Lyons owes its renown to working men,—to Garon, Jurines, Falcon, Boucbon, and Lasalle. To see that this remark applies to the great industry which produces Paris Articles—or *Articles Paris*—the Exhibition visitor need only seek to know the stories of such men as Jeauselme, whose stall of wonderfully-ornamented furniture is one of the curiosities of the Palace. He began as a poor workman in the Faubourg St.-Antoine:—he has now a gigantic establishment in which about 300 men find wages. He is not a man of extraordinary fortune:—on all sides close copies of his history may be read. He declares that his only advantage over hundreds of workmen was, that he knew something of drawing,—a something derived from a gratuitous drawing-school in his native province.

And here we approach the secret of those wonderful Paris Articles. Without entering into the question of the advisability or non-advisability of paying for the Art-education of working men out of the revenue of the State, it may safely be stated that to these purely gratuitous drawing-schools,—to institutions as liberal and comprehensive as the Conservatoire des Arts et Métiers,—to the constitution of the Gobelin-tapestry establishment,—where pupils chosen from provincial towns were sent at the cost of the State to learn the best dyeing processes, &c., and to carry back this knowledge to their native place, — and to the Museum of Natural History, where the raw produce necessary to industry was classed and tested, —the working men—not only of Paris, but of Lyons, Mulhouse, Rouen, and Abbeville — owe that grace and that intelligence which have enabled them to command markets in which foreigners had only the advantage of durability of material. Indeed, it would appear to many people that Art has been here cultivated, not in aid of, but at the expense of all the solid qualities of manufacturing industry. In their haste to print the pattern they have neglected the modest office of the loom. In their admiration of a brilliant dye they have forgotten the uses of a solid thread. We are told their furniture is splendid with golden trellice-work, marvellous for the rich grouping of costly materials; but as yet no Paris door swings fairly upon its hinges. In cotton cloth they cannot approach the inartistic genius of Manchester. English steel defies the competition of the first Gallic manufacturers. We are reminded that we might even carry the distinction from the *salon* where glows the furniture of Jeauselme to the kitchen wherein the disciples of Brillat de Savarin preside. Light as air, — daring to rashness, — gorgeous till the eye aches and is fatigued, — is the style of Art at which France has arrived in her workshops. The draughtsman here knows no bounds. All that floats to the surface of his brain goes direct, without a second thought, to the tip of his pencil. He wants a handle to the jug upon which he is engaged:—two crocodiles, one with its hind-quarters in the ample jaws of the other, are not too formidable for his purpose. A tailor gives him an order:—the Obelisk of Luxor becomes a stripe down the leg of a pair of trowsers. Hieroglyphics tell upon flounces. Coins that would enrich any museum, are effectively strung together for a lady's hair. A stack of arms, with Napoleon in a contemplative attitude before them, are an apt combination for a tooth-pick stand. A chiffonier, with his basket at his back and his lantern in his hand, stands in bronze, with a load of lucifers behind and a spirit-burner in his lantern, at the convenience of the smoker. The marriage of the Emperor is not a composition too complex for the embroiderer of shirt-fronts, as the reader may notice in the French Gallery of the Universal Exhibition. Neither is the French designer inconvenienced by "Puritanic stays"; as his designs, realized in sugar and chocolate, and displayed in gorgeous shops on the Boulevards and in the Rue Vivienne every New Year's Day, fully testify. He can be graceful for the jeweller, grotesque for

the tobacconist, and indecent for the vendor of chocolate. One day he will design a rose-leaf, with a diamond dew-drop upon it, for a brooch,—on the morrow Dutchmen carousing over a tub grow under his fertile pencil for a tobacco-box,—and from the tobacco-box he will wander to designs for a milliner. He has always a new idea at the disposal of his customers. If, last month, rosebuds and grapes were worn in Lucy Hocquet's bonnets, this month he produces cabbage-roses and plums and cherries. Last month coronets of bright green leaves encircled the fashionable heads of Parisian ladies:—for this month he has a new idea,—he paints garlands of seared and withered leaves. From cherries, now worn bright and juicy, he will probably advance to windfalls, or to fruit half consumed by sparrows. At the present moment he has turned out a fashion which exhibits a complete dessert in every lady's bonnet. Cherries, grapes, black currants, and acorns are now the popular bonnet ornaments:—next month, nothing will be left but strawberries and melons; or almonds and raisins may be prettily introduced into an August wreath.

This tendency of French designers to deal in the extravagant has been undoubtedly fostered and developed under the Empire. At the present time, to be costly is to be fashionable. That simplicity, which formerly charmed us in many of our neighbours' fashions, and that Art which gave to common objects and cheap materials the value of simple beauty of form, are unknown. The present Exhibition is an evidence of this craving for gold and marble; for lace, at once heavy and priceless; for furniture, at once uncomfortable and dazzling. The Bordeaux bookcase, carved in solid wood, is perhaps the only simple piece of French furniture in the Universal Exhibition. The rest surprises you chiefly because it is worth so many thousand francs. A child's chair value 20*l.*—an arm-chair priced at 80*l.*: these are the objects of attraction in the nave of the Palace; and these alone in the furniture department. We look in vain for household goods of common material wrought with taste;—we seek, without result, china specially designed for the cottage. We admire these tables studded with costly enamels; these bookcases laden with gold; these clocks resting upon golden cupids, or serving as battle-ground for warriors in bronze: this goldsmith's work peppered with diamonds and rubies. Marvellous monuments of human patience are these heavy flounces of lace, which only an Imperial purse, unbecked by an unimaginative House of Commons, can buy! Very splendid is this gigantic bird-cage of elaborated oak, set in hot-house flowers, and filled with birds worth their weight in gold. Perfect, perhaps, is the taste herein displayed. One workman's hand must have wondrous skill before it can realize this microscopic carving—this faultless polish! But few are the people who can pluck turquoise forget-me-nots, or dally with enamel rose-leaves bright with diamond dews! We accept these rare products as so many *tours de force*,—and then we turn to seek the art which elevates the humble home by simple forms of beauty.

But the artist-workman of Paris does not produce in common materials. It is not his mission to diffuse a sense of beauty over his country. If he can conceive any errand beyond that which enables him to frequent his Barrière ball, it is to show how ornament may be added to ornament—how silver may be wedded to gold, and ebony to satin-wood. In the Fable for Critics, we are assured that—

> Over-ornament ruins both poem and prose,—
> Just conceive of a Muse with a ring in her nose!

Now the art-workman's Muse *has* a ring in her nose. Not a plain gold ring, if you please; but a circle, studded all round with gems! His Muse wears nothing plain. Her bonnets are orchards; her dresses employ hundreds of hands to each; her fingers display the revenue of a State; and upon her bosom lies the wealth that would feed armies. To this Muse the Paris workman turns his eyes unceasingly, looking out from a *mansarde* where a pot of flowers bought near the Madeleine after market-hours is the only beauty. For, it is remarkable that Paris, the city where Art is the passion of the masses, is conspicuous for the tastelessness of its common household goods. Angular straw chairs, deal tables, thick clumsy crockery, and frightfully barbarous stone-ware, make up the poor man's *ménage*. With the middle classes, you see a gaudy *salon*, with a splendid clock, chairs elaborately ornamented, handsome lace curtains,—but here household grace ends. A tea-service is permanently placed upon the *salon* table for the inspection of visitors, and very beautiful this service is, often: but proceed to the dining-room, examine the crockery in daily use, and you will be thoroughly disenchanted; for these will invariably be found coarse and ugly. It is not that the master of such a *ménage* has no appreciation of Art-manufacture: the truth is, he loves it; but it is beyond his means. All he can afford is a *salon* furnished, as he expresses it, with *luxe;* and there being no medium between *luxe* and positive plainness and ugliness, he is compelled to adopt the style, or want of style, perceptible in his dining-room.

OUR WEEKLY GOSSIP.

WHEN the Expedition to the East was first planned, we believe the Government had a sincere desire to send out with the military power a Scientific Commission, such as the French did to Egypt; but, in deference to martinets, they were induced to give up the better part of the proposal, and contented themselves with sending out a photographer. The destruction at Kertch is the result. A valuable museum — full of ancient gems, arms, pottery, crowns, bracelets, statues, and inscriptions, beautiful as the finest specimens of Etruscan art, and priceless as illustrations of ancient manners and ancient history,—has been lost, it is feared irrecoverably, for want of care and knowledge, and a stain has been cast upon our national honour not so easily effaced as the memory of a reverse before Malakoff and the Redan. We may return to the assault of these batteries,—where we failed at first we may succeed at last,—but no after action can recover into one collection a series of gems and ornaments dispersed among a savage soldiery and a population of Jews, Tartars, Turks, Italians, French, Armenians and English. A mere soldier may care very little about such things. A Babylonian brick may be to him a piece of baked clay, and nothing more; yet it is by their susceptibility on such points that nations rise or fall in intellectual estimation. Nor is the home government blameless. The Kertch expedition was not suddenly conceived or executed; it was in agitation during the winter months; it was finally prepared in the spring and early summer; yet, during all this time, although Downing Street is within whispering distance of Lord Raglan's headquarters, and the correspondence on the subject must have been intimate and constant, no hint as to the existence of a world-renowned museum at Kertch seems to have been offered to Sir George Brown or Sir Edmund Lyons. When it was too late—after the expedition had sailed—the subject being privately forced on Sir Charles Wood's attention—a telegraphic message was sent to the Crimea to protect the Museum and other works of Art. After this lamentable evidence of its necessity, will Ministers still hesitate to send out a Scientific Commission to the Black Sea?

The Society of Arts will hold their anniversary dinner this year at the Crystal Palace, Sydenham, on Tuesday next (3rd of July). The Duke of Argyll will take the chair.

Our readers may be reminded that the anniversary dinner of that excellent charity, "The Booksellers' Provident Institution and Booksellers' Provident Retreat," will be held next Friday (July 6th) at the Crystal Palace, with Mr. M. Milnes in the chair.

The Fourth Annual Conference of the Representatives of the Institutions in union with the Society of Arts, is to be held at the house of the Society on Monday next. The importance of these annual meetings may be judged from the fact that the number of institutions now in union amounts to nearly 400. In accordance with the usual custom, the Chairman of Council, who this year happens to be Viscount Ebrington, M.P., will preside.

A Correspondent, writing from the far East, offers a suggestion to our publishers worthy of consideration. He says:—

"Mussoorie, 28th of April, 1855.

"Residents abroad are very much indebted to you for the information conveyed with so much fullness and clearness in your paper of the 3rd ultimo, relative to the new Book Postage. To render the value of the information complete, booksellers, in advertising a publication, should now state the *weight*, as well as the price and other particulars. I have once or twice ordered a single volume, but I should now always send for a number of publications, the united weight of which would allow of my profiting by coming *close* to a limit; which was not possible when only a single volume, no matter how light, was permitted under each cover. As respects the book trade to India, I expect the new rules, if adhered to with good sense and good faith, will effect a great revolution; for we should then be independent of the enormous local prices, and of the excessive rates demanded for carriage by the steam company; to say nothing of the vexatious delay and detention of parcels between landing and delivery at remote stations. I almost fear the boon is too good to last, however. You are aware that we got a system of Local Postage, on the 1st of October last, very similar to yours in England. Our rates differ from yours in most respects. The lowest rate is 2 pice (about ¾*d.*) for a note 45 grains in weight,—a restriction which you might find beneficial at home, as necessitating the use of light paper, and the economy of materials for that manufacture. For ¾*d.*, a letter of the weight specified is conveyed from Calcutta to Peshawur, not exactly at express train speed, but within ten days; and the change is hailed as a great improvement.—Yours faithfully, O S."

Reviving a good custom, Mr. Buckstone, lessee of the Haymarket Theatre, has placed an Author's Night at the disposal of Mr. John Saunders. The poem, 'Love's Martyrdom,' so disastrously presented on the first night, has never recovered the golden opportunities then thrown away to the poet's loss; and the play has been withdrawn from the bills. The author, however, is desirous of presenting his story to one good house, so as to have its dramatic capabilities tested under a more faithful interpretation of his meaning,—and Wednesday evening next is fixed for the last performance at the Haymarket of 'Love's Martyrdom.' On that occasion, the Storm scene,—referred to in our notice of the play as necessary to the poetical development of the hero,—will be given for the first time.

The communication made by Sir Roderick Murchison to the Royal Society at the last meeting of that body, on a supposed meteorite found in the heart of an old willow tree at Battersea, created a very lively interest and produced an animated discussion, in which Prof. Owen, Dr. Hooker, Mr. C. Darwin, and Dr. Shepard took part. When the specimen was first seen its scoriaceous and peculiar aspect, when coupled with the evidence of persons living on the spot, showing that the tree was seriously blighted on one side in a storm which occurred about sixteen years ago, had led to the suspicion that it might be a meteorite,—and when nickel, cobalt, and manganese were detected in the metallic portions of the mass the suggestion was strengthened. Dr. Shepard, Professor of Amherst College, United States, who has long studied the subject, and who is in England, expressed his belief in the extraneous body being a true meteorite,—and it was under these circumstances that Sir Roderick Murchison thought it right to have the matter thoroughly investigated. Independently of the origin of the substance, the manner in which the tree had grown round it was of deep interest to botanists, including Mr. R. Brown, Dr. Lindley, Dr. Hooker, Prof. Henslow, Prof. Henfrey, and Mr. Bennett. Sir Roderick said the discovery of stones, metals, and even of manufactured articles in the hearts of trees was a well-recorded phenomenon, and stated that, in the present instance, the true character of the extraneous body must mainly depend upon the ultimate chemical analysis by Dr. Percy, to whom he had submitted not only a fragment of the included mass, but also of two separate portions found by Mr. Reeks near the root of the tree, one of which is undistinguishable from the supposed meteorite. The results which have been obtained since the notice was written have, we understand, justified to a great extent the suspicion entertained, that the substance was simply a portion of slag; for whilst both the fragments found on the ground (one of them obviously a manufactured slag) contained nickel, cobalt, &c., as well as the mass in the tree, it is the opinion of Dr. Percy that they

can all be paralleled with the known refuse of furnaces. This result will throw considerable doubt upon the origin of many so-called metallic meteorites, which, though they have not been seen to fall, have had an extra-mundane origin assigned to them from their containing nickel, cobalt, &c. The specimen is now to be seen at the Museum of Practical Geology, Jermyn Street.

Earl Stanhope, with that thoughtful literary courtesy which marks so pleasantly the character of our "noble authors," and which particularly distinguishes the historian of 'England since the Peace of Utrecht,' has signified to the Vice-Chancellor of Oxford University his intention to give during his life, and to bequeath at his death, an annual prize of 20*l.* for the best composition on a modern history subject.

Prince Albert visited the Royal Society on Monday last, for the purpose of examining the celebrated Swedish Calculating Machine in the Society's apartments. The machine was explained by Messrs. Gravatt and Donkin, and specimens of the printing were presented to His Royal Highness.

Byron complained of our scant knowledge of Assyrian life. His gorgeous drama of 'Sardanapalus'—the conception of the hero, and the moral setting of the play—rose out of the poet's mind rather than from known materials. The scene was a creation. Thirty-five years have passed, and, thanks to Rawlinson and Layard, the English public are already as familiar with the Assyrian Court as with that of Egypt. Our knowledge, too, is daily deepening. Among the many curious illustrations of Assyrian life brought home by Col. Rawlinson from the East, and now on view at the British Museum,—where they have been visited during the week by the Majesty of England,—are, an alabaster vase, containing some remains of sweetmeats, various objects in gold and ivory, part of the throne of Sardanapalus, many inscriptions relating to the deeds of men celebrated in secular and sacred history—such as Nebuchadnezzar, Sardanapalus, and Tiglath-Pilescr,—gems and other personal ornaments; together with a series of drawings, made by artists on the spot, from slabs impossible to bring away from their ancient resting-places, representing the more heroic forms of antique relaxation—lion hunts, banquets, and the like. How strange to think of these spoils of the proud dynasty of Semiramis, after three thousand years, being visited in a London Museum by a Lady who reigns in all feminine gentleness over a mightier empire than obeyed the "ancient beldame,"—who from the ends of the earth stretches a benignant sceptre over that very India from which the successor of Ninus returned baffled and discomfited!

Oldham is to have a New Lyceum—a handsome building in the Italian style, to be erected at a cost of 5,000*l.* A large gathering of people took place to witness the ceremony of laying the foundation. Of the sum named as necessary for the payment of costs, more than 3,000*l.* is already in hand,—2,000*l.* being the profit on the local Industrial Exhibition, and the remainder the first part of a subscription undertaken by the President of the Society, Mr. James Platt.

A house in Raquet Court, Fleet Street, has been taken by the London Society of Compositors for use as a library and news-room. By this initiative the members have proved the reality of their want, and the disposition on their own part to supply it. At this point it is not premature to appeal for help. The members have, therefore, issued a modest circular, calling on those for help in their laudable design whose connexion with Literature is lofticr and more remunerative than their own. We notice this course of action with hope,—and we fancy that many of our wealthier literary brethren, seeing the compositors put their own shoulders to the wheel, will feel it their pride and pleasure to assist them by donations of their works or otherwise.

We see it announced in the papers that Sir Hugh Munro, of Foulis, Bart., has bequeathed his estate of Milton, in Ross-shire, to found a Free School in Perth, for the education of the children of tradesmen belonging to the town. The rental of the property, being about 300*l.* per annum, is to be applied to the support of the institution; and the sum of 1,000*l.* is left for the building of the school-house. The school is to be in connexion with the Established Church of Scotland, and under the superintendence of the Presbytery, and is to be visited by the Government Inspector.

Prof. Adalbert von Keller, of Tübingen, is preparing for publication a 'Schwäbischer Sprachschatz,' similar to the 'Thesaurus of the Bavarian Dialects' by the late Prof. Schmeller, of Munich. The Suabian Glossary is to comprise the dialects of Hohenzollern, Würtemberg, Baden and Bavaria, so far as they belong to the Suabian idiom.

Among the many commemorations of Schiller's fiftieth death-day, that at Dresden has been distinguished by the creation of a Schiller-Fund, the interest of which is to be employed in behalf of the families of such deceased German poets as have not been able to provide for their widows and children. The plan, we understand, has met with universal sympathy, and the result of the first subscriptions is said to be more important than is generally the case in Germany.

An interesting theatrical representation, serving to illustrate the history of the German drama, and for the benefit of Count Platen's monument, has taken place, by special command of the Grand Duke, on the classic boards of Weimar. It embraced scenes from the plays of Hans Sachs, Andreas Gryphius, Gottsched, Gellert, Leisewitz, &c., and closed with Platen's comedy, 'Der Thurm mit sieben Pforten.' The plan of the monument, we learn, has been altered. It is to be a colossal statue, instead of a simple stone, as originally intended. Hence the increased expense, and the necessity of appealing repeatedly, and in a variety of forms, to the public.

Wise retrenchment is the motto of our time. But unwise retrenchment is a folly as absolute as unwise extravagance. Is this latter never advocated by way of warning to the cautious how far they interfere with vested rights and as a practical illustration of the danger of "opening the floodgates"? A Melbourne paper, commenting on the new budget of the Australian colony, says:—"It is matter of regret that the retrenchment of the Government establishments has had reference to three officers of great importance to the colony. The reduction of the amount of grant to the Botanical Gardens, Melbourne, from 4,192*l.* to 2,000*l.* will necessitate the abolition of the office of Government botanist, hitherto held by Dr. Müller, a gentleman whose scientific acquirements are of the highest order, and whose enthusiastic pursuit of the inquiries in which he was engaged had already secured, and promised yet more fully to secure, the most advantageous results for the colony and for science. The vote of 2,000*l.* for the Museum of Economic Geology, and of a similar amount for the Museum of Natural History, is dropped from the amended estimates altogether. This will involve the abolition of the offices of Government Geologist, and of Curator of the Public Museum. Mr. Selwyn and Mr. Blandowski, the gentlemen who held these offices, have already done the colony good service, and the greatest benefits might have been anticipated from their exertions upon a field of usefulness so little explored as ours."—We are not acquainted with all the circumstances which have led to the adoption of a budget likely to throw these public servants out of their employments; but we read in the Australian papers that public attention has been called to these reductions, and that Mr. Greeves, one of the Members for the city of Melbourne, has given notice of a motion which will bring the whole matter under the consideration of the Legislative Council.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—The EXHIBITION of the ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to Seven o'clock), 1*s.*; Catalogue, 1*s.*
JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—The FIFTY-FIRST ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square, from Nine till dusk.—Admittance, 1*s.*; Catalogue, 6*d.*
JOSEPH J. JENKINS, Secretary.

The SECOND ANNUAL EXHIBITION of the FRENCH SCHOOL of the FINE ARTS is NOW OPEN daily, from 10 to 6 o'clock, at the Gallery, 121, Pall Mall, opposite the Opera Colonnade.—Admission, 1*s.*; Catalogue, 6*d.*

WIDOWS and ORPHANS of BRITISH OFFICERS who fell in the WAR with RUSSIA.—The EXHIBITION of the ROYAL DRAWINGS and upwards of 1,200 Works of Art, by Amateurs and others, in aid of the Fund for the relief of these most interesting objects of their country's sympathy, is NOW OPEN at BURLINGTON HOUSE, Piccadilly.—Admittance, 1*s.*—All the Works are for Sale.

CHALON EXHIBITION, SOCIETY OF ARTS.—This Collection of the Paintings, Drawings, and Sketches of the late JOHN CHALON, Esq., R.A., with a selection from the Works of ALFRED E. CHALON, Esq., R.A., is NOW OPEN, at the Society's House, Adelphi.—Admission, 1*s.*

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 168, New Bond Street.—Open from 10 to 5. Admission, with Catalogue, 1*s.*

ADAM AND EVE.—This great original Work, by JOSEPH VAN LERIUS, is NOW ON VIEW at 57, Pall Mall, opposite Marlborough House, from 11 to 6 daily.—Admission, 1*s.*

LONDON SEASON BY DAY.—On Saturday, at 3 o'clock, Mr. LOVE will present his NEW ENTERTAINMENT, called 'THE LONDON SEASON,' by day.—LOVE'S ENTERTAINMENTS.—VENTRILOQUISM EXTRAORDINARY.—REGENT GALLERY, 69, Quadrant, Regent Street.—Mr. Love will appear every Evening at 8, except Saturday; Saturday at 3.—Monday and Tuesday Evenings at 8, and on Saturday Morning at 3, Mr. Love, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, called THE LONDON SEASON. Wednesday, Thursday, and Friday, the Entertainment, LOVE IN ALL SHAPES, to be followed by a ZOOLOGICAL CONCERT, and LOVE'S LABOUR'S LOST.—Pianoforte, Miss Julia Warman.—Stalls, 3*s.*; Area, 2*s.*; Gallery, 1*s.*

ROYAL POLYTECHNIC INSTITUTION.—THREE REMARKABLE NOVELTIES.—First, Lecture by J. H. PEPPER, Esq., on the DISCOVERY of the TRANSMISSION of the HUMAN VOICE and VOCAL MUSIC through SOLID CONDUCTORS, being a novel addition to the Lecture delivered before HER MOST GRACIOUS MAJESTY and H.R.H. PRINCE ALBERT, the Patron of the Institution.—Second, DAILY, a COMPLETE ARCTIC COLLECTION, by JNO. BARROW, Esq., of the ADMIRALTY, including some interesting RELICS of the EXPEDITION of SIR JOHN FRANKLIN.—Third, A "SINGING MOUSE," which EMITS SOUNDS SIMILAR to those of the LINNET.—In addition to the above, all the other EXHIBITIONS, LECTURES, DISSOLVING VIEWS of the late BATTLES, DIORAMA of SAM SLICK, &c. &c.

SCIENTIFIC

SOCIETIES.

ROYAL.—*June* 21.—The Lord Wrottesley, President, in the chair.—The following gentlemen were elected Foreign Members. Prof. Plücker of Bonn, Prof. Rathke of Königsberg, and Prof. Rümker of Hamburgh.—A paper by Sir Roderick Murchison, 'On the Discovery of a supposed Aerolite in the Heart of a Tree,' elicited considerable discussion, in which Prof. Owen, Mr. Darwin, Dr. Filton, and others took part.—The titles of eighteen papers were then read, and the Society adjourned over the long vacation.

GEOGRAPHICAL.—*June* 25.—Sir Roderick Murchison, V.P., in the chair.—A collection of geological specimens, brought by Capt. Collinson from the Arctic Regions, was exhibited on the table,—and a series of sketches of the Sandwich Islands, by Mr. Sawkins, was likewise displayed; and also of various parts of Australia—such as the Brisbane and Burnet rivers, the Elm Creek, the Darling Downs, the Burning Mount Wingen, the Turon and Sofala gold-mines, Mount Victoria and the town of Bathurst, and many other localities from Moreton Bay northwards.—'On the Volcanic Mountains of Hawaii, Sandwich Islands,' by James G. Sawkins, Esq.—'On the Geographical Results of his late Researches in the Arctic Regions,' by Capt. Collinson, R.N. The prior discovery of Prince of Wales Strait by Capt. M'Clure, in 1850, and that of Dr. Rae on Victoria Island, have deprived the voyage of the Enterprise of much of its interest. Yet the Enterprise penetrated furthest to the eastward; she approached nearest to the spot reached by the Hecla in 1819; she was successfully extricated from the ice; and one important consequence has been the extension of the whale fishery through Behring Strait to the Mackenzie River, on the northern shores of the continent.

SOCIETY OF ANTIQUARIES.—*June* 21.—Edward Hawkins, Esq., V.P., in the chair.—Joseph Hunter, Esq., was elected to fill the vacant seat in the Council. Mr. John Young Caw was elected a Fellow.—The Rev. Thomas Hugo exhibited a branks or scold's bridle, of unusual form.—Mr. Henry Stevens exhibited a copy of the Bible of the time of Charles the First, printed by Barker & Lucas, condemned for its numerous gross typographical errors.—Mr. Henry Cooper, by the hands of the Sub-Dean of Salisbury, exhibited a knife

and fork, in a leather case, found behind some pannelling in the Blue Boar Inn.—Dr. Elton communicated a transcript of a letter of Cromwell.—Mr. Octavius Morgan exhibited a fine collection of ecclesiastical rings.—Mr. J. M. Kemble, in a letter to the Secretary, called attention to the shape and ornamentation of certain urns figured in 'Remains of Pagan Saxondom,' found at Eye, in Suffolk, and those discovered by himself at Stade, on the Elbe. Of these, Mr. Kemble exhibited drawings, observing that it appears, by these remains, that a Sclavonic tribe, uniting with a band of Northern adventurers, had made a descent in East Anglia towards the end of the eighth century. The Secretary suggested that the urns in question were of an earlier period than that to which Mr. Kemble had ascribed them.—Mr. George Scharf, Jun., read 'Observations on a Picture in Gloucester Cathedral, and other Representations of the Last Judgment,'—The Society then adjourned to Thursday, November the 15th.

BRITISH ARCHÆOLOGICAL ASSOCIATION.—*June* 13.—T. J. Pettigrew, V.P., in the chair.—Mr Crafter exhibited a gold coin, the obverse presenting a figure of St. John the Baptist, with his leathern girdle and cloak of camel's hair, preaching and holding up the cross; the reverse a fleur-de-lis. This was lately obtained from Hastings. The Florentines were among the first people of Europe to revive the use of gold as a circulating medium. In the middle of the thirteenth century, to which this specimen is to be referred, they issued these pieces with the legend S. IOHANNES. B; and on the other side, with the fleur-de-lis, FLORENTIA. These beautiful coins were called *Florins*,—a name now most absurdly bestowed on our two-shilling pieces.—Sir S. Morton Peto exhibited two British Cleddyrs, leaf-shaped swords, in bronze, obtained at Washingborough, in Lincolnshire, near the river Witham, in the neighbourhood of which a conflict had taken place, and whence the celebrated British shield in the Meyrick Collection was obtained. A third specimen (we believe from the Thames) was also exhibited by Sir S. M. Peto, the handle of which was peculiar, having a long narrow ovate slit down the centre of the tang, and one on each side of the lower part where it joins the blade. It measured 1 ft. 10 in. in length. Sir S. M. Peto also exhibited two Roman vessels,—one an *Olla*, or cinerary urn, 9 in. high; the other a *Guttus*, similar to one found at Chichester, and figured in the Journal of the Association, vol. iv. p. 158.—Mr. Gibbs exhibited a half-shilling of the second coinage of Elizabeth, discovered in his garden near Windmill Hill, Gravesend. It is in fine preservation, and bears the date of 1571, on either side the mint mark of a castle.—Mr. Gunston exhibited rubbings of various brasses:—a priest (circa 1420) from the nave of Haddenham Church, Bucks; a child, swathed like a mummy, from Stoke d'Aubernore; a knight and lady from Dinton, &c.—Mr. G. N. Wright read a short paper on the various Portraits assigned to Shakspeare, and exhibited the original painting formerly in the collection of John Lord Lumley, now in course of publication by Vincent Brooks, and to be seen at Hogarth's, in the Haymarket.—Mr. Pettigrew read a paper on, and exhibited a large collection of specimens illustrative of, Egyptian Glass.—Dr. Lee exhibited five curious specimens of ancient Egyptian glass, belonging, according to Mr. Pettigrew, to a late period. They consisted of representations of a double asp, with a lion's head entirely in blue glass; a jackal (the guardian of the tombs) in blue, green, and white; a cow reposing, with the solar disc and feathers between the horns, assigned by Mr. Pettigrew to the Egyptian goddess Athor (Venus); a hawk-headed scarabæus, with extended wings, of blue glass, streaked with white; and a bull bound for sacrifice, of blue glass.—Mr. John Brent read a paper, 'On Canterbury in the Olden Times,' containing many entries from the Canterbury records.

STATISTICAL.—*June* 18.—The Right Hon. the Earl of Harrowby, President, in the chair.—Prince Albert was present.—The following gentlemen were elected Fellows of the Society, viz.:—The Right Hon. M. T. Baines, M.P., and Messrs. George Becke, Christian Child, Layton Cooke, R. H. Coote, J. E. B. Curtis, Frederick Gosnell, W. D. Lewis, George Tomline, M.P., and W. A. Wilkinson, M.P.—M. Heuschling, Secretary to the Central Comunission of Statistics in Belgium, and chief of a department in the Ministry of the Interior, was elected a Foreign Honorary Member.—'On the Mortality arising from Naval Operations,' by W. B. Hodge, Esq. The author commenced by stating that, from the number of returns upon various subjects that were annually laid before Parliament, it might be supposed that an ample store of facts existed with reference to questions so important to the nation as the strength and mortality of the Navy; but the contrary was the fact, and between the period of 1793 and 1815 we were chiefly indebted for the scanty information we possessed to the industry of one or two private persons. A table which he had prepared registered the results of 576 actions which took place in that interval, causing casualties to the amount of 19,382. He had taken 1 in 10 as the proportion of wounded in naval engagements who subsequently died of their wounds, that calculation being founded on Sir Gilbert Blane's account of the action fought by Sir George Rodney in the West Indies in 1782, and upon the return given in Col. Drinkwater's account of the siege of Gibraltar in 1779–83. Taking the whole of the casualties in action in the British service during the wars of the French Revolution, the proportion of those returned killed to the whole number injured in naval engagements was 100 to 398, or rather more than 1 in 4; while in engagements on land it was 100 in 529, or rather less than 1 in 5. He gave the following as the probable average result of 1,000 cases of injury received in a naval engagement:—Killed, 250; died of wounds, 75; total deaths, 325; recovered, but disabled, 95; recovered, fit for duty, 580—total, 1,000. The mortality caused by ships accidentally wrecked or burnt he found to be double that arising from injuries received in action. It might appear to some persons erroneous to attribute this class of mortality to the effects of war, seamen being apparently as much exposed to such risks during peace; but it was certain that those risks were greatly increased by the services required from the Navy in time of war, and it was obvious that a larger number became exposed to them from the additional force kept up. During the war, independently of those sunk or destroyed by the enemy, 28 line-of-battle ships, 62 frigates, 251 smaller vessels—in all, 341 sail—belonging to the Navy either foundered, or were wrecked or burnt from accidental causes, with a loss of 13,621 lives, or about 666 per annum of the period considered. On the other hand, it appears that from the end of 1815 to the end of 1850, a period of 35 years, the number of vessels similarly lost in the Navy, all of them being of the smaller class, was only 185, and the number of men 1,320, being 38 annually, or in the ratio of rather more than 1 for every 1,000 men employed. It was undoubted, therefore, that during the last war the risk of death to persons employed in the Navy from the accidental destruction of vessels was four or five times greater than it has been since the peace. The great improvements in shipbuilding had probably diminished the mortality; but allowing for this nearly double the average from 1815 to 1850, the total number of deaths on a peace establishment of 40,000 men would only have amounted to 1,636, leaving 11,985 still chargeable to the war. The period during which Great Britain was engaged in hostilities, from their commencement in 1793 to their final termination in 1815, was exactly 20 years and 165 days, or 20·45100 years. The mean strength of the Navy during that period was 110,180. The total number of deaths from hostile engagements was 6,663, from ships accidentally wrecked or burnt, 13,621. The annual ratio of the former was 326, of the latter 666. At first there appeared no reason why mortality arising from disease should be increased by war in the Navy, as was known to be the case in the Army, but an examination of the facts proved that it was so. The means which existed for forming a judgment on this point were limited, from the imperfect character of the returns, until so recently as 1830. Mr. Hodge, however, deduced, from a variety of statistics, that the annual ratio of mortality to 1,000 mean strength in the whole naval force from 1776 to 1780 was, from casualties in action 5·1, drowned by shipwreck and died from disease and ordinary accidents 55·8, from all causes 60·9. In the West Indian fleet, from 1780 to 1782, the ratio of deaths was, from casualties in action 21·0, drowned by shipwreck 54·0, from diseases and ordinary accidents 58·0, from all causes 133·0. In the whole naval force from 1810 to 1812 the ratio of deaths was, from casualties in action 1·9, drowned by shipwreck 7·3, from diseases and ordinary accidents 38·3, from all causes 47·5. From the returns published since 1830 it appeared that the mortality throughout the Navy during peace did not exceed 16 per 1,000 annually, and he had therefore taken it at that ratio. If the returns for 1810–12 were to be relied on, they showed that the mortality from disease and ordinary accidents during the war was annually 38·3 —16=22·3 per 1,000, or about 140 per cent. greater than in peace. This would no doubt be considered by many a rather startling result; but Mr. Hodge pointed out that it was confirmed in a very remarkable manner by the experience of the squadron on the East Indian station during the war with China. From parliamentary returns it appeared not only that the mortality on that station was more than doubled by the Chinese war, but that the principal increase was in the deaths caused by disease. The mortality from the latter source for the ten preceding years had averaged very nearly 15 per 1,000 annually, but during the war it rose to 36·78 per 1,000, being an increase of 21·78 per 1,000, or about 140 per cent. It seemed, therefore, Mr. Hodge contended, a fair and moderate estimate that the loss of life in the Navy from disease and ordinary accidents was doubled during the Revolutionary War, and that the increased mortality from those causes amounted to 16 per 1,000 annually, which, upon a force averaging 110,180 men, would give 36,051 for the total number of additional deaths during a period of 20·45100 years. This calculation, however, assumed that the 110,180 men would, had there been no war, have suffered the same rate of mortality as seamen in the navy during peace. Now, the peace establishment would not have exceeded 40,000 men, and the difference between that number and 110,180, or 70,180 men, were annually exposed to the increased mortality of naval as compared with civil life not included in the foregoing estimate, which only compares the mortality among seamen during peace with that among seamen during war. It was necessary, therefore, to compare the mortality of seamen with that of men of similar ages in civil life. Taking the average age of seamen at thirty years, and the mortality among the whole population at the same age, as 10 per 1,000 annually, and assuming 16 per 1,000 as the peace mortality in the Navy, the additional mortality among civilians converted into seamen would be at least 6 per 1,000 annually. To this additional mortality beyond that already referred to the increased force of 70,180 men required by the war were subjected, and the number of deaths thereby caused, calculated on the principle laid down, was 8,611, which, added to 36,051, the number before given, made an aggregate of 44,662 as the total number of additional deaths arising from disease and ordinary accidents caused by war. From the foregoing estimates the author concluded that the mortality in the Royal Navy in an average force of 110,180 men, during 20½ years of hostilities occurring between 1763 and 1815, showed the following results:—Deaths from casualties in action 6,663, drowned or destroyed in ships accidentally wrecked or burnt 13,621, from disease or ordinary accidents on board 72,102, total 92,386; the ratios of the preceding numbers to 1,000 mean strength were 3, 6, 32, and 41. The estimated number of deaths that would have occurred from the same causes during *peace* were, from casualties in action none, drowned or destroyed in ships accidentally wrecked or burnt 1,636, from disease or ordinary accidents on board 27,440, total 29,076. Thus showing an *excess* of deaths caused by *war* from casualties in action of 6,663, drowned

or destroyed in ships accidentally wrecked or burnt 11,985, from disease or ordinary accidents on board 44,662, total 63,310. Having determined with as much precision as the materials in his possession permitted the total loss of life in the Navy during the war, Mr. Hodge proceeded to consider the relative losses arising from the different species of service in which it was employed. He directed attention, first, to the statistics of actions between fleets and squadrons; second, to attacks upon land fortifications; and, lastly, to actions between single ships. Under the two former of these heads he had prepared tables containing the particulars of nearly every important engagement belonging to those classes that had occurred during the last seventy years, the battle of Navarino aloue excepted; but, under the third head, he had only thought it necessary to select a sufficient number of cases to give a just idea of the losses to which such actions gave rise. The number of actions between fleets or squadrons were 13, giving deaths in action, including one-tenth of wounded, 2,335; deaths to 1,000 mean strength, 21; casualties to 1,000 mean strength, highest, 212; lowest, 19; average, 65. The number of attacks on land defences were 10, giving deaths in action, including one-tenth of wounded, 1,028; deaths to 1,000 mean strength, 21; casualties to 1,000 mean strength, highest, 147; lowest, 7; average, 65. The number of actions between single ships, in which the enemy's vessel was captured, was 18, giving deaths in action, including one-tenth of wounded, 252; deaths to 1,000 mean strength, 50; casualties to 1,000 mean strength, highest, 272; lowest, 4; average, 140. The number of actions between single ships, in which the British vessel was captured, was 11, giving deaths in action, including one-tenth of wounded, 246; deaths to 1,000 mean strength, 119; casualties to 1,000 mean strength, highest, 674; lowest, 180; average, 346. The number of actions between single ships, in which neither vessel was captured, was 6, giving deaths in action, including one-tenth of wounded, 108; deaths to 1,000 mean strength, 79; casualties to 1,000 mean strength, highest, 470; lowest, 67; average, 208. The following statement was given with the view of showing that the loss inflicted on us in our conflicts with the navies of other nations had been generally in proportion to the reputation of their seamen for skill and discipline:—

Action.	Enemy's Fleet.	Proportion of British Loss in Killed and Wounded.		
		To 1,000 British engaged.	To 1,000 of the Enemy engaged.	To each ship taken or destroyed.
Cape St. Vincent	Spanish ..	32	19	75
Trafalgar	Franco-Spanish	100	78	94
Nile	French	112	91	82
Camperdown	Dutch	100	115	92

By the above statement it is shown that the casualties of the British in the battle off Cape St. Vincent were only 32 per 1,000 engaged, while each of the enemy's ships taken or destroyed cost 75 men in killed and wounded. At the battle of the Nile each ship taken or destroyed cost only 7 more, or 82 men in killed and wounded, although the proportion per 1,000 engaged was 112, or between three and four times as many as at Cape St. Vincent. The paper was an elaborate one, and was illustrated by a series of tables and several large diagrams. A discussion followed, in which His Royal Highness took a prominent part.

An elaborate paper, entitled 'An Analysis of the Clearing House,' by Charles Babbage, Esq., was read in abstract after the conclusion of Mr. Hodge's paper.

ROYAL INSTITUTION. — *May* 18.—Rev. John Barlow, V.P., in the chair.—'On Dante and the "Divina Commedia,"' by Mr. J. P. Lacaita, LL.D.—The speaker, after a few preliminary remarks, proceeded to state that he should not attempt to give an account of the life of Dante, which was so connected with the chief events of his time that it was impossible to sketch it with any degree of interest without entering into many details of the mediæval history of Italy. Carlo Troya and Count Cesare Balbo, two of the most profound Italian historians of this century, whose recent loss their countrymen have so much reason to regret, might be adduced as illustrations of the statement. Troya, by his researches on Dante's life, and on the meaning of the well-known lines—

> . . . . . Infin che 'l Veltro
> Verrà, che la farà morir di doglia—

was led to write a mediæval history of Italy; and Balbo, by a converse process, ended his studies on the mediæval history of Italy by writing a life of Dante. There was an event in that life, however, which he would not omit to notice, as it had a peculiar interest for an English audience. Dante visited, and most probably attended a course of theology at, Oxford. Boccaccio asserts, in some Latin verses, which he addressed to Petrarca, in sending him a copy of the 'Commedia,' that Dante had been

> . . . . Parisios dudum, extremosque Britannos.

—Boccaccio, who was born in 1313, had certainly heard it from his father, who resided in Paris as a merchant; and who, being a Florentine, had no doubt known, and perhaps been familiar with, Dante. John, of Serravalle, Bishop of Fermo, in 1416, translated into Latin, and expounded the 'Commedia,' at the request of Cardinal Amadeo de Saluces and of the Bishops of Bath and Salisbury, whom he had met at the Council of Constance. In the preface to his translation, which is in MS. in the Vatican Library, Serravalle says: "Dantes dilexit Theologiam sacram, in qua diu studuit tam in Oxoniis in regno Angliæ quam Parisiis;" and again: "Se in juventute dedit omnibus artibus liberalibus, studens eas Paduæ, Bononiæ, demum Oxoniis et Parisiis." The lines allusive to the murder of the nephew of Henry the Third, in the church of Viterbo, by Guy de Montfort:—

> Mostrocci un' ombra dall' un canto sola,
> Dicendo, colui fesse in grembo a Dio
> Lo cor che 'n sul Tamigi ancor si cola.
> *Inf.* xii. 118-120.—

also evidence the same fact; for they convey an impression that Dante had himself seen the place in which the head of the murdered youth was preserved. His visit to Oxford must have been between 1308 and 1311, when, after leaving the Malaspinas, he went to Paris. The speaker expressed a wish that some one would inquire fully into the subject, to which as yet no attention had been paid.

June 1.—The Duke of Northumberland, President, in the chair.—'On the Currents of the Leyden Battery,' by Prof. Tyndall.

June 8.—The Duke of Northumberland, President, in the chair.—'On Ruhmkorff's Induction Apparatus,' by Prof. Faraday.

INSTITUTE OF ACTUARIES. — *June* 25. — John Finlaison, Esq. President,, in the chair.—Two candidates were elected Associates.—Mr. Samuel Brown, one of the Honorary Secretaries, read a paper 'On the Results of the Operations of the Gotha Life Assurance Bank for the first twenty-five years of its existence, particularly with respect to the Mortality amongst the Lives assured,' by Herr Rath G. Hopf, of Gotha. The author stated that the Gotha Life Assurance Bank was founded at a time when there existed scarcely any knowledge of life assurance in Germany. Several previous attempts to found such a company had failed, and the few Life Assurances effected by Germans, especially in the Hanseatic Towns, could only be effected with English Companies. As it was the first German Life Assurance Company, so it had risen to be the greatest of its kind in Germany, and, as concerns the number of the lives assured, to be the greatest in Europe. It was founded in 1829, and in twenty-five years, ending in 1853, the number of members who had been admitted were 27,210, with assurances for 6,438,400*l.*, of whom 18,427 were the remaining members at the latter date, with assurances for 4,159,314*l.*—The author discussed the question of the difference existing between the mortality of males and females, and the remarkable fact, that notwithstanding the general impression that the longevity of females was greater than that of males at all ages, and that married women were especially favoured in that respect, the experience of the Gotha Office had been just the reverse. The prevailing majority of the females assured by the Gotha Office, five-sixths, were married or widows, and only one-sixth not married. Nevertheless, their mortality, in the years of the capability of conception, under 40, exceeded that of men. Yet the Gotha Office did not assure women in the state of pregnancy, but delayed the assurance for a favourable termination, and provided the next six weeks were passed without interruption of health. A table was given showing that the effect of selection of life amongst males was a greatly diminished mortality at almost every age in the first five years from admission, as compared with the same ages after the members had been admitted more than five years, whilst on the contrary, amongst females the mortality was greater in the first five years than afterwards. The author looked for an explanation of this fact partly from the circumstance that women frequently conceal, even from their medical attendants, their bodily infirmities and irregularities of the system, and partly from the finer constitution of their nerves enabling them to feel earlier and before they were perceptible outwardly, those ailments and changes which might be going on in the system, and being thereby induced to avail themselves more readily of the advantage of life assurance. Other interesting results as to the intensity or frequency of various classes of diseases prevailing at different ages, of the proportion of suicides, the motives that led to them, and the mode in which they were committed, showed what materials for novel and useful inquiries might be extracted from the records of Life Assurance Companies. It would be desirable if similar reports could be made in this country by the various Companies whose stores of observations had been accumulating now for upwards of a hundred years.—The paper was followed by a discussion, in which Mr. Farren, V.P., Mr. Hodge, the Chairman, Mr. Lodge, and Mr. S. Brown took part.

MEETINGS FOR THE ENSUING WEEK.

MON. Entomological, 8.
— Royal Institution, 2.—General Monthly Meeting.
WED. Society of Arts, 7.—Election of Officers.
THURS. Zoological, 3.—General.
SAT. Asiatic, 2.

FINE ARTS

An Account of the History and Manufacture of Ancient and Modern Terra Cotta; and of its Use in Architecture as a Durable and Elegant Material for Decoration. By J. M. Blashfield. Weale.

WE cannot award higher praise to this little artistic work, than by saying it contains hardly a superfluous word. It is an attempt to show the growing importance of a material used almost as early as stone. Terra cotta vases two thousand years old have been found in Etruscan tombs, as fresh as if just dismissed from the hand of the potter, free from stain and bright in colour. They are painted black, red, buff, blue and yellow, and are sometimes gilded. They are ornamented with laurel, ivy, and honeysuckle borders, and are adorned with mythological scenes or paintings of domestic life. Not merely Bacchus and Cadmus are there, but also the Greek lady with her polished mirror and the Greek youth with his lyre. Terra cottas, of the early Greek type, are found in Egypt, and in all parts of Sicily and Magna Græcia. The art of making them became extinct about 150 years before Christ. The Arabs, says Mr. Blashfield, were masters in the art of pottery, and no nation excelled them in raising superb buildings from cheap materials. From these infidels the Crusaders learned to make those encaustic tiles with which our old cathedrals are paved.

In the seventeenth century terra cotta works in conjunction with architecture were frequent in Italy, and were used by Bramante. The brick Tudor mansions of England were adorned with terra cotta ornaments, the work of Italian artists:

but their dull red colour soon led to a change in the fashion, which might have continued for a century had the modern warm-coloured clays been then known.

The merit of reviving the manufacture of terra cotta in England belongs to Mr. Josiah Wedgwood, who about 1770 established large works in Staffordshire. He employed Flaxman, and established a fresh branch of commerce in England. In 1790, Coade and Sealey's works, at Lambeth, produced large architectural works which have all outlasted the stone that surrounds them, and have withstood the corroding salt of coal smoke and the relaxations and contractions of frost, sun and rain.

The use of cheap and strong cements had undermined the trade, when the Great Exhibition again called it into activity. In that collection were all classes of work, from a Greek vase to a moulded brick. The Swiss exhibited their pendent flower-vases, and Mr. Minton his mosaics and encaustic tiles.

Of this material there are now made nearly two hundred classes of articles, including roof tiles, baths, brackets, busts, candelabra, corbels, fireplaces, fountains and pavements. Its advantages are well summed up by Mr. Blashfield. He says:—

"There are now before the public a vast number of new building stones and artificial stones, but if these are submitted to severe chemical tests, they will not bear comparison with the best terra cotta, which is a species of vitreous stoneware, and allied to the stoneware pottery of which vessels are made for chemical purposes, and which are not affected by acids and alkalies. The atmosphere of London in particular, is impregnated with alkaline substances of a most destructive character to metal and stone, and however much the amount of smoke may be diminished, these volatile gases will still retain great power. A variety of clays can now be delivered in London at small cost. Pure white, every shade of buff, yellow and red, and a dark blue can be readily obtained. These clays may be manufactured in the form of bricks, or other shapes, in a semi-vitreous manner. An opaque face may be given to them, or they may be glazed with any colour, and in some cases even gilding may be applied. A sort of semi-glaze can be made, well suited for bricks. Façades executed in this way could at all times be washed clean by the hose of a fire-engine, or a wet cloth or brush, and the great cost of scraping, pointing, and colouring, be got rid of. Bricks made on Prosser's principle, with buff and red clays, would be sufficiently smooth on the surface to be kept clean in this way at all times without being glazed. Terra cotta mouldings and ornaments are now made sufficiently smooth to be washed in the same way without glaze."

It is one of the oddities of modern science that the chief ingredient in the manufacture of terra cotta should be the powdered bones of the ante-diluvian monsters. So passes away Behemoth in the world's pantomime tricks, and—hey, presto!—he is a flower-basket, and the plaything of women.

FOREIGN CORRESPONDENCE.

Florence.

A picture has recently been produced here, which deserves to be mentioned in the records of contemporary European Art. The artist is Signor Servolini, second Professor in the Accademia della Belle Arti, of Florence. The facilities afforded to study by that institution, joined to the wealth of first-rate pictures Florence possesses, has for some years past attracted hither a portion of the foreign Art-students that every year brings to Italy. But if the Florentine school, under the influence of Signor Servolini, should show itself capable of conducting its scholars along the path of serious and conscientious study, which alone could have led to the production of such a work as the picture in question, it may be expected that the Academy of Florence will once again become the first school of Art in Italy.

The work I speak of is, as near as may be, nine feet in height by six in width. It represents an aged couple, St. Giovachino and his wife, met on the threshold of the Temple of Jerusalem by the high priest, who rejects the offering of a yearling lamb, which they had brought, as a means of inducing Heaven to remove the barrenness which had hitherto afflicted their union. The sixty years of the unhappy wife forbid, ecclesiastically it seems, as well as naturally, the propriety of any such offering, or any such hope. The majestic figure of the priest raised above those of the suppliants by the one or two steps before the door of the Temple, occupies the centre, and forms the most prominent figure of the composition. With his left hand he motions back the humiliated husband, who, with his rejected offering supported on his left arm, while his right hand is half-raised deprecatingly, is turning away, sorrowful and abashed, from the Temple. The other hand of the inflexible priest, seconding admirably well by its action the grave and stern, though sorrowful rather than angry, expression of his features, is raised aloft in severe admonition to the unfortunate wife, who kneels on the spectator's left side, with a most speaking expression of implicit submission, mingled with a look of agonized supplication, which even yet refuses to give up all hope. But none remains for her in the mind of the spectator. The face, attitude, and action of the principal figure, admirably conceived and highly finished, tell unmistakeably that the decree is irrevocable. The background of the picture is occupied by a glimpse of the altar within one of the courts of the Temple, and some four or five Levites, who are watching the scene. It is impossible to fail being struck by the simple grandeur of the composition,—by the speaking and most artistically varied expression of the three principal heads,—and by the singular force and clearness with which the story is told and the emotions of the spectators are roused.

Thus much for unprofessional criticism. The artist world, among whom, as indeed among our little public in general, the work has made no small stir, pronounce the central figure to be all that could be wished—head, hands, drapery, and attitude. The female head is also highly praised. That of the husband, though admirably painted and most expressive, is said to be rather too similar in type and *charpente* to that of the priest. And it is complained by some critics, that the drapery of the husband and wife is harder and less graceful than that of the central figure.

Whether these strictures be just or not, it is not for a layman to decide. Of this I am very sure, that, either on the walls of our own Academy or on those of the Louvre, Signor Servolini's picture would not fail to make itself a reputation among its competitors of the year.

But, alas! its destiny is a small, obscure, and ill-lighted church in Florence! The object of the benefactor, for whom it has been executed, and assuredly the ornamentation of the obscure spot for which it is destined, would have been sufficiently attained by some hastily-thrown-off production, which might have been achieved at less than half the cost to head and hand that Signor Servolini has bestowed on his canvas. But it was not by such considerations that those conscientious workmen were influenced who produced a heritage for their country, which is now pretty well all that remains to it. And it is in no such spirit that the genuine worshipper of Art, whom the Florentine Academy is fortunate enough to possess as its Professor, has lavished his labour of love on a work which the fame-bestowing world may never see, but which must in its production have given many an hour of genuine delight to the earnestly artistic spirit of its author.

T. A. T.

P.S. In case these lines may lead some traveller to wish to see this picture, so far as it may be possible to do so, when it shall have been consigned to its dreary home, it may he as well to mention that it will be found in the little Church of St. Giuseppe, near Santa Croce.

FINE-ART GOSSIP.—Mr. Wornum has published an account of the Library of Works of Art at Marlborough House, having carefully classified them and arranged them for visitor and student. The collection, containing about 5,000 volumes and 100 portfolios of prints and drawings, is now accessible by the humblest mechanic. From the excellent arrangement of this Catalogue, the unlettered man will be able at a glance to find out all the works which have been written in connexion with his own trade or study. All the best works in Art are here,—from Albinus, that Haydon raved over as he rolled on his garret floor, down to those gorgeous works that Mr. Digby Wyatt publishes, to charm both drawing-room and studio. A little longer—a few more years—and poverty will no longer have to lie pining for alms at the gate of knowledge. We think no one can help praising the zeal and enterprise with which the authorities of Marlborough House carry out their great object. We still hope to set our foot upon the last chimney-pot hat,—and we still hope to see the last willow pattern preserved under a glass case.

A School of Art is about to be started in the old border town of Shrewsbury. The good cause advances.

There is a complaint, that, for some private reason, no prizes have been awarded by the Department of Art, at Gore House, to the Life and Anatomical classes. If the human figure is not to be studied, how can we expect great designers? Is this intended to deter artists from Marlborough House,—and, if from Marlborough House, from decorative design? Public bodies, who spend public money, are bound to give public reasons for their public acts.

Prof. Monti delivered his Fifth Lecture on Ancient and Modern Sculpture on Wednesday. His subject this time was Early Christian Art; having in the last lecture brought us down to the total decline of Greek Art, as displayed in the miserable shapeless figures on the Arch of Constantine. Pagan Art, the lecturer said, dealt with the external world:—Christian with the internal feeling. The one delighted in the material:—the other in the immaterial. The fear of idolatry and the necessity of concealment drove the Christian sculptors of the Catacombs to resort to symbolism—to represent Christ as the Shepherd, surrounded by the eagle and the bull and other types of the Evangelists. Sometimes he was represented as treading upon Sin, or having beneath him spirits supposed to preside over earth and water. The expression of Christ's face—at first a simple representation of contemporary Romans—grew rapidly more divine; although early Christian Art was imitative and timid. In Byzantine Art, as seen in ancient diptychs of the time of Justinian, the later conventionalism and severity have scarcely yet set in. The robes are formal, but flowing, and the expression of the face is good. The Art of Constantinople was affected, even as late as the Sassanides, by the remains of Greek Art still existing in Asia. The diagrams exhibited were chiefly tombs from the Catacombs and specimens of early Byzantine Art.

A colossal statue of Berzelius, the chemist, has just been cast and exhibited at the famed foundry in Munich.—A statue to General Drouot, by M. David, of Angers, was inaugurated at Nancy, on the 17th of this month, with great solemnity.

The Berlin sculptor Heidel has just completed four colossal statues, of Galileo, Cartesius, Ottai von Guerite, and Newton, for the Mineralogical Museum.

The eminent Düsseldorf engraver, Herr Theodore Janssen, has executed an engraving after one of the last pictures of the late lamented Hasenclever, representing the jovial painter himself, with a humour and an *abandon* which are quite delightful, reminding us, in a manner, of the self-representations of the jolly Dutch masters of the olden time. We see Hasenclever in his studio; before him stands the easel, with a canvas exhibiting the first outlines of his famous picture of 'Die Weinprobe,'—near him a cask, with bottles and glasses. With one hand he holds brush and palette; with the other he lifts a green bumper full of Rhenish wine, looking honestly and gaily into the beholder's face, and pledging, as it were, the whole world. The portrait is characteristic of the man as well as of the artist, and the likeness most surprising. Herr Janssen has fully done justice to the picture; and we doubt not but that his fine and faithful engraving will be a welcome present to the many friends and admirers who, a year ago, had to lament the untimely death of Hasenclever.

MUSIC AND THE DRAMA

ST. MARTIN'S HALL.—Mr. ALFRED MELLON respectfully announces that the last ORCHESTRAL UNION CONCERT this season will take place at the above Hall on FRIDAY EVENING NEXT, July 6. Vocalists: Mdlle. Emilie Krall, Miss Dolby, and Signor Bianchi. Soloists: M. Alexander Billet, Mr. F. Edward Bache, M. Sainton, and Signor Bottesini. Conductor, Mr. Alfred Mellon.—Stalls, 7s.; Reserved Seats, 5s.; Galleries, 2s 6d.; Area, 1s.; to be had at all the Music-shops, and of Mr. Mellon, 134, Long Acre.

NEW PUBLICATIONS.

INSTRUMENTAL.

An Essay on Fingering, chiefly as connected with Expression; together with some general Observations on Pianoforte-Playing, by Charles Neate (published for the Author), is the sterling, thoughtful work of an able man, familiar with his subject, who is neither too antiquated in his caution nor too modern in his licence. In most of Mr. Neate's remarks and examples we agree and approve. Perhaps, however, thoroughly to complete a treatise on a subject of such interest and delicacy, our author might have added another chapter. One so little pedantic as he proves himself to be might have said something concerning physical differences. A long limber hand and a short stiff one are not precisely amenable to the same canon of discipline; and a certain licence should be allowed for possible diversities of organization. Such a chapter, however, might be easily appended to any future edition of the work; which as it stands has no ordinary value.

Macfarren's Universal Library of Pianoforte Music. (Jullien & Co.)—This seems to be a new publication, the peculiar feature of which consists in explanatory Prefaces written by the editor, who has had some experience in the art of Preface-making. The number before us owes its contents, we presume, to the recent disturbances in copyright law, which have destroyed English publishers' property in foreign music. The *entr'actes*, at least, if not the Overture to *Mendelssohn's 'Midsummer Night's Dream,'* were not long ago conceived by Messrs. Ewer & Co. to be their possession; and we conceive that the pages of introductory letter-press issued on this occasion by Mr. Macfarren have been subjoined in order to give the semblance of additional value to the publication. But we like the old edition better, because it is more complete:—Mr. Macfarren's is chargeable with disarrangement, and includes neither the melo-dramatic music, the two-part song, nor the *finale*. These—his publishers might reply—do not come within the scope of a *Pianoforte Library*—but where are the 'Faëry March' and the 'Dance of Clowns'? We would gladly sacrifice many fine words for a little real respect shown to the author idolized in print.

Trio (Sol Maj.) pour Piano, Violon, et Violoncelle. Par J. L. Ellerton. Op. 45. (Scheurmann & Co.)—Our amateurs are, day by day, becoming more and more remarkable as a body. By the number and nature of his works, Mr. J. L. Ellerton seems to aspire to "brevet rank" in the squadron, since during the last twenty years we have heard songs, quartetts, chamber-music, masses, operas, (symphonies, even, we fancy), poured out with a profusion as indefatigable and steady as if music were his profession, not his pleasure. The intention, we know, goes far "to sanctify the deed," and there must be an earnestness of no common order to sustain its possessor during so many years, and throughout so wide a course of exercise and experiment. Then, fertility and versatility are among the sure signs of power and vocation; but, all this said, and all these good gifts and results counted and appreciated, the deciding point must still be settled,—the paramount question still remains to be put—"*Is it a true thing?*"—and this must be answered from the ware produced, and not from the ambition of the producer. This *Trio* does not bring us a satisfactory reply. The phrases are elegant, but neither new nor vigorous;—the construction may pass, but it is construction according to receipt rather than dictated by purpose. Let us illustrate:—Onslow, we believe, was almost as much of an amateur as Mr. Ellerton; but in Onslow's very first *Sonatas* a peculiarity of idea, a nerve in grasping, and an ingenuity in working out his ideas are to be traced. In Mr. Ellerton's ambitious compositions we find the desire to write, not the justification; and while we remember him, by certain canzonets on Lord Byron's words, we cannot admit that this *Trio* is, in any respect,—though an advance on the *Trio* (in A flat, we think,) put forth by its writer many years ago.

Against such a work as the above a *bagatelle* is not to be measured; but having accidentally fallen among the amateurs of England, we may here say that *La Gondola*, by Virginia Gabriel, (Chappell), is a *notturno*, with some elegance of form and expression of *cantilena*, by a Lady well known in the world of amateur-music;—what is more, a Lady whose fancies, it is evident, are neither her memory's nor her master's, but her own.

PHILHARMONIC SOCIETY.—It must be felt as a relief to every one concerned—Directors, audience, conductor—that the Philharmonic Concerts are over for the season. The eighth was little better, or little worse, than its predecessors, save that, the excitement of curiosity having subsided, the slovenliness and exaggeration which have marked the performances as a whole seemed to press on the audience with a weight of extra weariness. The *solo* player was Herr Pauer, who played Hummell's *Concerto* in A flat with great grace and delicacy. This excellent pianist gains year by year. The *Concerto* would have gained by being less coarsely accompanied; but the first movement, though full of elegant phrases, is languid,—and its languors injure the effect of the charming *Romanza* and *Rondo alla Spagnuola*, which follow; so much so, indeed, that they would be better relished as a concert-piece, we apprehend, if heard without such prefatory drawback. The singers were, Mdlle. Krall—who gave a caricatured version of the *scena* from 'Der Freischütz'—and Miss Dolby.—It is said, that measures of entire reform are to be proposed at the coming General Meeting; but it will not surprise any one conversant with such proceedings and purposes if more be now said than will be done. The task of carrying through measures of cure for maladies of such long standing as those of which the *Philharmonic Society* is perishing is no holiday. Nerve, unselfishness and patience of no common order are required. There are truths which all admit, yet which many shrink from supporting when they are produced. There are not many who are able to separate principles from persons in prescribing their remedies or in adopting them when prescribed. But without courage, coolness and clear-sightedness at this juncture,—and unless a resolution to have done with old folly and prejudice be followed by more enlightened measures of management, without fear or favour towards native or foreigner,—the *Philharmonic Society* cannot live through many seasons more.

CONCERTS OF THE WEEK.—Yesterday week *Signor Regondi* gave his Concert, himself playing the guitar and *concertina* (on the latter leading one of Beethoven's Quartetts, and appropriating Spohr's *Scena Drammatica* for the violin) with that *verve*, vigour and delicacy which make up the highest musical style, and, whatever be thought of the instruments elected, entitle its possessor to rank among the highest artists of his time. Used in moderation, the *concertina*, from its very strangeness of tone, is welcome as a variety. It could be used, we should fancy, in an orchestra, especially when picturesque and fantastic effects are required, with effect. It seems, from what we can hear in private circles, to be replacing that torment to listeners and exclusive delight of amateurs in the past generation, the flute; the violin, as an object of reasonable attainment, being beyond the scope of average English adroitness and English leisure. But the *concertina* may never find an expositor of higher class than Signor Regondi. Among other specialities of his Concert may be noticed some compositions for the harp, played by Mr. Boleyne Reeves. As a player, this gentleman wants charm; but his three movements, called "Melodies," though placed too late in the *programme*, and thus little listened to, struck us as having grace and character. Among the singers, we shall but name Miss Lascelles. She ought to turn out well, endowed as she is with a superb *contralto* voice; but her version of 'O Salutaris' was not good. Her other song was a simple and expressive *Canzonet* by Miss Gabriel.

Mr. Cooper's last Quartett Concert gives us occasion for speaking of another new singer, Mr. Cooper's pupil, Miss Milner. She has a fine, powerful, clear *soprano* voice, well worth training, and not, apparently, ill trained so far as culture has gone. If Miss Milner gains the command of so fine an organ as hers, and adds to the skill of a musician refinement and precision of articulation, she should do good service to music.—The Chamber Concert of *Herr Louis Ries* was also given yesterday week, at which a MS. Quartett, by his namesake and relative, was to be performed; and, besides this, a *Matinée*, for *Herr Jansa*, on Saturday last.

At the last meeting of the *Harmonic Union* for the season, Herr Molique's Mass in F was performed. The performance, however, was so little complete, that in justice to the excellent composer we shall not attempt any record of our impressions of the composition. The other act of the concert consisted of Rossini's 'Stabat,' in which Mr. Sims Reeves sang the 'Cujus animam' almost as well as that song can be sung. An announcement was circulated in the room that the arrangements for the next season's performances by the *Harmonic Union* are all but complete.

Among other concerts of the week that simply call for announcement are entertainments by *Mr. and Mrs. Alfred Gilbert, and Miss Cole*, by *Baron Celli*, and by *Arthur Napoleon*.

HAYMARKET.—The last few nights of Miss Helen Faucit's engagement have been devoted to a performance of *Rosalind*, in Shakspeare's forest play of 'As you Like It.' Nothing more delicate in conception or execution was, perhaps, ever seen on the stage. The sentiment of it is as delicious as the delineation is exquisite. The utmost refinement in the art of histrionic portraiture is achieved. It is so elaborate that in every tone of the voice we may recognize a thought of the mind; it is so full of meaning, so thoroughly premeditated. On reflection we perceive that all this is artificial, and that were it less faultless it might please more. Such is the nicety of the mechanism that it looks like nature. Yet to be enjoyed completely it requires to be studied intensely. Miss Faucit might secure a triumph in this character, if instead of an occasional star, she were a fixed planet in a metropolitan theatre. As it is, the public are unprepared for the excellence of such acting:—hence the state of the house is seldom satisfactory. We were pleased on this occasion with Mr. Barry Sullivan, who, in the melancholy *Jaques*, appeared sedulously to avoid the sin of exaggeration with which he has hitherto been justly charged. This submission to criticism, intended for his advantage however severely expressed, will go far to correct the provincial peculiarities that have grown into faults. Affectations of all sorts he should shun, particularly of pronunciation. These, however, in the case of *Jaques* we are not willing to expose, the general excellence of Mr. Sullivan's impersonation and delivery commanding commendation. The play was well placed on the stage; but the acting was somewhat under the mark, the performers at this theatre seeming to be afraid to give to poetry the required intonations, which, however habitual to the Shaksperian actor, task the courage of artists accustomed to the prose play and the lighter species of stage-literature. The effect is to damage the performance by an amateur-like air, and to lower the tone of the whole, not only in regard to those who are incompetent, but to the leading spirits of the scene, who are thus placed in false relations with the subordinate characters, wherehy the general harmony of the effect is interrupted.

OLYMPIC.—Sheridan's 'School for Scandal' was revived on Friday week, on which occasion Mrs. Stirling was restored to the stage, in the character of *Lady Teazle*, which she acted with her usual tact and spirit. The chief novelty in the cast was, however, Mr. Wigan's *Joseph Surface*, which we need not state, in his hands, ceased to be the conventional stage-hypocrite, and was distinguished by subtle individual traits, which served both to interpret and to humanize the character. The exposure of his villany had more than a comic interest. Mr. Wigan contrived to express that it was the complete destruction of his social position—a doom irrevocable as fatal. Mr. Robson's

Moses was another new feature, remarkable for the genius bestowed on the illustration of a subordinate part, by which it was taken, at once, out of the category of small parts. Altogether, this revival of an elegant comedy is likely to become more than ordinarily interesting.

MUSICAL AND DRAMATIC GOSSIP.—By a letter from Paris which appeared in the *Daily News* on Saturday last, we learn that the speculation of English theatricals in Paris, after all, has been a disastrous one—dishonourable to its projectors, and ruinous to those subordinate actors who have had no means to meet the costs of residence in a strange capital when the treasury failed to yield them the day's crust and the night's lodging. The *entrepreneur*, M. Ruin de Fye, who "explained" to the English Consul on the occasion (representing that he had not been "backed" to the extent promised by an English capitalist), is the gentleman who some two years ago announced to Parisian artists the foundation of a "Choregraphical Theatre" in London on a magnificent scale, and who even entered into negotiations with some of the principal functionaries required to conduct such an establishment. Something better has now to be told regarding this miserable transaction and its results. The correspondent of the *Daily News* states, that on being turned out of their lodgings the minor members of this English company came down to the *Théâtre Ventadour*, where they had been playing, to ask for succour in a foreign land, —and that "Madame Ristori, who was coming to rehearsal, saw them and gave them all the money she had about her (300 francs), which they gratefully received." This should not, and will not, be forgotten. —Meanwhile, the English troop has found means to continue its appearances under another management.—Another of our actors, Mr. George Vandenhoff, is announcing readings of Shakspeare and Sheridan in Paris, with Preliminary Discourse.

Among the few individual composers living, Herr Lindhlad must be numbered, in right of some twenty *Lieder*, which (with the *Canzoni* of Signor Gordigiani and the *Romances* of M. Gounod) are the best contemporary songs before the world. There are ideas, too, though less happily displayed and completely proportioned, in chamber music by him which we know. So little, however, can the English be enticed out of the beaten track of favourite sympathies for favourite writers, that Herr Lindblad's name was slipping out of memory, when it was recalled the other day by a passage in a private letter from Stockholm, the writer of which mentions with admiration a new Symphony lately produced in the Swedish capital by this elegant and melodious writer.

We are informed that Signor and Madame Gassier have signed an engagement to accompany M. Jullien to America.

A monument by Signor Vela to Donizetti has just been placed in the Church of Santa Maria Maggiore, at Bergamo.

The pianoforte by Mr. Hesketh Hughes, regarding the principle of which we had a word or two to say when we saw it at *St. Martin's Hall*, has been added to the curiosities at the *Polytechnic Institution:* — its inventor (let us note) having entered on a partnership which indicates a purpose of working out and carrying through his idea.—Another of the popular establishments of London, which has tried to bring in music as an attraction (how far wisely or not is another matter), we mean the *Panopticon* in Leicester Square, is about to suffer loss in the departure of Mr. Best from its organ,—that gentleman being (as we have more than once stated) something like one of the best organists now "in playing."

Three new singers from the *Conservatoire*, Mdlle. Pannetra, MM. Dulaurens and Prilleux, have just appeared at the *Théâtre Lyrique* of Paris with some success.

A great singing match was held by the French and Flemish Choral Societies at Lisle, on the 17th of June, with distributions of prizes. The first French prize was carried away by the Orpheonists (Cricks-Sicks) of Tourcoing; the first Flemish prize was awarded to the *Grande Harmonie* of Brussels, and to the *Melomanes* of Ghent.

In printing the following passage of a letter from our Correspondent in Naples, dated May 26th, we call attention to one passage which it contains. It seems that we wrote, some months ago, too disparagingly of the Opera House at Bari. *Fanatici*, as opposed to men caring for graver interests, may draw comfortable hope of new Italian composers and new Italian singers, if it be true that *next* to the new church came the new theatre; and the port, which was to harbour trade, *third* in the list of public works. —"A new melo-dramatic piece is announced for performance in a few days in the Royal College of Music. The *libretto* is by Marco d'Arienzo; the music by Mensitieri, Vicconte, Vespole, and Conte, students in the College. Another melo-dramatic piece from the same source, and entitled 'L'Orfano degli Orfanelli,' is also announced for performance in the *Albergo de' Poveri*. The Director of the College, Mercadante, has just returned from Bari, where his presence seems to have awakened a most extraordinary degree of enthusiasm. His 'Leonora,' superintended by himself, was performed in crowded houses, and in excellent style. The principal voices were Ortolani, Brignoli (*prima donna*), Conti, and Gionfrida. The *maestro* was called for continually, and was covered with flowers. The history of the Theatre of Bari is curious. Funds were collected to form a port: a sum, however, was abstracted,—first to build a church, then a theatre—one of the largest in Italy; and the residue was appropriated to building a port.—Palermo has been recently enlivened by the performances of our national company of *San Carlino*. Indeed, the whole theatrical world fled from Naples during the *Novena* of St. Januarius, but have now returned to the capital.—'La Violetta' is being performed at *San Carlo* and *Il Fondo*, with Signora Beltramelli as *prima donna*, Signor Mongini tenor, and Olivari baritone. The same opera, too, is now given at the *Teatro Nuovo*. Of the *prima donna*, Signora Cappelli, we say nothing. Villani is a fine tenor, and sings with much expression; whilst the *basso*, Signor Rossi, is excellent, and might aspire far higher than the *Teatro Nuovo*.—'Luisetta,' by Pacini, has also been given at the *Teatro Nuovo*."

A new play, by Herr Paul Heyse, 'Die Pfälzer in Irland' ('The Palatines in Ireland') has been represented at Munich; but has not met, we are informed, with a general success. The theme of the drama is taken from the 'Skizzen aus Irland,' by Herr V. A. Huhert; and though it is not denied that the play shows considerable dramatic power, yet the critics find fault with a certain want of harmony and an unpoetical accumulation of theatrical effects.

MISCELLANEA

Chouse.—Those who have read the Rev. Mr. Trench's two very entertaining and instructive little books—'On the Study of Words,' and 'English Past and Present'—will have observed the very large and frequent use which the learned and ingenious author has made of Dr. Richardson's 'Dictionary of the English Language,'—and will recollect the very handsome manner in which at the close of the former work he makes (in the second and subsequent editions) his acknowledgment of the many and great services he had received from so doing. In Mr. Trench's latter work he makes a few occasional references to the Dictionary, but not in the instance of the word *Chouse*. Your Correspondent, Dr. Asher —who, concurring with the critic in the *Athenæum*, speaks approvingly of what Mr. Trench has said on this naturalized exotic—should be informed that all and everything contained in 'English Past and Present' may be seen in the Dictionary of Dr. Richardson. As regards books that we read through, and the leading principles of which we study, general acknowledgments may perhaps be sufficient, as resemblances between the original author and his follower may be easily traced in the pages of their different productions. But with regard to a Dictionary the case is far otherwise. It is mainly a book of reference, and many a debt, and of no small amount too, if not specifically acknowledged by the borrower, may remain for ever unknown to the public. It would be well if this distinction were more faithfully borne in mind, even in cases where the claims are, as in the present instance, of but a moderate description,—those, namely of careful compilation and judicious selection. HOSEGO.

Erratum.—P. 736, c. 3, l. 47, for "Misses Horruck" read *Miss Horneck*.

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Crocus
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Archibald Spens, Esq.
Frederick Valiant, Esq.
Rev. F. W. J. Vickery.

This Society is established on the tried and approved principle of Mutual Assurance. The funds are accumulated for the exclusive benefit of the Policy-holders, under their own immediate superintendence and control. The Profits are divided annually, and applied in reduction of the current Premiums. Policy-holders participate in Profits after payment of five annual Premiums.

The Annual General Meeting of this Society was held on the 30th of May, 1855, when a Report of the business for the last year was presented, exhibiting a statement of most satisfactory progress. It appeared that during the last two years, 1853 and 1854, between 800 and 900 new Assurances had been effected, producing an increase of Premium income amounting to 14,000*l.* per annum. It also appeared that, notwithstanding the extraordinary mortality which prevailed during the last year in consequence of the visitation of the cholera, it had not been found necessary to reduce, in the slightest, the allowance previously awarded to the Policy-holders.

The Members present at the Meeting were fully satisfied with the Report, and resolved unanimously that a Reduction of 31½ per Cent. should be made in the current year's Premium payable by all Policy-holders now entitled to participate in the Profits.

Credit is allowed for half the Annual Premiums for the first five years.

The following Table exemplifies the effect of the present reduction.

Age when Assured.	Amount Assured.	Annual Premium originally paid.	Allowance of 31½ per Cent.	Annual Premium now payable.
20	£1,000	£20 17 6	£6 11 6	£14 6 0
30	1,000	25 13 4	8 1 8	17 11 8
40	1,000	33 18 4	10 13 8	23 4 8
50	1,000	48 16 8	15 7 8	33 9 0
60	1,000	75 17 6	23 18 0	51 19 6

A. R. IRVINE, Managing Director.

14, Waterloo-place, London.

ARGUS LIFE ASSURANCE COMPANY,

39, THROGMORTON-STREET, BANK.

THOMAS FARNCOMB, Esq. Alderman, *Chairman.*
WILLIAM LEAF, Esq. *Deputy-Chairman.*

Richard E. Arden, Esq.
Edward Bates, Esq.
Thomas Camplin, Esq.
James Clift, Esq.
John Humphery, Esq. Ald.
Rupert Ingleby, Esq.
Thomas Kelly, Esq. Ald.
Jeremiah Pilcher, Esq.
Lewis Pocock, Esq.

Physician—Dr. Jeaffreson, 2, Finsbury-square.
Surgeon—W. Coulson, Esq. 2, Frederick's-place, Old Jewry.
Consulting Actuary—Professor Hall, M.A. of King's College.

ADVANTAGES OF ASSURING WITH THIS COMPANY.

The premiums are on the lowest scale consistent with security.

The Assured are protected by an ample subscribed capital—an assurance fund of nearly 400,000*l.*, invested on mortgage and in the Government stocks—and an income of 80,000*l.* a year.

Premiums to Assure £100.			Whole Term.	
Age.	One Year.	Seven Years.	With Profits.	Without Profits.
20	£0 17 8	£0 19 9	£1 15 10	£1 11 10
30	1 1 3	1 2 7	2 5 5	2 0 7
40	1 5 0	1 6 9	3 0 7	2 14 10
50	1 14 1	1 19 10	4 6 8	4 0 11
60	3 2 4	3 17 0	6 12 9	6 0 10

Mutual Branch.

Assurers on the Bonus system are entitled, at the end of five years, and afterwards annually, to participate in four-fifths, or 80 per cent. of the profits.

The profit assigned to each Policy can be added to the sum assured, applied in reduction of the annual premium, or be received in cash.

At the first division a return of 20 per cent. in cash on the premiums paid was declared; this will allow a reversionary increase, varying, according to age, from 66 to 28 per cent. on the premiums; or from 5 to 15 per cent. on the sum assured.

One-half of the "Whole Term" Premium may remain on credit for seven years, or one-third of the Premium may remain for life as a debt upon the Policy at 5 per cent., or may be paid off at any time without notice.

Claims paid in one month after proofs have been approved.

Loans upon approved security.

No charge for Policy Stamps.

Medical Attendants paid for their reports.

Persons may proceed to or reside in any part of Europe or British North America without extra charge.

The Medical Officers attend every day at Throgmorton-street, at a quarter before 2 o'clock.

E. BATES, Resident Director.

THE YORKSHIRE FIRE AND LIFE INSURANCE COMPANY.

Established at York, 1824, and Empowered by Act of Parliament.

CAPITAL, 500,000*l.*

The attention of the Public is particularly called to the terms of this Company for

LIFE INSURANCES,

And to the distinction which is made between Male and Female Lives.

No Charge for Stamps on Life Policies.

FIRE INSURANCES

Are also effected by this Company on the most moderate terms.

LONDON AGENTS:

Mr. William Pitman, Solicitor, 34, Great James-street, Bedford-row.

William R. Turner, Solicitor, 1, Field-court, Gray's Inn.

Agencies are also established at the various Towns in the Country.

W. L. NEWMAN, Actuary and Secretary, York.

GRESHAM LIFE ASSURANCE SOCIETY.

Head Office, 37, Old Jewry, London.
Instituted A.D. MDCCCXLVIII. (7 and 8 Vict. cap. 110.)

Trustees.

Matthew Marshall, Esq.
Stephen Olding, Esq.
William Smee, Esq.
William Tabor, Esq. *Chairman.*

This Office will be found highly eligible for every description of Life Assurance, its main features being the publicity of its accounts, and the systematic readiness of its transactions.

Perfect Security is guaranteed by an ample paid-up capital, subscribed by persons of the highest character and respectability. The Company moreover being under public Act of Parliament, official copies of its accounts may be readily had at the Government Registrar's, on payment of the usual record fee.

Policies may be effected without loss of time, formalities being carried through at the Office every day, from 10 to 4; Saturdays, 10 to 2; Medical Officer daily at 11. The Board assembles on Thursdays at half-past 12.

A great portion of the Society's Policies are upon first-class lives, but the Company being specifically established to include the Insurance of individuals of regular and temperate habits, in whom health may be more or less impaired, the Board openly seek to transact business of this class at equitable rates, founded upon a careful consideration of these cases. Lives of this description, declined at some offices, are accordingly open to acceptance at the Gresham.

Loans may be obtained in connexion with Policies effected with the Company. The Directors have advanced, in this respect, upwards of 175,000*l.* to the Members since July, 1848.

The range covered by English Rates in times of Peace and under ordinary circumstances is North of Gibraltar and Philadelphia.

N.B.—Active and influential persons will be appointed as Agents, on liberal terms, in districts where the Society is not already sufficiently represented.

EDWIN JAMES FARREN, Secretary.

LONDON LIFE ASSOCIATION,

Instituted 1806.
OFFICE, 81, KING WILLIAM-STREET.
President—Charles Franks, Esq.
Vice-President—John Benjamin Heath, Esq.

THIS Society is essentially one of Mutual Assurance, in which the Premiums of its Members are reduced after seven years.

The rate of reduction of the Premiums for the present year is 70 per cent., leaving less than one-third of the original Premium to be paid.

The Society also undertakes other descriptions of Assurance, in which the Assured do not become Members, and having ceased to allow any commission to Agents, the Society has been enabled to reduce the Premiums for this class of Assurances to the following very low rates:—

Annual Premiums for the Assurance of £100.

Age.	£. s. d.	Age.	£. s. d.	Age.	£. s. d.
20	1 13 7	35	2 7 6	50	4 1 2
25	1 17 0	40	2 15 5	55	5 1 0
30	2 1 5	45	3 6 0	60	6 5 10

The Court of Directors are authorized by the Deed of Settlement to advance money on the security of Policies in this Association.

EDWARD DOCKER, Sec.

THE LIVERPOOL and LONDON FIRE and LIFE INSURANCE COMPANY.

Capital, Two Millions.
Established in 1836.
Empowered by Special Acts of Parliament.

Offices,—37, Castle-street, Liverpool; 20 and 21, Poultry, London; and 61, King-street, Manchester.

Trustees.

Sir Thomas Bernard Birch, Bart.
Adam Hodgson, Esq.
Samuel Henry Thompson, Esq.

Directors in Liverpool.

Chairman—Thomas Brocklebank, Esq.
Deputy-Chairmen—Jos. C. Ewart, Esq. M.P. and Francis Haywood, Esq.
Secretary—Swinton Boult, Esq.

Directors in London.

Chairman—Matthew Forster, Esq.
Deputy-Chairman—George Frederick Young, Esq.
Resident Secretary—Benjamin Henderson, Esq.

Directors in Manchester.

Chairman—Samuel Ashton, Esq.
E. R. Langworthy, Esq.
Edward Tootal, Esq.
J. A. Turner, Esq.
Thomas Wrigley, Esq.
Resident Secretary—R. A. Kennedy, Esq.

FIRE DEPARTMENT.

Premiums received in 1853 were 113,612*l.*; and in 1854, 146,096*l.*

Insurances may be effected in this department on terms as low as those of most other Companies.

Farming Stock Insured at 2*s.* per cent. free from the conditions of average, and allowing a Steam Thrashing Machine.

LIFE DEPARTMENT.

Premiums received on New Business were, in 1853, 6,913*l.*; and in 1854, 10,967*l.*

Annuities Immediate and Deferred.

Bonuses guaranteed when the Policy is issued.

No Stamp Duty charged.

Prospectuses and further information may be obtained at the Offices of the Company, or from any of the agents.

Persons whose Fire Policies with this Company expire on the 24th inst. are respectfully reminded that receipts for the renewal of the same will be found at the Head Offices, in Liverpool, London, and Manchester, and in the hands of the agents.

SWINTON BOULT, Secretary to the Company.

NATIONAL PROVIDENT INSTITUTION,

48, GRACECHURCH-STREET, LONDON,
FOR MUTUAL ASSURANCE ON LIVES, ANNUITIES, &c.

Directors.

Chairman—SAMUEL HAYHURST LUCAS, Esq.
Deputy-Chairman—CHARLES LUSHINGTON, Esq.

John Bradbury, Esq.
Thomas Castle, Esq.
Wm. Miller Christy, Esq.
Edward Crowley, Esq.
John Feltham, Esq.
Charles Gilpin, Esq.
Robert Ingham, Esq. M.P.
Robert Sheppard, Esq.
Jonathan Thorp, Esq.
William Tyler, Esq.
Charles Whetham, Esq.

Physicians.

J. T. Conquest, M.D. F.L.S.
Thomas Hodgkin, M.D.

Trustees.

John Feltham, Esq.
Robert Ingham, Esq. M.P.
Samuel H. Lucas, Esq.
Charles Lushington, Esq.

Bankers—Messrs. Brown, Janson & Co., and Bank of England.
Solicitor—Septimus Davidson, Esq.
Consulting Actuary—Charles Ansell, Esq. F.R.S.

Abstract of the REPORT of the Directors for 1854:—

The number of Policies issued during the year		1,302
Assuring the sum of		£583,074 0 0
Annual Premiums thereon		19,624 8 8
Policies issued from the commencement of the Institution in December, 1835		17,404
Policies now in force		13,175
Annual Income—From Premiums (after deducting 33,348*l.* abatement allowed)	£177,999 5 9	
Ditto—From Interest on invested capital	44,073 7 7	
		£222,072 13 4
Amount returned to Members in abatement of Premiums		240,134 11 8
Amount of Bonuses added to sums assured		126,564 0 0
Amount paid in claims by Death from the commencement of the Institution		441,369 11 11
Balance of receipts over the disbursements in the year		117,669 6 0
Increasing the Capital Stock of the Institution to		1,032,166 9 8

At the last division of surplus profits made up to Nov. 20, 1852, the reductions varied from 6 to 89 per cent. on the original amount of premiums, according to the age of the member, and the time the policy had been in force; and the bonuses ranged in like manner from 50 to 75 per cent. on the amount of premiums received during the preceding five years.

Members whose premiums fall due on the 1st of July next, are reminded that they must be paid within 30 days of that time.

Prospectuses and other information may be obtained on application at the Office.

June 20, 1855. JOSEPH MARSH, Secretary.

INDISPUTABLE LIFE POLICY COMPANY,

72, Lombard-street; 24, Connaught-terrace, and 33, Denbigh-street, Belgrave-road.

At the Seventh Annual General Meeting, held at the London Tavern on the 15th inst.,

LORD VISCOUNT TORRINGTON in the Chair,

the following Report was received and unanimously approved:—

In submitting their Annual Report to your consideration, the Board are enabled again to present a statement showing a highly satisfactory advance in the business of the Company.

At the last Annual Meeting it was seen that the progress of the Company had been greater in that than in any previous year; and it is gratifying to observe that the new business of 1854 has again exceeded that of the previous year, while the business of the current year exceeds that of the corresponding months of 1854. This large and steadily progressive amount of business has been obtained notwithstanding the obstacles to the extension of Life Assurance, arising from the pressure of a war taxation bearing heavily upon the means of all classes of the community. While the premiums of the new business of 1854 exceed those of 1853, the expenses have been less.

At the close of the year, embraced in the accounts now presented, the revenue of the Company was a little under, and now considerably exceeds, 20,000*l.* per annum.

At the last Annual Meeting a reduction of 25 per cent. was made upon the premiums of all participating policies of five years' standing, and it is recommended that the same rule of reduction shall be continued, which will embrace all the participating policies on which five annual premiums have been paid prior to this date.

The claims of last year have been greater, as was to have been expected, than in the preceding year, but considerably under what the expectancy upon which the calculations of the Office are founded would have warranted us to anticipate.

Great as the success of this Association has hitherto been, the Directors would again remind the Members that their own interests as well as the general benefit of the community may be greatly promoted by the exercise of their individual influence.

TORRINGTON, Chairman.

London, 72, Lombard-street, June 15, 1855.

F. DENT, 61, STRAND, and 34 and 35, ROYAL EXCHANGE, Chronometer, Watch, and Clock Maker, by appointment, to the Queen and Prince Albert, sole Successor to the late E. J. Dent in all his patent rights and business at the above Shops, and at the Clock and Compass Factory, at Somerset Wharf. Maker of Chronometers, Watches, Astronomical, Turret, and other Clocks, Dipleidoscopes, and Patent Ships' Compasses, used on board Her Majesty's Yacht. Ladies' Gold Watches, 8 guineas; Gentlemen's, 10 guineas. Strong Silver Lever Watches, 6*l.* 6*s.*

"CRYSTAL PALACE."

WATHERSTON & BROGDEN'S GOLD CHAINS,

AT MANUFACTURERS' PRICES.

CRYSTAL PALACE, Central Transept,
No. 23, GALLERY OF PRECIOUS METALS.
MANUFACTORY,
16, Henrietta street, Covent-garden, LONDON.

ELKINGTON and CO., PATENTEES OF THE ELECTRO PLATE,

MANUFACTURING SILVERSMITHS, BRONZISTS, &c.

Respectfully urge upon Purchasers to observe that each article bears their Patent Mark, "E. & Co. under a crown," as no others are warranted by them.

The fact frequently set forth of articles being plated by "Elkington's process," affords no guarantee of the quality. These productions were honoured at the late Great Exhibition by an award of the "Council Medal," and may be obtained at their Establishments,

22, REGENT-STREET, } LONDON:
45, MOORGATE-STREET, }
MANUFACTORY, NEWHALL-STREET, BIRMINGHAM.

Estimates, Drawings, and Prices sent free by post.

Replating and Gilding as usual.

RECONNOITERING TELESCOPES.—These well-known Instruments to be had of the Maker, JOHN DAVIS, OPTICIAN, DERBY. The Telescope, when closed, measures 3¾ in., and shows Jupiter's moons. Price, sent through the post, 36s. The same Instrument fitted up with an additional Eye-piece and Stand, price 3l. 2s. Thus fitted, it will show Saturn's Ring.—Map Mètres in case by post, 3s. 6d.

RALPH'S ENVELOPE PAPER, reduced to 5s. per ream; also at 8s. and 9s. 6d. per ream; samples on application.—T. W. RALPH, Manufacturer, 36, Throgmorton-street, Bank.

LOCKWOOD'S celebrated NUGGET PENS, being electro-gilt, are not liable to rust or corrode; with Fine, Medium, or Broad Points. 1s. per box of one dozen. Wholesale and retail at LOCKWOOD'S Stationery and Dressing-Case Warehouse, 75, New Bond-street.
N.B. A box of one dozen post free for 13 stamps.

FLOWER-POTS and GARDEN SEATS.—JOHN MORTLOCK, 250, Oxford-street, respectfully announces that he has a very large assortment of the above articles in various colours, and solicits an early inspection. Every description of useful CHINA, GLASS, and EARTHENWARE, at the lowest possible price, for Cash.—250, Oxford-street, near Hyde Park.

OSLERS' TABLE GLASS, CHANDELIERS, LUSTRES, &c., 44, Oxford-street, London, conducted in connexion with their Manufactory, Broad-street, Birmingham. Established 1807. Richly cut and engraved Decanters in great variety, Wine Glasses, Water Jugs, Goblets, and all kinds of Table Glass at exceedingly moderate prices. Crystal glass Chandeliers, of new and elegant designs, for Gas or Candles. A large stock of Foreign Ornamental Glass always on view. Furnishing orders executed with despatch.

CHUBB'S LOCKS, with all the RECENT IMPROVEMENTS; STRONG FIRE-PROOF SAFES, CASH and DEED BOXES.—Complete Lists of Sizes and Prices may be had on application.
CHUBB & SON, 57, St. Paul's Churchyard, London; 28, Lord-street, Liverpool; 16, Market-street, Manchester; and Horsley Fields, Wolverhampton.

DR. ARNOTT'S SMOKE-CONSUMING FIRE-GRATE is manufactured by F. EDWARDS, SON & Co., 42, Poland-street, Oxford-street; where one may be seen in daily use. The advantages of this Grate consist in the smoke being perfectly consumed, no chimney sweeping being required, and a saving of from 40 to 50 per cent. being effected in the cost of fuel. Prospectuses, with Testimonials, sent on application.

FISHER'S DRESSING-CASES,
FOR LADIES AND GENTLEMEN.
FISHER'S STOCK IS ONE OF THE LARGEST IN LONDON
AT PRICES TO SUIT ALL PURCHASERS.
Catalogues post free.
188 and 189, STRAND, corner of Arundel-street.

WEDLAKE'S HAY-MAKER,
Cash in advance £10 10 6
Wedlake's Horse Hay-rake, Cash in advance..... 3 15 6
Order immediately.
Book on Making Hay cheaply, 1s.
118, Fenchurch-street, City.

AT Mr. MECHI'S ESTABLISHMENTS, 112, REGENT-STREET, 4, LEADENHALL-STREET, and CRYSTAL PALACE, are exhibited the finest specimens of British Manufactures, in DRESSING CASES, Work Boxes, Writing Cases, Dressing Bags, and other articles of utility or luxury. A separate department for Papier-Mâché Manufactures and Bagatelle Tables. Table Cutlery, Razors, Scissors, Penknives, Strops, Paste, &c. Shipping Orders executed. Superior Hair and other Toilet Brushes.

TRELOAR'S COCOA-NUT FIBRE MANUFACTURES consist of Matting, Door Mats, Mattresses, Hassocks, Brushes, &c., and are distinguished by superiority and excellence of workmanship, combined with moderate charges. Catalogues, containing prices and every particular, free by post.—T. TRELOAR, Cocoa-Nut Fibre Manufacturer, 42, Ludgate-hill, London.

THE BEST SHOW of IRON BEDSTEADS in the KINGDOM is WILLIAM S. BURTON'S. He has TWO VERY LARGE ROOMS, which are devoted to the EXCLUSIVE SHOW of IRON and BRASS BEDSTEADS and CHILDREN'S COTS, with appropriate Bedding and Mattresses. Common Iron Bedsteads, from 16s.; Portable Folding Bedsteads, from 12s. 6d.; Patent Iron Bedsteads, fitted with dovetail joints and patent sacking, from 17s. 6d.; and Cots from 20s. each. Handsome Ornamental Iron and Brass Bedsteads, in great variety, from 2l. 13s. 6d. to 15l. 15s.

PAPIER MACHÉ and IRON TEA-TRAYS.—An assortment of Tea-Trays and Waiters wholly unprecedented, whether as to extent, variety, or novelty.
New Oval Papier-Mâché Trays,
per set of three ..... from 20s. 0d. to 10 guineas.
Ditto, Iron ditto ..... from 13s. 0d. to 4 guineas.
Convex shape, ditto ..... from 7s. 6d.
Round and Gothic waiters, cake and bread baskets, equally low.

BATHS & TOILETTE WARE.—WILLIAM S. BURTON has ONE LARGE SHOW-ROOM devoted exclusively to the DISPLAY of BATHS and TOILETTE WARE. The stock of each is at once the largest, newest, and most varied ever submitted to the public, and marked at prices proportionate with those that have tended to make his Establishment the most distinguished in this country. Portable Showers, 7s. 6d.; Pillar Showers, 3l. to 5l.; Nursery, 15s. to 32s.; Sponging, 15s. to 32s.; Hip, 14s. to 31s. 6d. A large assortment of Gas, Furnace, Hot and Cold Plunge, Vapour, and Camp Shower Baths.—Toilette Ware in great variety, from 15s. 6d. to 45s. the Set of Three.

TEA-URNS, OF LONDON MAKE ONLY.—The largest Assortment of London-made TEA-URNS in the world (including all the recent novelties, many of which are registered) is on SALE at WILLIAM S. BURTON'S, from 30s. to 6l.
WILLIAM S. BURTON has SIXTEEN LARGE SHOW-ROOMS devoted to the show of GENERAL FURNISHING IRONMONGERY, (including Cutlery, Nickel Silver, Plated and Japanned Wares, Iron and Brass Bedsteads and Bedding,) so arranged and classified that purchasers may easily and at once make their selections.
Catalogues, with Engravings, sent (per post) free. The money returned for every article not approved of.
39, OXFORD-STREET (corner of Newman-street); 1, 2, and 3, NEWMAN-STREET; and 4 and 5, PERRY'S-PLACE.
Baker-street, Portman-square.

PRIZE MEDAL to CAISTOR'S SADDLES (MILITARY and PARK) and HARNESS.
SADDLERY, Harness, Horse Clothing, Blankets, Brushes, Sponges, and every other Stable Requisite. Outfits for India. Prices, cash, from 20 to 30 per cent. below those usually charged for credit. Materials, Workmanship, and Style not to be surpassed.
A detailed List will be sent free by post, or may be had on application at CAISTOR'S, 7, Baker-street, Portman-square, where the Great Exhibition Saddles and Harness may be seen.

BLACK CLOTH SUITS.

A useful Black Cloth Coat, Vest and Trousers	..	..	£1 15
Superfine ditto ditto	..	..	2 2
Saxony ditto ditto (woaded colour)	..	..	3 3
Spanish, Hussar, or Polka Suit (for Juveniles)	..	..	1 1
Superfine ditto (elegantly trimmed)	..	..	1 8

Messrs. SKINNER & Co., Tailors, Clothiers, and Contractors, Brunswick House, 18, Aldgate High-street, City; and 50, Hedge-row, Islington-green.

SUMMER COATS, CAPES, and BOYS' CLOTHES, at BERDOE'S, 96, NEW BOND-STREET, and 69, CORNHILL,—one of the largest stocks in London.—Coats, 20s. to 25s.; The UNIVERSAL CAPE, 20s.; Ventilating Waterproof ditto, 30s. (lined). The utility and extreme cheapness of this respectable garment will, on inspection, render commendation needless.—FIRST-CLASS BOY'S SUIT, 11d. per inch, according to height.

GLENNY'S BALBRIGGAN STOCKINGS and SOCKS,
MANUFACTURED in BALBRIGGAN (IRELAND),
for elasticity, softness, and durability, are unrivalled by the numerous attempts at imitation.
Though manufactured from cotton, they are superior in comfort to silk, and more durable.
Sold only by the manufacturer,
CHARLES GLENNY, 33, Lombard-street, City; and
THRESHER & GLENNY, 152, Strand.

RUPTURES.—BY ROYAL LETTERS PATENT.
WHITE'S MOC-MAIN LEVER TRUSS is allowed by upwards of 200 Medical Gentlemen to be the most effective invention in the curative treatment of HERNIA. The use of a steel spring, so often hurtful in its effects, is here avoided; a soft bandage being worn round the body, while the requisite resisting power is supplied by the MOC-MAIN PAD and PATENT LEVER fitting with so much ease and closeness that it cannot be detected, and may be worn during sleep. A descriptive circular may be had, and the Truss (which cannot fail to fit) forwarded by post, on the circumference of the body, two inches below the hips, being sent to the Manufacturer, Mr. WHITE, 228, Piccadilly, London.

ELASTIC STOCKINGS, KNEE CAPS, &c. for VARICOSE VEINS, and all cases of WEAKNESS and SWELLING of the LEGS, SPRAINS, &c. They are porous, light in texture, and inexpensive, and are drawn on like an ordinary stocking. Price, from 7s. 6d. to 16s. each; postage 6d.
MANUFACTORY, 228, PICCADILLY, LONDON.

THE PEN SUPERSEDED.—MARK your LINEN.—The most easy, permanent, and best method of Marking Linen, Silk, or Books, is with the PATENT ELECTRO-SILVER PLATES. With these Plates a thousand articles can be marked in ten minutes. Any person can use them. Initial Plate, 1s.; Name, 2s.; Crest, 5s.; Numbers, per set, 2s. Sent free (with instructions) for stamps, by the Inventor and sole Patentee, T. CULLETON, 2, Long-acre, one door from St. Martin's-lane.

SISAL CIGARS.—At GOODRICH'S, 416, Oxford-street, London, nearly opposite Hauway-street. Box, containing 14, for 1s. 9d.; post free, 6 stamps extra. None are genuine unless signed "H. N. Goodrich." No good cigars have ever been sold so cheap.

HAS-CHISCH.—This celebrated Oriental Sedative, used by all the upper classes in the East, by all the Continental writers, &c., is to be had of the sole Manufacturer in Europe, JAMES NOBLE, Chemist, 42A, Bedford-street, Strand, London.—Préparé selon la Méthode d'Orient.

SUPERIOR COGNAC BRANDY, at 52s. per dozen (duty paid), from the Docks; sparkling Champagne, 42s.; a delicate Rhine Wine (Harzberg), 36s.; Claret, first-class quality (vintage 1848), 54s.—WILLIAM WINCH HUGHES, 5, Dorset-street, Portman-square.

ROYAL CAMBRIDGE SHERRY.—This beautiful dry Wine is now supplied to the élite throughout England, under the patronage of H.R.H. the Duke of Cambridge, to nearly all the Clubs, and to Her Majesty's Household. It is guaranteed to be the pure Wine of Xeres unadulterated. It is recommended to invalids by sound medical authority, while its high character is appreciable to all who understand Sherry Wines. Can be had only of BELLINGHAM & COMPANY, 4, Beaufort Buildings, Strand, 38s. per dozen; or, in quarter cask, brand, C.A.M., 12l. 10s. Sample forwarded gratuitously.

ADAM HILL'S SYRUP of LIMES, or Concentrated Lemonade, 1s a pint; a tablespoonful will make a tumbler—Raspberry, 1s. 6d a pint—Capillaire, 1s. a pint—Gingerette, 1s.—Pure Malt Vinegar, 2s 6d. per gall. (the best)—Pickles per dozen, 8s.; per gall. 3s. 6d (ditto)—Dantzic Spruce, 5s. per gall (ditto.)—ADAM HILL, 258, High Holborn.

CHOCOLAT.—F. MARQUIS, highly recommended by the faculty of France, Passage des Panoramas and Rue Vivienne, Paris. This celebrated Manufacturer has appointed for his Agent, in England, J. CHACK, 28, Castle-street, Holborn, for the Wholesale of his superior Chocolate; to be had also, Retail, at Messrs. Fortnum, Mason & Co.'s, Piccadilly; and at all respectable Tea, Coffee, and Foreign Warehouses and Chemists in the United Kingdom.

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